



**The lived experiences of independent Western
classical chamber musicians in the United Arab
Emirates: A narrative inquiry**

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PREFACE

The master's degree in music (MMus) comprises 180 credits. Of these 180 credits, 120 credits are allocated to three concerts and 60 credits to the formal assignment. This formal assignment could be in the form of an article, the option I chose. For this reason, this manuscript is structured as an article without the traditional chapters included in a standard thesis. The article will be submitted to the International Journal of Intercultural Relations. However, this version for examination is lengthier than the version that will be submitted to the journal. Some of the tables and figures will be submitted as online supplementary materials, but for the purpose of examination, I included everything in one document. As this dissertation has to be examined by the North-West University (NWU), I complied with the preferred referencing method of the university, namely the NWU Harvard style.

The practical component is the largest component of the master's degree in music (MMus). The three concerts should include 150 minutes of music on a master's degree performance level (about 50 minutes per concert). I include the programmes and dates of the three recitals for the master's degree.

Programmes for the concerts for the practical component of the master's degree:

Programme 1:

24 June 2016, 11:00

Clarinet, viola and piano (Eli Kreveshna – viola, Viktoria Shevaldina – piano, Petro Davybida – piano)

New York University Abu Dhabi Campus, Recital Hall

1. Double concerto for clarinet and viola with orchestra Max Bruch
(1838 – 1920)

I. First movement: Andante con moto

II. Second movement: Allegro moderato

III. Third movement: Allegro molto

2. Eight pieces for clarinet, viola and piano op. 38 Max Bruch
(1838 – 1920)

1. Andante I

2. Allegro con moto II

3. Romantic melody: Andante V

4. Night song: Andante con moto VI

5. Allegro vivace, ma non troppo VII

6. Moderato VIII

Programme 2:

24 July 2017, 12:00

Two clarinets and piano (Morné van Heerden – clarinet, Ashlea Martin - piano)

Conservatory Hall – Potchefstroom

1. Concerto for clarinet and orchestra no. 3 in F minor Louis Spohr
(1784 – 1859)
 - I. Allegro moderato*
 - II. Adagio*
 - III. Vivace non troppo*

2. Gra: Solo clarinet Eliot Carter
(1993)

3. Il Convegno: Divertimento for two clarinets and piano A. Ponchielli
(1834 – 1886)

4. Greetings from the Balkan: Two clarinets and piano Bela Kovacs
(1905 – 1959)

Programme 3:

30 July 2018, 11:00

Clarinet and piano (Lesly-Anne Mathews - piano)

Conservatory Hall – Potchefstroom

- | | |
|--|-------------------------------|
| 1. Concerto for clarinet and string orchestra – piano reduction | A. Copland
(1900 – 1990) |
| 2. Hommage a M. de Falla | Bella Kovacs
(1905 – 1959) |
| 3. Grand duo concertant in E flat major, op. 48
<i>I. Allegro con fuoco</i>

<i>(1786 – 1826)</i>

<i>II. Andante con moto</i>

<i>III. Rondo</i> | C. M. von Weber |
| 4. Armenian lament and dance for clarinet and piano | Bella Kovacs
(1905 – 1959) |

ABSTRACT

The purpose of this narrative inquiry is to explore the stories that five independent Western classical chamber musicians tell about their lived experiences of practicing and performing Western classical music in the United Arab Emirates (UAE). The research concerns the relationship between Western classical music and Arabian cultures in the UAE as experienced by independent classical chamber musicians.

In this qualitative study I followed a narrative approach that constructs stories of the lived experiences of the participants. The five participants are all Western chamber instrumentalists: a pianist, two clarinetists and two violinists. After conducting three rounds of semi-structured interviews on their lived experiences of Western classical chamber music performances in the UAE, I constructed a story for each participant. These stories were centred on Clandinin's (2006:46) three-dimensional criteria, namely the criterion of the participant's interaction with their UAE environment, the continuity criterion that focuses on comparison experiences with their Western home countries and the situational criterion of lived experiences in the UAE.

The cross-case analyses identified six emerging themes: 1) Indifferent Emirate audiences; 2) Limited choice in Western classical chamber musicians; 3) Transient Western expatriate community; 4) Inadequate Western classical chamber music performance opportunities; 5) Complicated UAE concert bureaucracy; 6) Restricted choice in performance venues. Although only limited links between scholarly literature and the emerging themes could be found, Berry's (2005:667) acculturation theory strategies supported the findings. Since the themes centre on the cultural negotiation of Western music traditions in the UAE environment, the acculturation theory was used to evaluate the six emerging themes. In accordance with this theory the emerging themes showed a high degree of separation, a low degree of marginalization and integration, and no degree of assimilation.

The study offers solutions for Western classical musicians based on integration acculturation strategies. The solutions provide musicians with a way to avoid compromising their Western music ideals and to have more fulfilling performance practices in the UAE in the long run. This research also exposed a unique untapped research field related to Western music traditions in the UAE.

Keywords: Independent¹ Western² classical chamber musicians, lived experiences, United Arab Emirates culture, Western expatriates, Narrative approach

¹ For this study Independent is addressed in chapter one.

² For this study, “Western” refers to Western music ideals even if it is countries that are not necessarily considered “Western Countries”. In the context of UAE, the expatriate community does not only refer to Western nationals because the expatriate community consists of a variety of world populations including Middle Eastern, Eastern, African, and ex-colonial like my home country, South Africa.

OPSOMMING

Die doel van hierdie narratiewe navorsing was om die stories van vyf onafhanklike Westerse klassieke kamermusikante wat in die Verenigde Arabiese Emirate musiek beoefen, te ondersoek. Die studie het spesifiek gefokus op hulle ervarings tydens optredes en repetisies. Die navorsing bekijk die verhouding tussen Westerse klassieke musiek en die Arabiese kultuur in die VAE soos klassieke kamermusikante dit ervaar.

Die navorsing het 'n narratiewe benadering gevolg om die stories en ervarings van die deelnemers te verwoord. Die vyf deelnemers is almal Westerse kamermusikante: een pianis, twee klarinetspelers en twee violiste. Die konstruering van elke deelnemer se storie is voorafgegaan deur drie rondtes semi-gestruktureerde onderhoude. Die onderhoude het die deelnemers se ervarings en belewings van konsertoptredes soos ervaar uit die perspektief van musikante van Westerse klassieke kamermusiek in die VAE, verken. Die stories is saamgestel op grond van Clandinin (2006:46) se drie-dimensionele kriteria: die kriterium wat die deelnemer se interaksie met die VAE as omgewing ondersoek, die kontinuïteitskriterium wat vergelykende ondervindinge met hulle Westerse vaderland ondersoek, en die situasionele kriterium wat die ervarings in die VAE ondersoek.

Ses oorkoepelende temas het uit die onderhoude na vore gekom: 1) Onbetrokke Emirate gehore, 2) Beperkte keuses m.b.t. Westerse klassieke kamermusikante, 3) 'n Onstabiele Westerse gemeenskap in die Emirate, 4) Onvoldoende geleenthede vir Westerse kamermusiekkonserte, 5) Ingewikkelde VAE konsertburokrasie, 6) Beperkte keuse van lokale vir optredes. Alhoewel daar beperkte skakeling tussen die oorkoepelende temas en die akademiese literatuur is, ondersteun Berry (2005:667) se akkulturasieteorie die bevindinge. Aangesien die temas uitdrukking gee aan hoe deelnemers Westerse musiektradisies in die VAE-omgewing probeer plaas, is die akkulturasieteorie gebruik om die ses oorkoepelende temas te evalueer. Gemeet aan hierdie teorie, dui die oorkoepelende temas op 'n hoë vlak van skeiding, 'n lae vlak van marginalisasie en integrasie, en geen assimilasie.

Die studie stel moontlike oplossings aan Westerse musikante voor op grond van die akkulturasieteoriestrategieë. Die oplossings kan musikante die geleentheid bied om

hulle Westerse musiekideale steeds te koester en om meer vervullende optredes in die VAE te beleef oor die lang termyn. Die navorsing het 'n unieke en nuwe navorsingsveld oor Westerse musiektradisies in die VAE ontsluit. Dit kan 'n vertrekpunt wees vir navorsing oor kruiskulturele musiek in die Midde-Ooste.

Sleutelwoorde: Onafhanklike Westerse klasieke kamermusiekante, ervaings, Verenigde Arabiese Emirate, Westerse uitgewekene, narratiewe navorsing

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CHAPTER 1: INTRODUCTION

This study explores the storied experiences of independent Western classical chamber musicians who reside in the UAE, a predominantly Arabian cultures. Al Mazrouei and Pech (2015:1) explain how this situation came to be: “Rapid economic growth and recent prosperity in the UAE has resulted in the recruitment and placement of a large number of (Western) expatriates”. This also includes Western classical musicians who live and work in the UAE, either as general music teachers in schools or as instrumental teachers at after-school music institutions.

An important support structure of Western music societies in Abu Dhabi and Dubai is the National Symphony Orchestra (NSO), housed officially in Abu Dhabi in the Emirates Palace’s performing theatre. This orchestra is described as the epicentre of professional Western music in the UAE and is made up of mainly Western expatriate musicians (Aamir, 2016:1). The Emirates Palace Theatre also plays host to an international concert series and invites orchestras from across the globe (Hazem, 2016:1). Although not included in this study, there is also a vibrant amateur vocal music scene in Abu Dhabi that boasts a musical theatre society (Abu Dhabi Choral Group), an a cappella jazz singing group (Blue Fever), and an all-female singing group (The Desert Roses) who perform regularly at a variety of venues. These vocal groups contribute to evidence of a community that to some extent values Western music ideals. Abu Dhabi’s sister Emirate, Dubai, has recently successfully opened an opera house (Debusmann, 2016:1). Apart from the Dubai Opera House, the above-mentioned music institutions are long-standing groups. The interest in these groups and their performances has resulted in the birth of a number of independent instrumental chamber music groups focusing on serious classical music.

For my master’s degree in clarinet performance, I created such a chamber music group, sourcing musicians from the local music academies and emerging Western music cultures. This study also focuses on this small independent chamber music group I started.³

³ For the purpose of this study, chamber musicians refer to small instrumental groups as opposed to vocal and/or chamber orchestras (Sicca, 2000:2).

1.1 Problem statement

The real-life problem guiding this research has two parts:

- i. the problem that Western classical music is not a sustainable profession for performers in the UAE; and,
- ii. the gap in the literature on Western classical music in the UAE.

The real-life problem I experience in the UAE as a Western musician had the following challenges: practical obstacles related to sourcing fellow musicians who uphold the same standards and music ideals, finding rehearsal venues and creating performance opportunities. These challenges lead to the formation of the research problem. The research problem needs to be understood against the Arabian cultural background which will be broadly examined in the following paragraph

The Arabian culture of the UAE has its own music traditions that focus on vocal practices and small instrumental ensembles, with the *Oud*⁴ as the main melodic string instrument (Motavalli, 2002:1). There is a vibrant commercial Arabian music scene with Arabian pop groups influenced by Western sounds, yet it retains in essence its Arabian flavour and it is hugely popular with the UAE youth (Anon, 2015:1). This means that Western classical music concerts, both professional and amateur, are sparsely attended by UAE Arabian residents⁵. This makes it difficult for small chamber music ensembles to function independently from the NSO in a predominately Arabic society. Although the Arabian culture of the UAE is not antagonistic to Western music, it is uninterested or apathetic (Al Mazrouei & Pech, 2015:1). The real-life problem and the broader Arabian culture lead to the formation of a twofold research problem which will be discussed in the following two paragraphs.

This first part of the problem concerns the sustainability of Western music in the UAE. The NSO of the UAE operates on a concert-to-concert basis. It does not employ full-time orchestra members and all of the participants need a permanent income in addition to the orchestra to sustain themselves (Anon, 2016). The Abu Dhabi Music

⁴ The Oud is an Arabic guitar-like a string instrument with an oval sound box shape. The Oud is prevalent in most Arabic music cultures (Motavalli, 2002:1).

⁵ In my experience as a performer in the UAE and regular concert attendee at the Emirates Palace Theatre and the Dubai Opera house, most audience members are Western expatriates.

and Arts Foundation (ADMAF) has an annual concert series that focuses on fostering growth among Emirate artists and they import Western classical musicians for their concerts (ADMAF, 2018). However, they do not support resident Western musicians long-term, but only for the period of their concert performance. The Dubai Opera House is host to many different Western classical music groups as part of their vibrant programme (Dubai Opera, 2018). However, the opera house does not have an in-house orchestra and imports Western classical instrumentalists for an opera performance.

The second part of the research problem refers to the gap in the scholarly literature. The NSO, The Dubai Opera House, ADMAF and the Emirates palace concert series provide a vibrant music scene. Newspaper articles, that announce and discuss Western classical concerts, exists, however, Western classical music concerts aren't formally critiqued and therefore no local discourse exists for research to be reviewed. Research on the lived experiences of independent Western classical chamber musicians in the UAE would address this gap.

1.2 Literature review

Regarding music literature in the UAE, there exists a dominance of traditional or folk music. Daniel Schnee (2005:1) did qualitative research on performance practices in Arabic music in his article "Arabic concepts for improvisation". In his research, Schnee (2005:1) supports the hypothesis that Arabic music has a strong live performance culture and a particular song will have a unique interpretation depending on the performer. Gargash and Badr (1994:1) focus on folk and cultural music specific to the UAE in their qualitative study "Folk heritage: music, poetry and dance". In this study, Gargash and Badr (1994:1) argue that the social and traditional themes of the UAE music are strongly influenced by the Bedouin culture, which includes themes of topography, nature and geography. Motavalli (2002:1) discusses Arabic music in general in his article "The lights of heart". This article focuses on the use of the Oud in Arabic music. In Motavalli's article, he includes traditional music from Egypt, Lebanon, Jordan, Saudi Arabia, Morocco, Qatar, Syria and the UAE, rather than music specific to the UAE.

These few articles on Arabic music do not describe a more recent picture of Arabic and Western music in the UAE. Although no academic articles on this could be found, there are informal references in the form of newspaper articles of ADMAF, a government organization. These articles were published in a newspaper called *Arabia 2000*. The first article reports on the participation of the founder of ADMAF, Hodo Al Khamis Kanoo, in a major research study about the direction and future development of Western classical music. This study was done by the Global Institute for Advanced study (GIAS) at the New York University in the USA (Aamir, 2016:1). The second article in the newspaper *Arabia 2000* reported that a member of ADMAF, as a representative of the UAE, attended the gala opera show in Lisbon, Portugal, on 28 March 2016 as an invited guest (Hazem, 2016:1). It is noteworthy that both these articles reported that this member of ADMAF, as a representative of the UAE, was the “sole representative from the Arabian Gulf” (Aamir, 2016:1; Hazem, 2016:1). The third article refers to the “largest cultural festival in the Arabian Gulf” that was organized by ADMAF (Saeed, 2014:1). It is also reported that this festival had the largest representation of Emirati artists, filmmakers, musicians and poets. These three informal articles suggest that ADMAF essentially focuses on Emirati music, but ADMAF at least have the potential to create opportunities for Western classical musicians.

The above-mentioned articles refer to music in the UAE, but they do not report on the experiences of musicians in the UAE. Although no articles could be uncovered on the experiences of Western musicians in the UAE, there are a few articles on the experiences of musicians upholding Western music ideals in other non-Western cultures. Chou (2003:1) wrote a PhD thesis titled, “Performing for the people: A history of the Central Philharmonic Orchestra in the People’s Republic of China, 1956–1966”. In this thesis, he discusses the fact that the orchestra “symbolized China’s modernity and tolerance of Western (music) culture” and he discussed “an experimental institution trying out different styles of symphonic music with Chinese characteristics” (Chou, 2003:1). The thesis does not focus on the experiences of *independent* classical chamber musicians. Thorsén (2007) did a qualitative study on three independent Swedish musicians’ experiences and perspectives in post-colonial South Africa. This study points to the personal motives of each Swedish musician and found that “social and societal issues are intersected with personal attitudes” (Thorsén, 2007:1). This

could be linked to the stories of independent classical musicians in the UAE and parallels could be drawn between motivation, personal attitudes, experiences, perspectives and societal issues.

The thesis and article of Chou (2003) and Thorsén (2007) respectively do not discuss the specific needs and challenges facing independent chamber musicians. The next category in the scholarly literature attempts to address the motivation and challenges of independent chamber musicians. Abate (2014:1) in his informative article “Freelance 101”, defines the freelance musician as an “independent contractor” who “represents him/herself”. Abate (2014:1) discusses some of the challenges with which freelance musicians are confronted, namely the “cash flow” challenge that they experience and the “unpredictable scenarios in terms of people, logistics and performance conditions”. Independent Western classical musicians could be linked to two of this article’s four⁶ categories of musical freelancing, namely that of chamber music recitals and performing at ceremonies or functions (Abate, 2014:1). Kozinn (2012:1) did an interview with Richard Allan Clark, who is the conductor, organizer and a violinist of the Manhattan Chamber Orchestra, about the flexibility of his orchestra. In his article, “This time the accent is on ‘Chamber’”, Clark talks about the fact that in prosperous times, this independent organization functions as a full orchestra, but when “finances are tight”, he rearranges the structure into that of duos, trios and quartets (Kozinn, 2012:1). Dubins’s (2013:1) qualitative article, “A tree grows in Brooklyn, but an orchestra flourishes in Manhattan”, is about possible motivations for chamber musicians. This article is about interviews with David Berman, musical director and founder of the Park Avenue Chamber Symphony Orchestra. “He (David Berman) considers the development of outreach programs as a responsibility of classical musicians” and attributes the success of the Park Avenue Chamber Symphony Orchestra in part to outreach programmes (Dubins, 2013:1).

Limited scholarly literature is available on general music in the UAE, the experiences of Western musicians in other non-Western cultures and the challenges and motivations independent Western classical musicians face. No research could be

⁶ The other two categories are more applicable to commercial music ensembles (Abate, 2014:1)

found on the experiences of independent Western classical chamber musicians in the UAE. This reveals a need for a study of this nature.

This qualitative narrative study could be of interest to independent Western classical musicians practicing and performing chamber music in the unique culture of the UAE, but also to independent Western chamber groups in general. The themes arising from this study could help these musicians to better comprehend the challenges the unique culture of the UAE presents and it could give guidance on how to adapt to these situations. This study could also help identify classical musicians as a cross-cultural resource for interaction between Western expatriates and UAE nationals, for music brokers in the UAE such as ADMAF, the NSO and the Dubai Opera House. The research makes a start on filling the current literature gap regarding classical music in the UAE and points towards other areas where further research could be done. Finally, this study could be of interest to chamber musicians as it provides new ideas on how research in the field of performing could be addressed.

1.3 Purpose statement

The purpose of this narrative inquiry is to explore the stories of five independent Western classical chamber musicians in the UAE. The study focuses on their lived experiences of practicing and performing Western classical music in the UAE. The research examines the relationship between Western classical music and Arabic culture in the UAE as experienced by independent classical chamber musicians.

The main research question is: What stories do independent Western classical chamber musicians tell about their lived experiences of practising and performing Western classical music in the UAE? The two sub-questions are: a) What themes emerge from the stories told by independent Western classical chamber musicians living in the UAE; and b) How does the available scholarly literature link with these independent Western classical chamber musicians' stories?

CHAPTER 2: RESEARCH PROCEDURES

2.1 Research design

The research design used in this study is qualitative. The research had a strong emphasis on thick layered descriptions and was focused on individual meaning as narrated by independent musicians. According to Creswell (2013:44), the structure has to remain flexible for such studies. Ahammed (2015:1) argues that “Qualitative methods present an epistemological framework that allows for the recognition of the cultural uniqueness of the UAE”. This study acknowledged the importance of detail of situational complexities and included the current dynamics of Western classical music in the UAE, the influence of local Arabian cultures and the availability of resources for chamber music practices (Ahammed, 2015:1). These situational influences had to be recorded as the independent classical chamber musicians experienced them. A qualitative research design was therefore best suited for this study.

The research approach used in this study was a narrative approach. Clandinin (2006:46) developed a three-dimensional narrative approach with different criteria: the first criterion was the participants’ *interaction* with their UAE environment, the second was the *continuity* criterion that focuses on comparison experiences with their Western home countries and the third was the *situational* criterion of lived experiences within the UAE.

The aim of the narrative approach is not to just offer proof of the narrator’s description of events, but “to understand the *meaning* the narrator ascribes to those events” (Denzin & Lincoln, 2013:62). In this research the focus was the *meaning* that independent Western classical chamber musicians ascribed to performing chamber music in the UAE. The three-dimensional narrative approach was the most suitable approach

2.2 The role of the researcher

My role as researcher was interactive. In August 2015 I was appointed as a high school and middle school class music educator at Abu Dhabi International (Pvt.) School. The move to the UAE happened during my studies at the NWU Potchefstroom campus.

This study therefore presents my real-life problems with sourcing fellow musicians, obtaining a rehearsal venue and creating performance opportunities. My personal experience provided me with the necessary insight to conduct interviews and supported my observations when interviewing other independent Western classical chamber musicians. The narratives of independent chamber musicians combine with my own to form a “collaborative narrative” (Clandinin & Connelly, 2000:2). I conducted and recorded the open-ended interviews and created the stories of each participant based on our collective interpretation. My personal experiences helped me to understand the underlying themes and contributed to Clandinin and Connelly’s ideal of a collaborative narrative (Clandinin & Connelly, 2000:2).

2.3 Participants

The participants of the study were five independent Western classical chamber musicians, including two violinists, one pianist and two clarinetists. They were all professional musicians in a part-time capacity and were full-time employed either as subject music educators at local UAE schools, or as educators of musical instruments at after-school music academies. None sustain themselves fully through Western classical music performances, chamber music, solo or orchestral playing, but all depend on music education as their main income. These chamber musicians have all had at least one year of residency in the UAE, which makes their narratives on their lived experiences concerning Western classical chamber music appropriate to the research.

As a clarinetist, my own experiences as a Western classical chamber musician will also be recounted as one of the five participants. My personal narrative will aim to provide common factors that could link with the experience of the other four participants. The autobiographical nature of including my own lived experiences will provide the starting point to this research by providing potential links that could be analysed for understanding Western classical chamber musicians’ lived experiences in the UAE.

2.4 Data collection

The data collection of this narrative focused on collaborative meaning-making by organizing the narrator's experience. The data added to the multiplicity and complexity of narrative research. Interaction and communication during interviews were multiple and layered, non-verbal and verbal, creating a "rich, in-depth collection of data typical of narrative research" (Denzin & Lincoln, 2013: 62). This means that I had to be attentive to what was being said and what was *not* being said. In order to support the layered data collection for narrative research, I conducted three rounds of open-ended interviews. The interviews dealt with experiences that all the participants, including myself, shared. The open-ended interview process also made way for any unanticipated topics. In service of the stories of independent Western classical chamber musicians, the length of the interviews had to remain flexible. The interviews were based on the three-dimensional model of Clandinin (2006:46) described earlier. All interviews were recorded, and the researcher paid substantial attention to the narrative environment and narrative practices. The researcher also had to employ "ethnographic sensibilities" (Denzin & Lincoln, 2013:58). Denzin and Lincoln (2013:58) explain ethnographic sensibilities where the research is encouraged to observe the participant in his immediate environment. Information regarding the participant is therefore gathered not only from interviews, but also by describing their environment. Ethnographic observation of the culture and society in the UAE was crucial as part of the interview process as ways to maintain and uphold the desired complexity of narrative research.

2.5 Data analysis

The method employed in this line of inquiry involves "structural analyses for narrative construction" (Riesman, 2008:81). The how and why of the stories are structured and the lived experiences they articulate are relative to the narrators' environment and their motivation (Riesman, 1989:19). The research on independent Western classical musicians' lived experiences is suited to structural analysis because in local Arabian cultures individuals have different lived experiences that are influenced by their cultural backgrounds, their short or long-term residence in the UAE and their perception of different cultures, but they share the discipline and practice of Western classical music. Riesman states that "narrative studies are cross disciplinary, a many-layered

expression of human thought and imagination” (Riessman, 1989:21). This research employed Riessman’s (1989:22) six elements for structural analysis, namely abstract, orientation, complicated action, evaluation, resolution and coda. These elements are further expanded on and discussed in Chapter 3 with the construction of the participant’s narratives.

2.6 Validation strategies

The assembled data collections were made up of the open-ended interviews of four narrators that were recorded and transcribed (Seideman, 2006:114). The findings of a narrative interview process can be judged to be reasonably reliable and valid if the results can be transferred to other people in similar situations (Kvale, 2009:126). Bold (2012:146) supports this form of validation through generalization by explaining that the validation of narrative data analyses must reach a wider community, while always aiming to represent the people and events fairly. This does not mean that findings must be generalized globally, but rather that the knowledge produced from the open-ended interviews must be transferable to other relevant situations (Kvale, 2009:127). To ensure that all my findings were trustworthy I used the strategy of member checking for validation and employed the following three steps (Creswell, 2013:252).

- i. All the individual participants received their constructed narratives with the emergent themes and findings via email.
- ii. All the participants were provided with time to reflect, add information and re-evaluate their stories.
- iii. Corrected and added information was sent to participants via email again and the participants accepted and supported the stories as true and valid and confirmed this by replying to the e-mails

The e-mail correspondences are included in Addendum A. As this research will later be presented in the form of an article, I will enlist the help of critical readers for this article before submission and it will be peer reviewed before being accepted. The submission and peer review will further the validity of this research.

2.7 Ethics

Clandinin (2006:52) suggests that the researcher adopts an “ethical attitude” of “negotiation, respect, mutuality and openness to multiple voices”. Narrators often have a feeling of vulnerability because the nature of narrative research is to expose as much information as possible, even information that makes the participants feel uncomfortable (Denzin & Lincoln, 2013:61). The participants of this study were informed of how the research would be presented, published or performed and gave informal consent during the interview process and formal consent via email (see Addendum B). The participants were all adult professionals in their fields of Western classical music and this research did not do any harm to their person or their professional well-being. The participants volunteered and were allowed to withdraw from the research at any stage. They would also stay anonymous and pseudonyms are used when presenting their stories.

CHAPTER 3: DATA AND ANALYSIS

In this chapter, the structural analysis method is employed to create the five narrations and to identify the themes in each narrative (Riessman, 1989:81). This method allows for the analysis and investigation of the narrators' intention in telling their stories (Riesman, 1989:19). As discussed in the earlier section on methodology, the lived experiences of Western classical chamber musicians are influenced by their UAE environment, their perception of different cultures, their personal cultural backgrounds and their short- or long-term residency in the UAE. These influences resonate with Riesman's (1989:21) structural analysis narrative method of stories that are "cross-disciplinary" and "many layered expressions of human thought and imaginations" (Riessman, 1989:21).

I compiled five complete and independent narratives for structural analysis by considering the following six elements (Riesman, 1989:81):

- Abstract: each narrative should contain a summary of the musician's background.
- Orientation: The constructed narrative includes the time, place and main characters involved.
- Complication action or plot: The musician's narrative should include a crisis, plot or event that centres on chamber music in the UAE.
- Evaluation: The constructed narrative should include a section where the musician takes a step back to comment on the meaning of the crisis or plot. Most importantly, the narrative should contain the emotions of the storyteller with respect to the plot or event.
- Resolution: The musician's narrative should be constructed in such a way that the viewpoint and outcome of the plot is evident.
- Coda: The narrative includes an ending to the story that the musician tells about chamber music in the UAE.

The stories of each of the participants follow in the section below.

3.1 Anna's Story

Abstract: Anna's story about Western classical chamber music is valuable, because of all the participants, she has been in the UAE for the longest period. At the time of this study she had already been in the UAE for nine years. She is from Wisconsin in the United States of America and studied Western classical music at Lawrence University in Wisconsin with voice and violin as major subjects. She completed a master's degree in music education at Boston University and is currently busy with her doctorate at the same university. Anna is currently working as the head of Brighton College music department, a prestigious school in Abu Dhabi. As a musician she has had dealings with the NSO, ADMAF and is considered a leader in the expatriate music community as a vocalist, violinist and music director.

Orientation: I visited Anna at her apartment in Abu Dhabi while her husband, whom she met here, was taking care of their new-born baby. Anna is a positive person who fits in with the eclectic society of Abu Dhabi because she finds the cultural differences interesting rather than challenging: "I love it here! I mean, apart from creating a family here, I get to travel almost every holiday, our friends are here... it's great!" On the topic of why she initially came to Abu Dhabi, she simply stated: "I was single, Dave (a friend from university) said there was a job for me and it was time for an adventure". Brighton College is made up of one third local Emirati students and 74 other cultures. As an active participant in the community music scene, Anna is respected as a performer and musical director. Her abilities as a musician and the fact that she is established in the UAE has put her in contact with the NSO: "I know Janet (the NSO organizer) quite well and have regular dealings with ADMAF, but the landscape of music has changed so much since my arrival back in 2010". Anna is positive about her environment, but describes the greater Abu Dhabi community as "transient". She says: "if you accept that, then you'll be fine". She likes to provide support and advice to new musicians and music educators in Abu Dhabi.

Plot and evaluation part 1: "I struggled to get involved in chamber music in the UAE when I first arrived". Anna was actively involved in chamber music in her home country and started performing at the age of 14. Her mother played viola and her brother played cello, and they would typically have "at least one gig every weekend, sometimes up to three". Initially she thought the lack of opportunity was because of

the lack of contact with other musicians and institutions. As a singer, she joined various non-profit, community vocal groups and most notably, the Abu Dhabi Choral Group (ADCG), which helped her to get into contact with other musicians and music teachers. “In order to keep my performance chops⁷ up as an instrumentalist, me and some music teachers decided to create a chamber music concert at our school”. The chamber music concert was held in the evening in the school theatre. They presented a Western classical chamber music programme, and all the participants were formally dressed. They followed all the conventions of a serious Western classical chamber music concert.

“The families that attended the concert absolutely loved it”. However, Anna noticed that of the nearly 400 students, only 10 families attended the concert. Her evaluation of this was that “...at the time there was very little in the country in the way of classical music – families simply didn’t know what it was! Most of the families didn’t understand and this concert was their first exposure to classical music.” Furthermore, it was an event hosted by the school and only families with students in the school were allowed to attend. “I understand that it is a private school facility and safety is the school’s first concern”. These safety concerns, however, limited the audience pool and contributed to the disappointing attendance.

Aside from the disappointing attendance of concerts, another stumbling block Anna encountered is the “lack of free venues”. Anna mentioned that it was very difficult to find performance spaces for free, which means that the ticket prices to attend concerts have to be high to cover the cost of the performance space. This in turn affects attendance even more. There are some theatres that are affordable, but they are better suited for bigger performance groups and not necessarily suited to intimate chamber music groups.

Plot and evaluation part 2: In her second year in Abu Dhabi, Anna became a member of an independent, non-profit chamber music orchestra⁸ consisting of 12 to 16 members depending on availability. This flux in the group is indicative of the transient

⁷ “Performance chops” according to Anna, is a form of American slang that refers to performance ability.

⁸ Anna requested, for personal reasons, that the names and specifics of members of the following group not be mentioned directly in this study. I conformed because I feel Anna, through her association with this group, had given valuable insights into how independent Western classical chamber groups perform.

society: “People mostly come out to the UAE for two years; if you are here any longer than that, you are basically a veteran”. This temporary society therefore requires a flexible environment for making chamber music. This chamber orchestra would meet once a week in the founder’s villa⁹. This villa had enough space for group rehearsals:

This was not an ideal situation as it gave the founder an unfair advantage regarding influence on musical direction as the group felt dependent on the founder’s home as a rehearsal venue...as a larger group we were dependent on specific types of venues.

However, the chamber group had no other option but to rehearse there. As Anna previously stated, rehearsing and performing venues are expensive in the UAE. The typical profile of this group’s members was “mostly music teachers who played orchestral instruments and then some people with *real jobs*.” Anna refers to “real jobs” in this case as professionals outside the education profession.

This chamber orchestra group has a big performance once a year at “The Club”: This is a piece of land originally allotted to the British Consulate and its citizens by Sheikh Zayed, the founder of the UAE. In this allotted space, relaxed food and beverage laws apply. It is now considered a Western expatriate club and not exclusively British. Apart from beaches, pools, tennis courts, restaurants, bars and pubs, it also provides performance venues for hire.

“It is quite tricky to perform in the UAE when you want to charge for tickets.” The chamber group had to apply for a performance licence from the Abu Dhabi Government Council and the licence was charged per performer and not per group. “It was also quite complicated hosting an event at the club as strict safety rules were required”. However, the founder had the necessary connections and paved the way for an annual partnership with the club. In order to attend the concert, audience members had to submit either their passport or their Emirates ID (residence permit) a week in advance. The Abu Dhabi government council also had a strict time-consuming application process regarding concert promotion and advertising:

We needed to submit the music we were going to perform and had to be careful that there were no Christian or other religious references.

⁹ A villa in UAE terms usually refers to a large, alone standing home with a service and cleaning staff.

Especially no Jewish classical music was allowed – no sexual references and we had to keep our Western music conservative – not that there was anything weird normally ...but it did make you feel a little limited.

This submission had to be done three months in advance and typical of the ever-changing society of the UAE, the music selected for the performance sometimes changed because members had to leave the country unexpectedly.

The chamber group originally commenced with performing serious Western classical music in the first half, with lighter classical music in the second half of the concert. Anna narrated how the nature of the group changed more and more until they eventually became a jazz group, “partly because of the instrumentalists who joined and partly because of our audience”. This chamber group would perform with an average of ten group members with smaller duets and solos in-between. The ticket price included a three-course meal and the concert was marketed as a high-quality event. The audience, however, varied little from the following previous profile: “family members, colleagues, friends and members from other music societies”. When I asked her if there were ever any Emiratis in attendance, Anna laughed and stated that “Emiratis are very happy for ex-pats¹⁰ to create and practice their own music culture, but it is not something they value or understand – they have their own music culture, very different from Western music”. I also had the opportunity to perform with this group as a clarinet and saxophone player, but the chamber group has evolved into a group almost exclusively playing jazz, blues and musical theatre. At the time of this interview, the group was considering disbanding because of conflict about leadership and musical direction.

Anna offered an evaluation of the larger Arabic community and how it influences Western classical chamber music:

They (Arabic culture) move at their own pace, there is no sense of urgency...this is particularly difficult if you are trying to organize a

¹⁰ Quoted directly from interview. Refers to ex-patriates.

concert and the Arabic people involved usually don't stick to a schedule because of this term of Inshallah¹¹...

Anna, being flexible and well adapted to her environment, also stated that "I love how generous they are and how kind and considerate". She praised her Arabic colleagues who support her school concerts with admiration, even though it is not their traditional music.

Anna offered further insight into UAE residence and how musicians fit into these expectations: "As you know, we get residence in the UAE provided by our sponsors, in our case the schools... they are held responsible for our financial and physical well-being". By law, after a probation period of three to six months, you are provided with a two-year residency. "It used to be that I could give music classes after school". Anna offered these lessons privately and could charge for them. "However, this was followed by a very strict period where the Abu Dhabi Education Council prevented any form of private tutoring". According to Anna, by law you are only allowed "to do one job as supported by your sponsor". This was initially done so that "the working class would not be exploited in moonlighting (alternative ad hoc employment) doing extra work, but this had a negative impact on the little chamber music performances in the ex-pat society". According to Anna, the NSO used to pay instrumentalists per gig quite openly, but "there was a time when officially they did not offer payment for a gig...but we still got cash in hand". Anna said that more recently the NOC (No Objection Certificate) "came into play and is used regularly. This allows the musician to play for paid gigs". They are no longer restricted to only education, but can perform independently and combine it with their daily education responsibilities. "This is very popular with the music institutes in Abu Dhabi as their salaries are smaller than those of music teachers". Anna specifically refers to the International Music Institute of Abu Dhabi, which employs instrumental music teachers to offer lessons on a one-to-one basis after school. There are four music institutes like this in Abu Dhabi.

Resolution: Anna feels that the lack of support for Western classical chamber music and Western instrumental music could improve if students were exposed to it in a concert setting from a young age. "ADMAF (during their yearly concert series) used to

¹¹ Inshallah literally means "If God wills it". This is supposed to be seen in a positive light, however, it is often used in avoiding responsibility.

send professional (Western classical) chamber music groups to our school and do workshops with the students. It was amazing, and the kids absolutely loved it. We used to get offered free tickets as well to go and see them”. However, the ADEC (Abu Dhabi Education Council) now “requires a 90-day application period for students to go on field trips”. Anna, being positive, understands this: “I know they are just trying to keep the students safe, but I wish there was better communication between ADMAF and ADEC – it’s in their own best interest!” Anna feels that if the two councils can work together instead of mutually exclusively, students, and by implication families, would enjoy more exposure to Western classical chamber music and would appreciate the art form more. This in turn would ensure an expanding audience in the future.

Anna also suggested that instrumentalist should be provided with some form of “performance licence so that we can moonlight and play gigs whenever”. She argued that this extra ad hoc chamber music work would be especially useful for instrumentalists and instrumental educators.

Coda: Anna enjoys the UAE and has a positive attitude towards the stumbling blocks she encountered regarding Western classical chamber music and her life in the UAE. She has, however, at the time of this interview moved away from instrumental work and has found a sense of community in the numerous vocal groups. She still plays some violin accompaniment for these vocal groups when the need arises, but her performance interests are focused on her growing influence as vocal director for a cappella groups. “The whole move in the ex-pat community is to a lighter style of music rather than strict Western classical music”. Figure 1 presents the themes that emerged from Anna’s story.

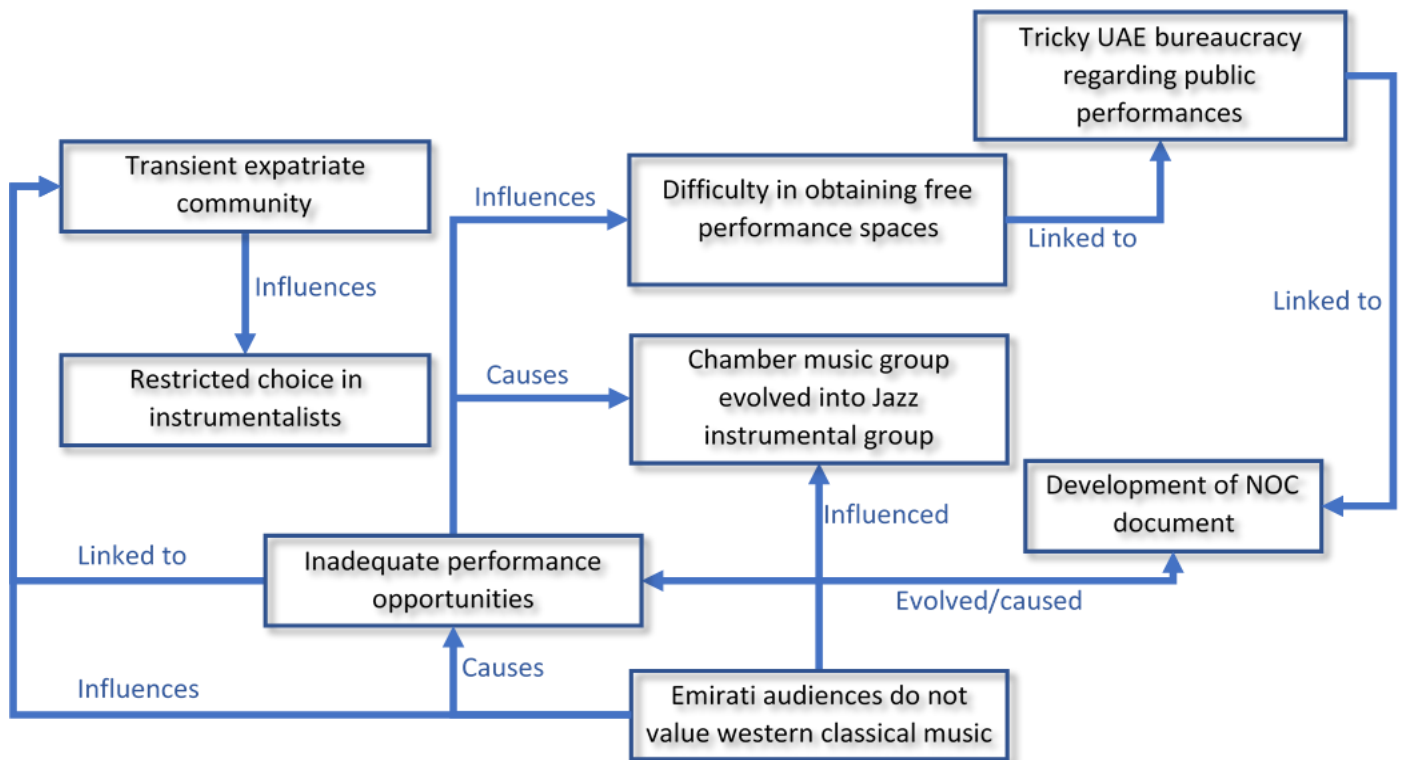


Figure 1: Anna's emerging themes

3.2 Lika's story

Summary: Lika is a Ukrainian musician who obtained a Bachelor's degree in piano at the Petro Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory). She is 24 years old and by her own admission, shy and an introvert. English can be classified as her third language after Ukrainian and Russian. Lika has been in the UAE for almost a full year now and Amadeus Music Institute¹² is her residence sponsor where she works as a piano and music theory teacher. She misses her home country and sophisticated Eastern European culture as opposed to "the superficial UAE, where everyone is shopping". I had the opportunity to perform with her on two occasions and she is developing into an excellent piano player.

Orientation: Lika and I are sitting in a "Starbucks" coffee shop as she shares a studio apartment with a colleague and there is no private space. She is also embarrassed to

¹² A music institute is an after-school music school or academy that focuses on primarily one to one instrumental or vocal tuition. Music institutes may include smaller ensembles, music theory classes and even ballet classes. Clientele pay per lesson and usually book lessons in advance.

take friends to her apartment as it is in an old part of Abu Dhabi. The reason Lika is prepared to tolerate these housing issues is the political reality in the Ukraine: “If not working in your study (field), you (will) have to go to army (military¹³).” Because of the political tension between the Ukraine and Russia on the Crimean crisis, Ukraine is drafting all students who are not employed in their field of study into the military. About the Amadeus Music Institute Lika says “It is ok, but not rewarding. (The) Students (do) not know how to work (practise musical instruments)”. Lika feels that the focus of the music institute is on quantity and not quality and she find the lack of serious piano students, together with teaching mostly beginner piano students, discouraging. Her salary for these hours is 30% less than that of a classroom music teacher and her accommodation is of a lower standard than that of regular classroom teachers. Lika was involved in a sophisticated music society in the Ukraine and she finds the Abu Dhabi society superficial and dismisses her time here as a necessity rather than a time to learn or a place to gain experience.

Plot 1 and evaluation: Lika’s music institute promotes her as a professional piano player and she is offered gigs in this capacity. The music institute takes a 10% “agent fee”. Lika is grateful for the music institute that acts as agent with these opportunities as she is too shy and introverted to create these opportunities for herself. It also provides an extra income to supplement her relatively small salary. “...but this is not art, mostly I rehearse school student groups”. Lika has built reliable relationships with two British schools in the UAE that offer A-level¹⁴ music and the course work require students to perform one piece in the style of “typical” Western classical chamber music. Her piano ability far surpasses the students’ repertoire and competence. Her role is to rehearse with students because the in-house subject music teacher does not have the time to do so.

“Playing for schools is ok, but they are students and have difficulty with the technical side – I want to make art and I (can) not be expecting deeper work (music knowledge) for students.” Lika does not associate with the school music students. However, it is

¹³ The information in brackets accommodates Lika’s English usage

¹⁴ A-level music is a core choice subject in the British curriculum where students must obtain a grade 6 ABRSM music level at least in year 12. Amongst other course work they are required to perform three solo pieces and one ensemble piece that must be mostly with their peers, even though they may receive some assistance from more experienced musicians.

still a form of Western classical chamber music and an opportunity in the UAE. This is frustrating for Lika because in the UAE there is a lack of choice regarding Western classical chamber music opportunities. The serious “art musicians” are limited and she therefore involves herself in Western classical chamber music on an educational level. Lika craves musical communication with her instrumental peers where the focus is not only on overcoming technical challenges, as with the British school’s students, but on the finer stylistic nuances and ensemble playing, both things associated with Western classical chamber music.

Plot 2 and evaluation: Lika and I have performed a Western chamber music programme on two occasions: once as part of my honour’s degree, the other as part of my master’s degree. On both occasions she accompanied me and we performed Western classical chamber music. Lika refused to accept payment for these performances and she states: “Mia without you we (will) not have performance of art music here”. This is an expression of the lack of Western classical chamber music opportunities that Lika experiences. One of the challenges that Lika faced during the preparation was finding rehearsal time and rehearsal space. Because my work hours were during the day and hers during the evening, we often had to rehearse late at night – not comfortable for either of us. However, we depended on each other as there is a lack of choice in instrumentalists in Western classical chamber music.

The rehearsals for both these concerts were in the ballet studio of the Amadeus Music Institute. Lika felt that she “was riding on [the goodwill of] Mr Evgeni”, the Bulgarian owner of the music institute, as he provided the rehearsal space for free. This made her uncomfortable as he apparently expected extra working hours from time to time because of his generous allowance for rehearsal space. “In my home in Ukraine we (did) not have difficulty or a struggle finding time or place for practising music...why (does) this country have strict rules? Why are we always asking (for) favours?” Lika felt that her immediate environment was not conducive to Western classical chamber music as finding rehearsal space and rehearsal time were challenging.

Both of the performance exams took place as public concert performances. On both occasions the audience demographic remained the same: colleagues from work, mainly Western expatriates, and no local Emirate attendance. Lika’s introverted personality meant that on both occasions, only her Ukrainian boyfriend attended as

her support. When I asked Lika what she thought of the lack of Emirate attendance she said: “They have (their) own music traditions and (they) only want to shop, why should they support (Western) art music?”

She found the second performance more strenuous as she disagreed with the viola player on a musical and interpretational level. The viola player intimidated Lika and was critical of her. This was an awkward situation for Lika, as the viola player was also her colleague and roommate. Her diplomatic explanation was “the music community (is) too small and not enough variety of us”. Lika felt that she plays “art music” to escape her environment in the UAE, but “everywhere I go there is Amadeus Music Institute and the same people!” – restating that the Western classical music community in the UAE is very small.

Coda: “I want to go back to (the) Ukraine, but there is no work or opportunity. Also, politically we are scared of what Russia might do.” It was not Lika’s choice to be in the UAE and she is critical of her environment and perceives the society as superficial. Lika is shy and feels it is not her place to create a chamber music society at her institute or anywhere else. She is using her time in the UAE to save money and hopes that the socio-political climate will change in the Ukraine. The emerging themes from Lika’s story can be seen in Figure 2.

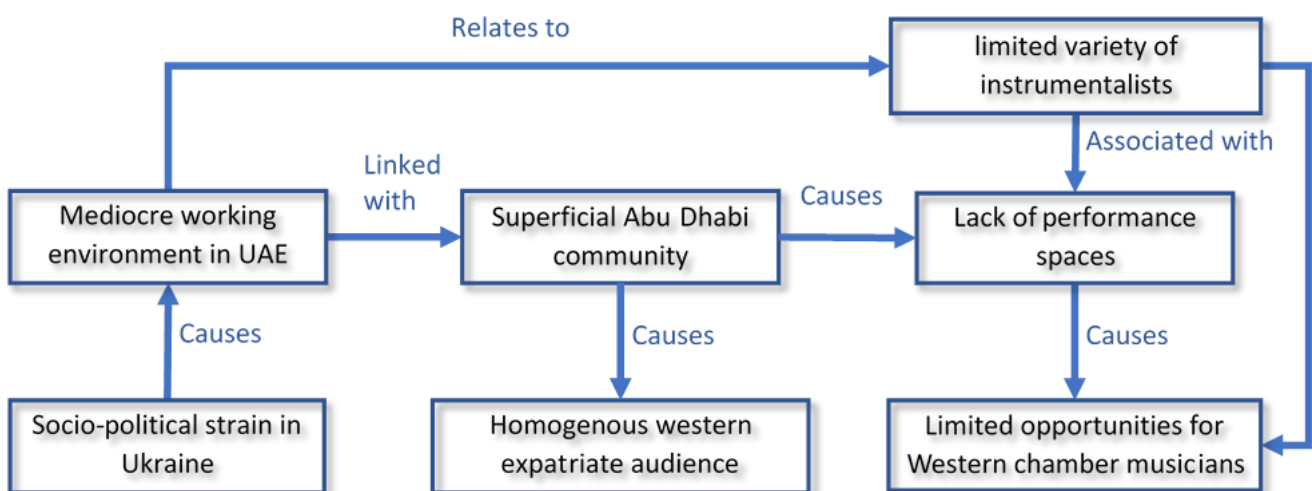


Figure 2: Lika’s emerging themes

3.3 Brenda's Story

Summary: Brenda is an American clarinet, saxophone and flute player who obtained a bachelor's degree in music education with a minor in chamber music from the University of Minnesota, De Luth. She also completed a master's degree in music education at St. Thomas University in St. Paul, Minnesota in 2015 while being a full-time teacher and a part-time musician. Although her main focus is music education, Brenda enjoyed a variety of ensemble opportunities at St. Pauls that included community theatre ("Pit band" playing¹⁵), symphonic orchestral work and Western classical chamber music. She came to the UAE in search of the international school experience and she hoped that she could expand her clarinet playing activities. She works at GEMS¹⁶ World Academy as an elementary school music teacher.

Orientation: Brenda and I are sitting in a restaurant in the exclusive "Boutik" mall in the fashionable and new district, Al Reem Island, a suburb of Abu Dhabi. Brenda lives in a newly built apartment in the same area and it is clear that her residency sponsor, GEMS World Academy, offers her a competitive salary with exceptional benefits "...which is partly why I moved here: the tax-free salary and the amazing benefits". Brenda's primary reason for moving to Abu Dhabi is that she wanted international teaching experience and her recruiter convinced her that "the UAE is a new frontier in music with loads of opportunities." Her first choice was to go to Europe, but the music education market is too competitive. Brenda enjoys her teaching career, but the emerging chamber music, orchestra and classical music concert scene she expected and was used to in Minnesota, is not vibrant enough: "It is difficult to get things (music groups, ensemble playing, etc.) going". Brenda faced unforeseen challenges in expanding her ad hoc playing, and by implication, chamber music opportunities, in the UAE.

Plot and evaluation 1: In her year in Abu Dhabi, Brenda has had the opportunity to play as an ensemble member for musical events as part of the NSO music agency. As she already mentioned, she experienced challenges in being part of the Abu Dhabi music scene: "I wouldn't have had performance opportunities if it wasn't for Stephen Delano from the NSO that I met at the ADCG" – the local community theatre group

¹⁵ American colloquialism for musical theatre orchestral pit.

¹⁶ GEMS: Global Education Management Systems

that includes a network of music teachers that all form part of the so-called Abu Dhabi music scene that Brenda wanted to join. According to Brenda: “Pre-existing music structures are necessary if you want to be a chamber musician”. This specific music teacher, Stephen Delano, was the music director for ADCG and the choral master and a singer of the NSO. He introduced Brenda to the NSO music network and in a period of six months, Brenda performed in two corporate gigs as a Western classical chamber musician. She found this small number of playing opportunities in stark contrast with her life in Minnesota where she performed in various capacities at least twice a week.

She evaluates the problem as twofold. “The local and ex-pat community here are not interested in wind instruments, they prefer string instruments and pianos”. She actively pursued the NSO to gain more performance opportunities as a classical ensemble musician and the organizer explained that violins, cellos and pianos are requested regularly. Only if a lead string instrument is unavailable do they contact the woodwind instrumentalists. According to Brenda, clarinets, saxophones and flutes “just don’t look elegant enough”. Woodwind instruments, her speciality, are not as popular as string instruments or piano.

Her second explanation is that in general, there are not enough ensemble opportunities comparative with other capitals across the globe: “Western classical chamber music is not part of the rhetoric in the UAE”. She feels the focus of the local Emirate community is “on their own music and promoting their own culture” and that competes with Western classical music for these corporate gigs.

Plot and evaluation 2: “I tried to be a catalyst and create more ensemble opportunities”. With her new contacts at the NSO, she decided to host (and play) an evening of instrumental music: “I wanted to create more exposure and just stimulate interest in instrumental music.” This format included ensemble groups, playing “serious” (Western classical music), jazz groups and solo instruments. “I tried to use a concert to create an instant music (instrumental) community”. However, Brenda already faced challenges in the research stage of her concert. “Just to hire a concert venue was ridiculously expensive!” This influenced the ticket pricing and would make the tickets unreasonably expensive. Furthermore, Brenda did research on concert promotion: “The UAE bureaucracy was painful and took forever”. Brenda had to submit her content and subscribe to restrictions in line with the conservative outlook of the

Emirate people. “I suppose I could have hosted it in my school theatre, but this format took away from the grandiose and formal part of the concert.” This concert, however, never happened. “It was just too expensive and too difficult (regarding the UAE bureaucracy) that it just was not worth it.”

Resolution: “I think I wanted to change my environment too quickly, but that was because I was only ever coming for two years”. Brenda feels that her time in the UAE was limited and if she had stayed longer, she “could have affected change slowly”, building up an instrumental community on a smaller scale, “rather than having one big event”. She mentioned that she should have focused on having a number of smaller Western classical chamber music concerts. “There is so much potential here, but maybe the instrumental community is too fluent and changes too often.” She feels that the potential of the instrumental community is related to the transient, ever-changing community. Therefore, committing to a longer residency in the UAE could bring lasting change in Western classical chamber music.

Coda: In conclusion, Brenda comments on the local community: “I don’t think the Emirate community really cares either which way we make music, provided it doesn’t offend.” Brenda realizes that her music efforts included the Emirate people only on a superficial level, but they are not necessarily negative, only indifferent, and “maybe uneducated” in their interest in Western classical chamber music. The emerging themes from Brenda’s story can be viewed in Figure 3.

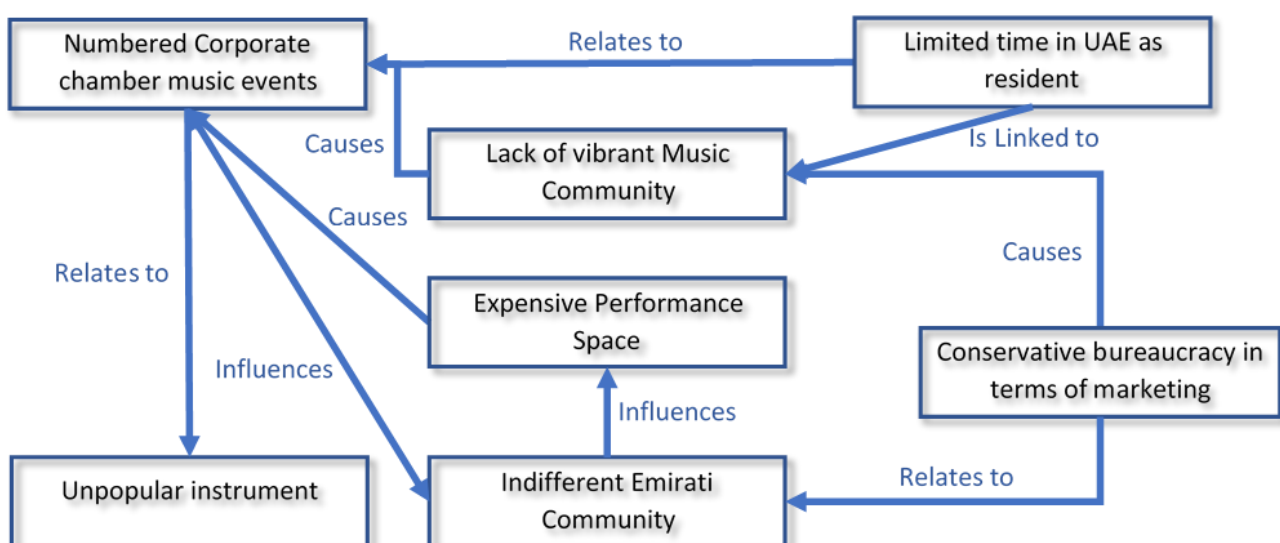


Figure 3: Brenda’s emerging themes.

3.4 Milan's story

Summary: Milan studied violin and viola at the University of Sofia in Bulgaria. Milan is married with one small child and has relocated to the UAE with his family. He has been in the UAE for two years and is sponsored by the Elite Music Institute in Abu Dhabi. He was an orchestral musician in Sofia and played in various ad hoc ensembles in his home community. His main reasons for moving to Abu Dhabi are tax-free salaries and financial gain. His work at Elite Music Institute generates a small part of his monthly salary. He is financially lucrative as a “music entertainer”. He focused on background restaurant music, which he performs with his electric violin. However, Milan is still involved as an independent Western classical chamber musician in his capacity as ad hoc performer for the NSO and New York University Arts Department, Abu Dhabi campus.

Orientation: Milan is an active musician and has little time, so we are having coffee at my school where we both teach. He is here as an instrumental teacher in his capacity as an agent for the Elite Music Institute. The Elite Music Institute teaches students at their school during normal school hours. This specific arrangement allows Milan “normal teaching hours” as opposed to other institutes, which mainly offer instrumental education in the afternoon: “This was a main condition to accept work at Elite Music Institute, so that I can pursue other avenues of playing and not only focus on students”. Milan explains that the institute is useful as a residency, but the salary is too low to sustain his family. The institute signed a NOC for Milan, which allows him to accept other income. The fact that he has day students as opposed to evening students, frees him up for ad hoc violin playing in the evening.

Plot 1 and evaluation: Milan states that:

The Violin is very popular in the UAE, but artistic violin music¹⁷ not so much! It is almost as if the people here like the way it looks, not really what it is meant for.

For Milan, there is no shortage of opportunity to play the violin. However, it is mainly for superficial purposes and the term “artistic music” refers to the serious genre of

¹⁷ Milan refers here to serious Western classical music, as opposed to commercial violin music.

Western classical chamber music. He plays corporate gigs through the NSO organization, but this music he describes as “light classical favourites”, not the challenging chamber music that he was used to in Sofia. Milan performs with various instrumental groups, depending on the client’s requests and on instrument availability. “The instrumentalists here are a mixed bag (in terms of ability), from really good to sometimes poor, however, the Emirate and Arabic clients never notice the difference.” He explains that apart from the mixed ability in instrumentalists, the audience does not have a real appreciation for the quality and type of music being played.

“I wish I could develop a set group that I always play with, but the community is too fluid and changes too often”. Milan’s evaluation of his corporate gigs is that it is lucrative and popular, but that the community changes too often. Because of this ever-changing community, he cannot develop a set ensemble group that circumvent instrumentalists’ varying abilities.

Plot and evaluation 2: Milan has played on four separate occasions as a supporting musician at New York University, Abu Dhabi Campus (NYUAD), a satellite campus for New York University that is mainly focused on studies in humanities. “The university doesn’t have a music degree programme yet, but it has a yearly concert programme with musicians from across the world. My job is to be the second violin or support with viola, but not the main attraction”. NYUAD has a big theatre and various smaller rehearsal rooms. Milan is typically contracted for three rehearsals and one performance. “The music is interesting and varied, it could be anything from classical Russian folk music to Mozart quartets, but it is always musicians from outside the country on some sort of tour and is hosted by NYUAD.” He enjoys playing more challenging Western classical chamber music with professional musicians, but criticizes the university for not creating opportunity for resident musicians:

NYUAD has the facilities and the musical know-how to stimulate growth amongst the resident musicians, but chooses to focus on international musicians. Maybe if there was regular (serious classical music) opportunity for instrumentalists, the music scene in Abu Dhabi would be more unaffected and not change so easily.

Milan feels that the NYUAD presents an opportunity for growth in resident classical musicians’ performances with regard to facilities, advertising and promotion. The

university also provides for an educated audience in terms of Western classical music, which is pooled from its international student body. “Audience members of the NYUAD concerts that I played for understand classical art music and are loyal to the music programme of the university.” However, the focus of the university is on importing international touring music groups rather than fostering a resident Western classical music society.

Coda: For Milan, living in the UAE is better for his family financially compared to his income in Bulgaria, but he expresses that “the society is focused on superficial music and does not support growth in a local music community, rather it imports international musicians.” Milan sees the potential that the UAE has to offer in terms of developing an independent Western classical chamber music scene, but it is hampered by an ever-changing society and a local community not interested in high-quality serious music. Figure 4 shows the themes that emerged from Milan’s story.

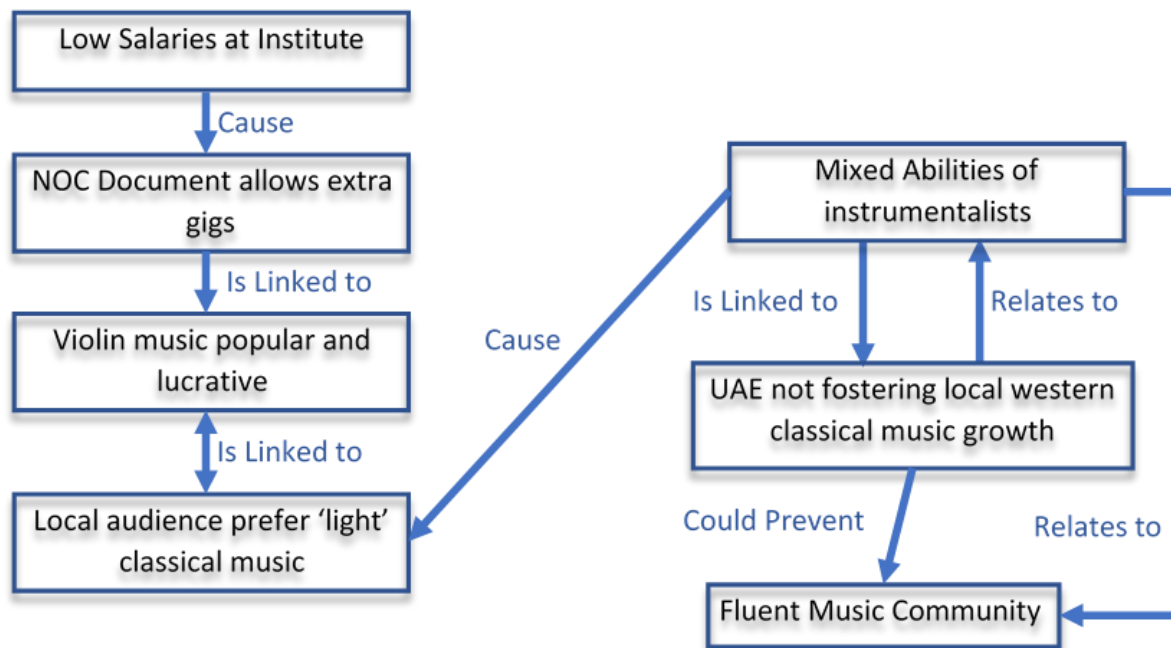


Figure 4: Milan’s emerging themes

3.5 Mia’s story

I include my own lived experiences with respect to Western independent classical chamber music in the UAE. My story is submitted in the same format as the previous narratives: summary, orientation, plot, evaluation, resolution and ending. Although

there is an element of personal involvement, this only adds to the rich complex layers inherent to the narrative methodology. My lived experiences are presented in the third person.

Summary: Mia is a South African clarinet and saxophone player who has been living in the UAE since August 2015. She has a bachelor's degree from Stellenbosch University, South Africa, a postgraduate certificate in education and an honours degree in clarinet performance with a minor in music education. She is currently busy with a master's degree in clarinet performance, with a focus on chamber music. Mia was headhunted by a school in Abu Dhabi to be a music teacher and to start a music academy for the school. She came to the UAE for multiple reasons: financial security, a tax-free salary, travelling and to be part of a global music scene. Before living and studying in Potchefstroom, Mia lived in Cape Town, South Africa, where she worked as the head of a music department at a performing arts school and she had a varied performance career as clarinettist and saxophonist. She played in a symphony orchestra, did orchestral pit work, performed in smaller ensembles and various other ad hoc opportunities. Mia hoped to continue these performance activities in the UAE by being an "educator by day and a performing artist by night".

Orientation: Mia lives in a serviced apartment in a hotel sponsored by her school, Abu Dhabi International School: This school is proud that they have been part of the Abu Dhabi society for 40 years now. However, the machine that is the school has increased in number to 5 000 students, a staff of over 300 teachers and you are just a number.

This large school influences the music department in the sense that it is becoming more focused on commercial music and on music from the Arabic community, which is largely the demographic of the students of the school. Mia feels that there is no support for her Western chamber music ideals within the school community. However, her living circumstances are of a good quality and she earns a competitive salary. Mia returns home every day between 15:00 and 15:30 with no school responsibilities, which affords her time to pursue other interests, especially her studies in Western classical chamber music.

Plot and evaluation 1: This lived experience concerns her first classical chamber music concert in the UAE on 12 November 2015 as part of her honours degree fulfilment.

Mia's move to the UAE was sudden: from the moment the offer came from the school to her arrival in Abu Dhabi there was only one month. She was only halfway through her honours degree studies and had to find a capable piano player that could play and perform Brahms's clarinet sonata in E-flat major. "This work is difficult for both piano and clarinet – being equally weighted and the added difficulty of ensemble playing." Through parents of children at the school she learned about various music institutes in Abu Dhabi that focus on instrumental education by trained instrumentalists and she started contacting them in search of a suitable pianist. Mia contacted all five music institutes in Abu Dhabi and only one pianist, Lika¹⁸ from the Amadeus Music Institute, was prepared to assist her: "There were many pianists on offer, but as soon as they heard it was (one of) the Brahms clarinet sonatas, they cancelled". Abu Dhabi is the capital of the UAE and a global city, yet Mia experienced that the piano players as accompanists focused on student repertoire, rather than serving as professional pianists prepared to engage in challenging ensemble repertoire. Mia experienced further difficulty as the rehearsal times was scheduled late at night after the music institute had closed for the day. "I am an early riser and early sleeper, these rehearsals started around my usual bed time, but as I had no choice in piano player, I had to comply with these difficult rehearsal times."¹⁹

Mia performed a programme of 40 minutes in the ballet hall of the Amadeus Music Institute that was recorded and sent to her South African university: "For the short time frame and the lack of experience I had in a new country and culture, I consider the actual performance a success." However, she felt that her concert should have been part of a larger event within the music society and she should have had the support of the music society as you would typically find in any global city. At that time, she ascribed these events to her own lack of experience in a new cultural environment. The audience consisted of colleagues from work, and per invitation only. Mia thought it strange that the concert was not advertised or used as an opportunity to charge for tickets and make a profit. Mr Ewegen, the owner of the Amadeus Music Institute, replied that he would have to apply for a UAE performance licence when charging for

¹⁸ See narrative 2 of Lika, discussed earlier.

¹⁹ Lika's command of English is not that secure. This sentence formulation although not correct, is a direct quotation.

tickets and he would have to submit a programme for approval three months in advance. He found this bureaucracy tedious.

Plot and evaluation 2: Mia's second experience in her story about Western classical chamber music is also motivated by her studies, this time for her master's degree in clarinet performance. "I wanted to build on my knowledge of my previous recital and see what improvements could be made". By the time she played her second independent Western chamber music recital, she had been in Abu Dhabi for a year. She joined the ADCG as band leader for the production of "Adams Family: The musical" and this community group led to contact with other musicians and gave her a sense of community. "I finally met other music teachers and drew from experiences and music society connections". ADCG put Mia in contact with the NSO and Blue Fever. Blue Fever is a Jazz group with Alana Baraj, a producer at New York University's (Abu Dhabi Campus) performing arts theatre. "Alana is a veteran in the constantly changing music society of Abu Dhabi and provided me with a small theatre, for free, at the university". Hiring venues in Abu Dhabi is too expensive. Mia funded these concerts herself and had to make them cost effective: a free performance venue made a financial difference.

Her recital was focused on a Bruch programme for viola, clarinet and piano. "Instrumentalists were only interested to play for a fee and then when they realized the programme was challenging, they opted out". The piano player, Lika, was prepared to play for a small percentage only and not a larger fee, feeling that classical chamber music playing was infrequent in the Abu Dhabi community. However, finding a string instrumentalist was different: "Violin and viola players are in higher demand and the viola player wanted a far higher playing fee". It was also difficult to organize rehearsal times and venues as a trio, as both the pianist and the viola player were from different music institutes. Again, Mia did not have a choice of "quality musicians, who would be interested in playing a challenging programme". She also felt the musicians' standard of playing did not compare to musicians from her home country.

The concert itself was expensive as Mia had to pay musicians and hire a film agency to record the concert for the NWU. "This is probably because I kept comparing it with the costs in South Africa and because people don't mind paying high prices for Western classical music groups. I think I competed with the NSO's corporate gig

prices". Corporate gigs mainly involve background music and wealthy corporations pay for these exclusive events. Since Mia had been living in the UAE for a longer period by then, the audience was much larger, but it still consisted exclusively of her friends and colleagues. "As a rule, Emiratis keep themselves apart, which is almost reminiscent of their historic tribal traditions; they are not actively part of Western cultural traditions and as a general rule find Western classical chamber music austere." Mia feels the Emirates are focused on their own music traditions, which are centred on festive occasions. They do not understand the formal occasions of Western classical chamber music concerts.

Resolution: Mia concluded by saying: "It was expensive, time consuming and laborious to organize chamber music recitals in Abu Dhabi". She constantly felt that she was dependent on people's kindness, whether fellow musicians or venue hosts. "Apart from ADCG, there is no sense of community and support among instrumentalists – not even on social media". In her experience, there are different music societies, some non-profit and some for profit, but there is "no inter-connection between the societies, rather competition". According to Mia, this is a symptom of the Western ex-pat community that is only there for a short period of time. Mostly, these ex-pats are in the UAE for financial gain only. Mia's subsequent recitals were all held in South Africa.

Coda: Mia is grateful for her time in the UAE and for playing with musicians from other cultures, but she regards the Western classical musicians from her home country as being at a higher standard. The themes that emerged from Mia's story are presented in Figure 5.

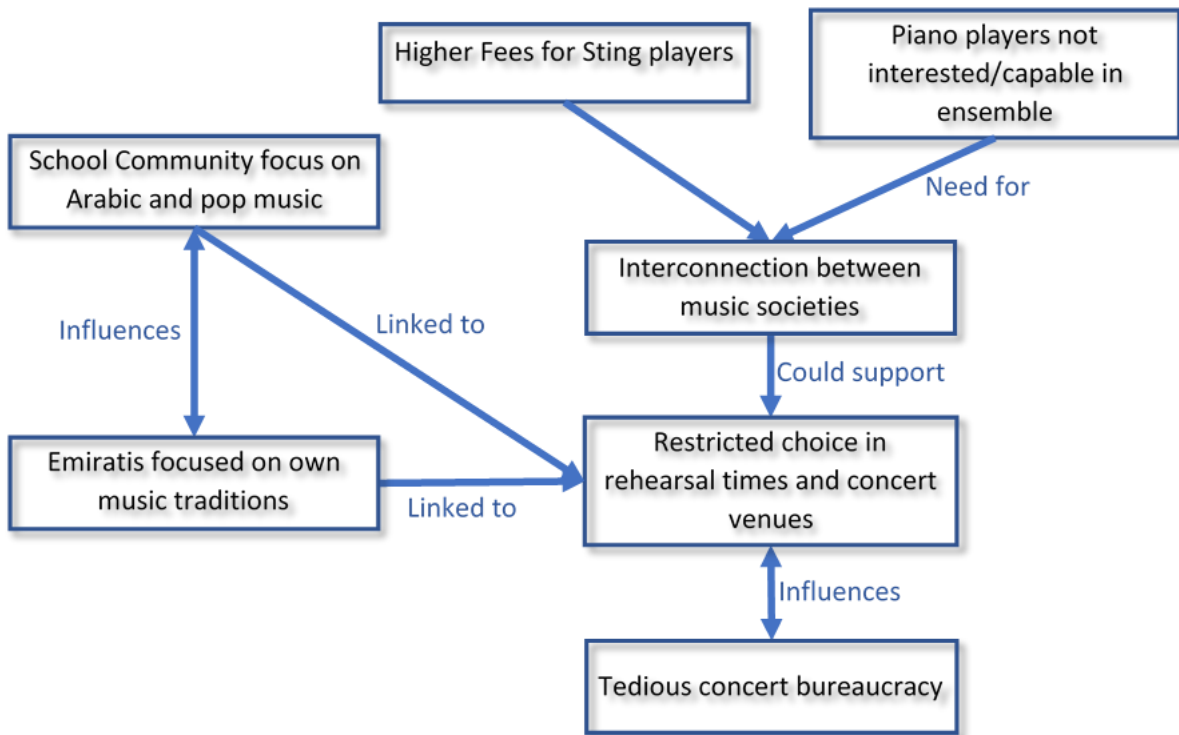


Figure 5: Mia's emerging themes

CHAPTER 4: CROSS-CASE ANALYSIS AND METANARRATIVE

This chapter identifies and discusses the overarching themes by combining all the participants' themes and creating a metanarrative of Western independent classical chamber musicians' lived experiences in the UAE. A metanarrative theme emerges when three or more of the themes from the participants correspond with a central idea. Table 4.1 provides an exposition of the six themes that emerged as metanarrative themes.

Table 4.1: Metanarrative

Anna's themes	Lika's themes	Brenda's themes	Milan's themes	Mia's themes
Theme 1: Indifferent Emirate Audiences				
Emirate audience does not value Western classical music	Superficial Abu Dhabi community	Indifferent Emirate community	Local audience is superficial	Emirates focussed on own music traditions
	Homogenous Western expatriate audience		UAE not fostering local Western classical music growth	School community focusses on Arabic and pop music
Theme 2: Limited choice in Western classical chamber musicians				
Restricted choice in instrumentalists	Small music community with limited variety in instrumentalists	Lack of vibrant music community	Mixed abilities of instrumentalists	The need for interaction between music societies
		Unpopular instrument		Piano players not interested/capable to do ensemble
				Higher fees for string players
Theme 3: Transient Western expatriate community				
Transient expat community	Mediocre work environment in the UAE	Limited time as UAE resident	Fluent music community	
Theme 4: Inadequate Western classical chamber music performance opportunities				
Inadequate performance opportunities	Limited opportunities for Western chamber musicians	Numbered corporate chamber music events	Violin music: popular and lucrative	
Chamber music group evolved into Jazz group				
Theme 5: Complicated UAE concert bureaucracy				
Development of NOC document		Conservative UAE bureaucracy in terms of marketing concerts	NOC document allows extra gigs	Tedious concert bureaucracy
Tricky UAE bureaucracy regarding public performances				
Theme 6: Restricted choice in performance venues				
Difficulty to find free performance space	Lack of performance space	Expensive performance space		Restricted choice in rehearsal times and concert venues

4.1 Theme 1: Indifferent Emirate audiences

Anna: “Emirates are very happy for ex-pats to create and practice their own music culture, but it is not something they value or understand – they have their own music culture, very different from Western music”.

All the participants experienced the indifference of the Emirati audience to Western chamber music concerts as Anna stated. Both Lika and Milan referred to the Emirate community as “superficial”: Lika stated that “shopping” is their preferred activity and Milan said the Emirates choose superficial popular music. This ties in with Lika and Milan’s need to “create art music” as they did in their home countries of the Ukraine and Bulgaria. Mia describes the local community as “Emirates (who) focus on (their) own music traditions” and this corresponds with Milan’s theme of the UAE citizens who “do not support growth in their local (Western classical) music community.” Anna is from a more educational background and her lived experiences have taught her that “Emirate audiences do not value Western classical music” out of ignorance and lack of education in this field. This coincides with Mia’s experiences at the school where she teaches where the greater school community prefers “Arabic and pop music”.

It is worth noting that none of the participants experienced any antagonism or negativity from the Emirate community. Brenda puts it succinctly when she states that the Emirate community is “indifferent”. Therefore, the best collective description for these themes is “Indifferent Emirate audiences”.

This indifference to and ignorance of Emirates about Western classical chamber concerts are linked with Theme 5, the “Complicated UAE bureaucracy” and Theme 6, “Restricted choice in performance venues”. However, because the Emirate community does not “support growth in their local (Western classical) music community”, either out of ignorance or indifference, it is difficult to create a music community. This is a direct cause of the limited choices in Western classical chamber musicians, which leads to the next theme.

4.2 Theme 2: Limited choice in Western classical chamber musicians

Lika: “Everywhere I go there is Amadeus Music Institute and the same people!”

The limited selection of chamber musicians is a theme that emerged from all five interviews. Anna mentioned that most of the instrumentalists in her chamber group are “mostly music *teachers* who play an orchestral instrument” which, according to her, restricts the choice of quality instrumentalists. This links to Lika’s opinion that the collective of Western classical chamber musicians is limited to instrumentalists of the Amadeus Music Institute where she works. Milan agrees with both Anna and Lika when he states that when playing corporate gigs, he has to deal with instrumentalists with a “mixed bag of abilities”. Both Mia and Brenda’s stories brought to light that specific instruments influenced their Western classical chamber music experiences. Mia needed piano players capable of playing the complicated Brahms clarinet and piano ensemble works. However as soon as they heard it was (one of) the Brahms clarinet sonatas, they cancelled. Brenda, who is used to Minnesota’s “vibrant” music scene realized that she plays an unpopular wind instrument as corporate gigs “prefer string instruments and pianos”. This correlates with Mia’s follow-up theme when she had to pay “higher fees for string players”.

All these themes indicate that the participants experienced limited choices in choosing Western classical chamber musicians, either because of the quality of musicianship or the perceived popularity of different instruments which in turn is based on the availability of different instrumentalists. This is also the result of the transient nature of the Western expatriate community, which leads to the next theme.

4.3 Theme 3: Transient Western expatriate community

Milan: “Maybe if there were regular (serious classical music) opportunities for instrumentalists, the music scene in Abu Dhabi would be more consistent and not change so easily.”

The third theme emerged from the interviews of three of the five participants. Brenda wanted to make a gradual change in the music scene of Abu Dhabi when she said, “Effect changes slowly”, but felt that her two-year stay, like most music teachers and instrumentalists, was too short. Anna, a veteran in the UAE music scene, feels the

transient music community contributed to the evolution of her classical chamber music group to a jazz group. More and more instrumentalists were departing and then being replaced by musicians interested in playing lighter music like jazz as opposed to Western classical chamber music. Milan sees the potential in the UAE music scene, but sees a need for “regular opportunity for instrumentalists” to sustain a more consistent and less fluid music community.

This theme of the lack of stability in the ex-pat classical music community could be a result of the “Indifferent Emirate audiences” and links with? the second theme of “Limited choice in Western classical chamber musicians”. According to the participants, all three these themes point to an inadequate Western classical performance experience, which is the fourth emerging theme.

4.4 Theme 4: Inadequate Western classical chamber music performances

Brenda: “Pre-existing music structures are necessary if you want to be a chamber musician”.

This meta-theme is supported by four of the five participants. In Anna’s story she proposes two individual themes that link with the third meta-theme when she states that she “struggled to get involved in chamber music in the UAE”. Only through her community musical theatre group could she make music community connections that could support her performances. This theme correlates with Lika in that she only had two “art music”²⁰ concerts during her two-year period in the UAE and in both cases Lika and Anna experienced limited choices and opportunities in chamber music performances. Brenda, who “actively pursued” the NSO to get corporate gigs, found that she only had limited performing opportunities. As stated earlier, the limited choice in chamber musicians has an effect on the adequacy of chamber music performance opportunities.

In Anna’s second individual theme she mentions that her Western chamber music group evolved into a jazz ensemble “partly because of the instruments who joined and partly because of our audience”. Anna points out that this evolution from Western

²⁰ Lika uses the term “art music” to refer to a serious and challenging Western classical chamber music.

classical music to jazz is due to the fact that the specific musicians available for this group were more inclined towards jazz and that the audience preferred a lighter style of music. Milan enjoys “popular and lucrative” opportunities as violin player in the corporate gig field, but states the need for “regular (serious classical music) opportunities for instrumentalists” to foster a healthier performance environment.

Mia is the only participant who does not identify with this theme. This could be because her focus in terms of chamber music performances was aimed at her studies and this emphasis did not allow her to seek further opportunities.

According to the stories of the participants, there are some opportunities for Western classical chamber music performances, but the lived experiences bring into question not only the reliability of opportunities, but also their quality. Therefore, because of the lack of consistency and the quality of performances, the individual themes are collectively best described as “inadequate” performance opportunities. The theme of “Inadequate Western classical chamber music performance opportunities” is directly linked to the previous theme, but it is also a direct cause of the fifth emerging theme of concert bureaucracy in the UAE.

4.5 Theme 5: Complicated UAE concert bureaucracy

Brenda: “The UAE bureaucracy was painful and took forever”.

The theme of performance bureaucracy in the UAE and the challenges it poses is supported by four of the five participants. One of Anna’s individual themes of the stumbling block that is concert bureaucracy involves entrance fees for performances, performance licences, submission of music programmes for approval and extended time constraints. Anna describes it as “quite tricky to perform in the UAE when you want to charge for tickets.” Brenda experiences the same challenges and describes the process of organizing Western classical chamber concerts in the UAE as “painful and took (taking) forever”. Mia agrees with Brenda and Anna when she talks about her honours degree concert that was free and not advertised because the bureaucracy was “tedious” and not worth the effort.

In all five cases the stories provide contrasts in music experiences between the UAE and the participants’ home countries where they would engage in a range of

performances and music activities and where none of them were limited to one course of action (being only a teacher or an orchestra player). However, according to Anna and Milan, UAE law dictates that people of residence are only allowed to do one “job”, which in effect prevents instrumentalists from teaching during the day and performing at night, because it is described as two employment opportunities. Both Milan and Anna have found the development of the NOC signed by their primary employer to be a positive change that enables musicians to participate in ad hoc performance opportunities. Lika did not experience any of the bureaucracy regarding performances. This could be because she has never been in a position to organize a concert and was never confronted by laws and regulations regarding concerts in the UAE.

The challenges regarding UAE bureaucracy when organizing concerts and the specific need for the NOC for musicians contribute to this theme of the *Complicated UAE concert bureaucracy*. This fifth theme is linked with the first theme of *Indifferent Emirate audiences* and is directly responsible for the restricted choice in performance venues in the UAE, which is the following meta-theme.

4.6 Theme 6: Restricted choice in performance venues

Brenda: “Just to hire a concert venue was ridiculously expensive!”

The sixth theme is mentioned by four of the five participants and is about performance spaces in the UAE. Western classical music ensembles often require large spaces for rehearsals to accommodate all the musicians and a space that provides some degree of sound proofing. In the case of Mia and Lika’s trio, they had to rehearse in the music institute’s ballet room, which is the only space large enough to accommodate their group of musicians. They also hosted their performance there because it was the only free space available to them. Brenda states that it is “ridiculously expensive” to hire any concert space and she ended up cancelling her chamber music concert because of this. Anna’s chamber music group performed at “The Club”, the former British social club, because she struggled with challenging bureaucratic processes to compensate for expensive performance space in the greater Abu Dhabi area.

Milan does not have a specific link to this meta-theme as he is mostly a corporate gig player who works for the in-house theatre of New York University Abu Dhabi Campus on occasion. He is contracted as player and does not have to produce any concerts.

This final theme regarding the restricted choice in performance venues is linked to the fifth theme of the *Complicated UAE concert bureaucracy* as well as the fourth theme of *Inadequate Western classical chamber music performance opportunities*. This final theme also linked with the first theme of the *Indifferent Emirati audiences*, which brings the metanarrative to a full circle as can be seen in figure 6.

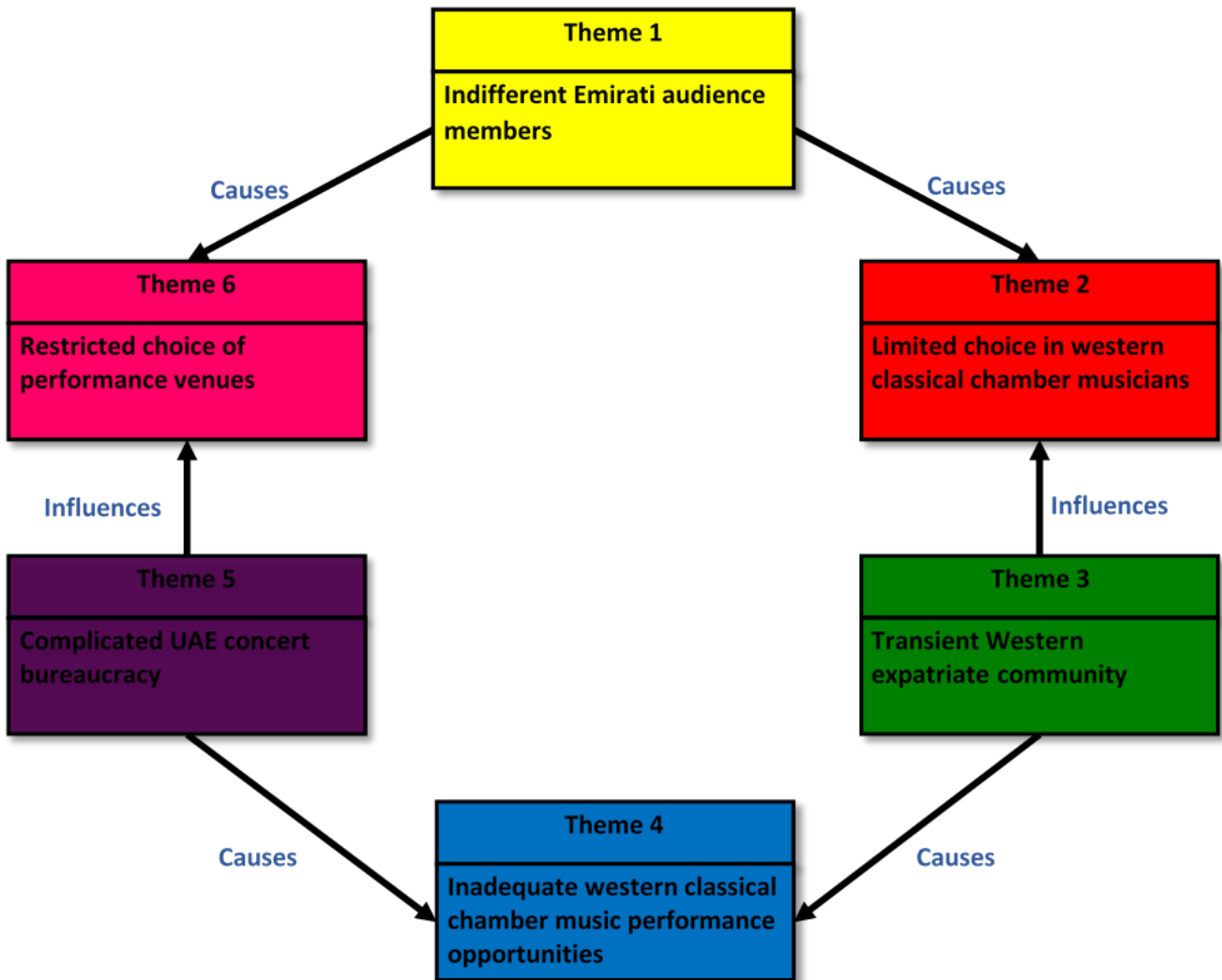


Figure 6: Themes that emerge from the metanarrative

CHAPTER 5: DISCUSSION

The original aim of the discussions chapter was to answer the third research question of how the emerging themes identified from the lived experiences of Western classical chamber musicians link with scholarly literature. However, it soon became clear that the scholarly literature on Western music in the Middle East, Arabic nations or the UAE, is extremely limited.

Research suggests that the answer might lie in the relationship between Islam and music, and the UAE is an Islamic state. The Muslim faith has an influence on all policy and cultural practices, including music traditions. In an article on Islamic choral music, Quadros (2015:69) states that “music of the Muslim world... is little understood or known” and that this misunderstanding is based on three elements: “Muslim music, Muslim world and Muslim choral music” (Quadros, 2015:69). When it comes to Muslim music, Islamic scholars hotly dispute the role of music in Islam and base their divergent positions on interpretations of the Qur’an (Quadros, 2015:70). The research offers insight into a Muslim world where 1.8 billion people are Muslim and the common belief is that “Muslims are Arabs, Arabs are Muslims... Muslims are anti-Western...” (Quadros, 2015:70). This statement seeks to nuance the Arabian culture and break down general misunderstood perceptions (Quadros, 2015:70). The third fact of Muslim music is that Islamic music is deeply religious, and a large body of Islamic music consists of that of recitation.

This article differentiates between Muslim and Arabian and aims to undermine the common belief that Arabic and Muslim are synonymous (Quadros, 2015:70). It takes a firm stance on the constant dispute among Islamic scholars on music and the author is of the view that Islam definitely includes music, but on a deeply religious basis (Quadros, 2015:70). As an Islamic state, the UAE is directly influenced by the Islamic debates on secular music. Furthermore, the UAE provides residency to non-Muslim Arabic cultures and Westerners. These elements of Muslim music and the Muslim world are evident in the UAE and correspond with Quadros’s notion of “misunderstanding” in the Muslim world (Quadros, 2015:70). This disagreement and the intricacy of the Muslim music world contributes to the complexity of publishing scholarly literature.

An article on popular music and the Islamic reaction in the public sphere states that countries like “Lebanon, Egypt, Iraq and indeed, Saudi Arabia” have “flourishing music industries of which both the populations and government are proud” (Otterbeck, 2008:213). These are all Islamic countries that developed a popular music culture supported by the main policy makers, namely the Muslim government (Otterbeck, 2008:213). The article continues by stating that “...censorial authorities in the Arab states are active in censoring music of the West” (Otterbeck, 2008:213). Censorship of Western popular music is based on the three key issues of “public morality, decency and political critique” (Otterbeck, 2008:214). These subjective censorship issues reveal the ideals of Islamic music and places Western music under scrutiny (Otterbeck, 2008:213). This could describe how the experiences of the participants of this study may be explained by theories of Arabian cultural environment. Therefore, censorship of Western music creates a complicated environment that could influence the publication of scholarly literature on Western music in predominantly Muslim Arabic countries.

The lack of scholarly literature on Western classical chamber music in the UAE could be a result of the complicated relationship the Muslim faith has with both Arabic and Western music. Research indicates that the emerging themes can be related to a branch of cross-cultural psychology named acculturation theory (Berry, 2005:677). This provides a basis with which these themes can be evaluated.

5.1 Introducing acculturation theory

This section introduces Berry’s (2005:677) acculturation theory and explores how it could offer new insights into the themes that emerge from the cross-case analysis. The first section explains why the theory is relevant to the research. It is followed by a definition of acculturation theory and a discussion of its strategies. This is followed by a look at how the theory can be used to interpret the emerging themes.

5.1.1 Berry’s acculturation theory

In terms of Berry’s theory, the Western musician is engaged in “conflict, negotiation and mediation” (Berry, 2005:679) within a dominant Emirati culture. Acculturation theory essentially investigates “what happens to people when they move from the culture in which they have been born and raised to a new and unfamiliar culture” (Sam

& Berry, 2010:472). Berry (2005:678) distinguishes between a minority group, which refers to the individuals moving away from the culture in which they were raised, and a dominant group, which is the larger, hosting cultural group. My study strongly links with this aspect of Berry's (2005:678) acculturation theory as the Western classical chamber musicians can be seen as the minority group and the local Emirati population can be seen as the dominant group. Furthermore, it became clear from the study that the minority group of Western classical chamber musicians is trying to establish and maintain a music practice that is typical of their own culture and this is an attribute of acculturation theory (Sam & Berry, 2010:472). As noted, Arabic cultures are distinctive in their everyday practices and musical traditions. This contrasts in many respects with Western musical traditions.

The next section defines Berry's acculturation theory further and links it with the current trend of international assignment²¹ that many global citizens experience. "During acculturation, groups of people and their individual members engage in intercultural contact producing a potential for conflict and the need for negotiation to achieve outcomes that are adaptive for both parties" (Berry, 2005:472).

The acculturation theory stems from a branch of cross-cultural psychological research. Acculturation is "a process of cultural and psychological changes that involve various forms of mutual accommodation" between the cultural groups (Berry, 2005:700). This often entails "learning each other's language, sharing each other's food preferences and adopting forms of dress and social interactions" (Berry, 2005:700). This study of Western classical chamber music in the UAE illuminates the dynamics of music traditions within two distinct cultural groups. It concurs that music-making is a social process particular to a specific cultural group and that it forms part of "various forms of accommodation" (Berry, 2005:700). The Western classical musicians endeavoured to perpetuate their musical heritage in the UAE without adapting their Western music ideals.

John Berry has established himself as the leading acculturation theorist (Ward & Kus, 2012:472). He developed this theory because of "European domination of indigenous people" (Berry, 2005:700). More recently, this theory has been used to explain "how

²¹ International Assignment is a financial term and refers to migration of professionals in the global economy (Collings *et al.*, 2011:361). This will be formally discussed in the following section.

ethno cultural groups relate to each other and change as a result of their attempts to live together” (Berry, 2005:700). The acculturation theory is also used to examine the processes regarding expatriates as active participants in the global economy (Collings *et al.*, 2011:361).

5.1.2 International assignment

Acculturation theory is applied in many different fields, especially given the growing trend of international assignment, which is a “key form of international migration in the global economy” (Collings *et al.*, 2011:361; Lui, 2018:2). International assignment involves individuals who are employed internationally by a global company (Collings *et al.*, 2011:361). This relates to the acculturation theory as it describes “what happens to people when they move from the culture in which they have been born and raised to a new and unfamiliar culture” (Sam & Berry, 2010:472).

Much like the participants of this study, individuals find international assignments financially advantageous. Furthermore, bureaucratic issues such as residency and visas, are the responsibility of the hosting branch company. In the case of the five participants involved in this study, the hosting companies are the various music institutes and schools that sponsor them. Apart from its financial focus, Collings *et al.* (2011:361) use the acculturation theory as a criterion to “understand and support the career implications of international assignments”. Much like the studies by Collings *et al.* (2011:361) and Lui (2018:2), the strategies of the acculturation theory are used in this study as criteria to examine the emerging themes. In the next section, these strategies of acculturation theory are defined.

5.2 Acculturation theory: strategies and methods

Acculturation theory is described as a bi-dimensional, fourfold model (Ward & Kus, 2010:472). The bi-dimensional concept comprises two issues (see Figure 7):

- Issue 1: Cultural maintenance – the “degree to which people wish to maintain their heritage culture and identities” (Sam & Berry, 2010:476). This is a key issue in this study.
- Issue 2: Contact participation – The “degree to which people wish to have contact with those outside their cultural group and participate in the daily life

of the larger society” (Sam & Berry, 2010:476). This second issue is concerned with the degree to which the musicians require the participation of the greater UAE society to practice and perform.

The fourfold model (Ward & Kus, 2010:472) refers to the following acculturation strategies:

- Assimilation: This occurs when minority group members “shed their heritage culture, (and) become absorbed into dominant society” (Berry, 2005:705). This is when a smaller cultural group adopts observable change of new cultural patterns of the dominant cultural group.

If assimilation is used as an acculturation strategy in analysing the emerging meta-themes in this study, the question would be: To what degree did Western classical chamber musicians assimilate the UAE culture and traditions and shed their own Western music ideals?

- Separation: In its moderate form, separation as an acculturation strategy is when the minority group places a high value on “holding on to their original culture” (Sam & Berry, 2010:476). In its extreme form, separation is when “individuals (minority group) turn their backs on involvement with other cultural groups” (Berry, 2005:705).

Separation as an acculturation strategy in analysing the emerging meta-themes in my own study would imply the following question: To what degree did Western classical musicians value their own music tradition and disregard the UAE culture?

- Integration: This is when the minority group wants to maintain their original culture while still have daily exchanges and interactions with the dominant group (Sam & Berry, 2010:476). Integration allows for some degree of cultural assimilation with members of the dominant culture (Berry, 2005:705).

Integration as an acculturation strategy in analysing emerging meta-themes in my own study would try to answer the following question: To what degree did Western classical musicians maintain their own musical practices while expecting participation by Emiratis in performance and practise processes?

- Marginalization: This is when the dominant group forces the minority group to abandon its heritage culture (Sam & Berry, 2010:476). This is also known as deculturation (Berry, 2005:705) – the loss of the original culture – as a negative acculturation strategy. This is not only the consequence of bureaucracy but also the inevitable result of minority existence.

Marginalization as acculturation strategy in analysing emerging meta-themes from my own study would raise the question: To what degree did Western classical musicians abandon their chamber music ideals, either because of UAE bureaucracy or by the unavoidable consequences of being a minority cultural group?

In my analysis, each meta-theme derived from the lived experiences of the five Western classical chamber musicians are measured against all four acculturation strategies. It should be noted that each theme is not limited to just one strategy. There could be a combination of all four strategies as acculturation is concerned with the degree to which these strategies have occurred. Furthermore, acculturation in this study is viewed from the perspective of the minority cultural group, in this case the five Western classical chamber musicians. In the next section the six emerging themes are discussed and linked to the acculturation theory. See table 5.1.

Table 5.1: Evaluation of acculturation theory strategies

Acculturation strategies	1. Indifferent Emirate audiences	2. Limited choice in Western classical chamber musicians	3. Transient Western expatriate community	4. Inadequate Western classical chamber music performances	5. Complicated UAE bureaucracy	6. Restricted choice in performance
Separation	Present	Present	Present	Present	Present	Present
Marginalisation	Present	Present	Present	Present	Present	Present
Assimilation	Not present	Not present	Not present	Not present	Not present	Not present
Integration	Not Present	Not present	Not present	Not present	Not present	Not present

In the next section, the most prevalent acculturation strategies, namely marginalisation and separation will be discussed in how the emerging themes measure against these two strategies. As the strategies of assimilation and integration is not present, it will not be discussed.

5.2.1 Marginalisation and Separation

Theme 1: Indifferent Emirate Audiences

From table 5.1 it is clear that separation strategies are evident in all the themes. In the first theme of the indifference of Emirate audiences, the musicians experienced minimum support from the local Emirati community in terms of audience participation. The experience was not antagonistic nor negative, but rather indifferent. Emirate audiences either did not appreciate Western classical music, preferred their own music traditions, or preferred a more popular style of music and were largely not interested in the Western classical chamber music style.

Marginalization is prevalent as acculturation strategy in this theme and points to practical and psychological consequences for the musicians. Marginalization does not need to involve the law or enforcement. The musicians experienced marginalization as a result of being the minority cultural group, the larger dominant group was indifferent towards them. This indifference limited their music practices and prevented their music environments to flourish.

Regarding **separation**, Western classical musicians in the UAE attached great value to performing their own specific music traditions. Western classical chamber music was the key motivator for their performances and an extension of their cultural heritage. However, the Emirate audience did not attend these Western music performances, yet the Western classical chamber musicians did not compensate by assimilating to UAE music traditions. In terms of music performances, the Western classical musicians placed a high premium on their own music traditions and this influenced the Emirate audience participation.

Theme 2: Limited choice in Western classical musicians

Some of the key frustrations that the participants experienced centred on limited choices of Western classical instrumentalists. The Western classical music community in the UAE lacks viability in terms of available musicians. One of the participants commented on the lack of vibrancy and the inconsistencies in the payment of musicians.

To a certain extent an argument could be made that because the UAE community did not actively foster Western classical music growth, they restricted the choice of expert Western classical musicians and therefore **marginalization** as an acculturation strategy, occurred. However, the UAE facilitates Western classical instrumental tuition in its schools and music institutes, and this indicates freedom of music choice. The UAE government is not forcing Westerners to abandon their music traditions as the marginalization acculturation theory suggests. This theme is not concerned with the prevention of Western classical music traditions, but rather the need for higher quality musicians.

Separation is evident because the theme indicates a specific requirement in Western music traditions. The Western classical chamber musicians were frustrated with having a limited choice in instrumentalists. They placed a high premium on their own music traditions by requiring a wider variety of experts in Western classical chamber music and this is evident of separation. Furthermore, this theme does not indicate any level of expected Emirate instrumentalist participation to sustain a greater variety and quality of musicians.

Theme 3: Transient Western expatriate community

This emerging theme concerns the ever-changing Western expatriate community. The nature of the UAE resident music community is based around a two-year fixed contract and usually they leave afterwards.

Western classical musicians tend to leave the UAE on conclusion of their two-year residency contract. In most cases they have the option to extend their stay either for another two years or on a permanent basis. However, the transient nature proves that musicians prefer to leave after two years. This could be interpreted as a form of **separation**, because the Western classical chamber musicians value their own music traditions. They could find a more accommodating music environment in their home

countries. This indicates an eventual form of cross-cultural separation and that Western classical musicians seek out their own music traditions by leaving the UAE.

This theme further indicates an environment of short-term commitment. It could be interpreted that Western classical chamber musicians could not pursue their music traditions in the long run. This could be evidence of **marginalization**. However, the fact that Western classical musicians are given opportunities on a limited contract basis, indicates that they can practise and perform Western classical chamber music, but only on a short-term basis.

Theme 4: Inadequate Western classical chamber music performance opportunities

As stated in the cross-case analyses that combined various themes to form this meta theme, this theme concerns the number and quality and nature of performance opportunities that Western classical chamber musicians experienced in the UAE and combines the lack of opportunities, the limitation of corporate paying events, the inconsistency of paying more for popular instruments like the violin and moving away from Western classical music towards a lighter style. These all lead to participants experiencing the performance opportunities as inadequate.

The Western classical musicians placed a high premium not only on the number of performances, but also the quality of the performances. (For instance Lika who wanted to play Brahms as opposed to easier classical music – please see discussion around meta-narratives) This indicates a high degree of **separation**, as the Western chamber musicians have specific expectations within the performances of their music traditions.

A further argument could be made that the UAE inadvertently do not stimulate Western classical chamber music performance opportunities, and that the participants were responsible for creating their own performance opportunities. This lack of regular support can directly influence the quality and number of music performances. There is not an issue of forced abandonment, rather a consequence for the quality and the number of performances. This could be interpreted as **marginalization**.

Theme 5: Complicated UAE Bureaucracy

As indicated in participants' stories, the UAE concert bureaucracy is experienced as tedious, tricky and complicated. Hosting concerts in the UAE requires application processes in terms of music programmes and often requires long waiting periods. The introduction of the NOC, allowed teaching musicians to perform at profit events, creating the opportunity for musicians to get an extra income that would otherwise be illegal in the UAE. However, the introduction of the NOC is a way in which the UAE government supported Western musicians and not an acculturation strategy of the Western classical chamber musicians. The strategies of **separation** and **marginalization** are present in this theme and are now discussed further.

The Western classical chamber musicians valued their own music traditions, which is a sign of **separation** to the extent that they are prepared to engage in this "tricky" UAE concert bureaucracy. The participants did not sacrifice their music traditions and employed a high degree of separation by negotiating the complicated Emirate concert bureaucracy to maintain their music traditions.

The Complicated UAE bureaucracy experienced by the participants is evidence of Western classical music **marginalization**. This tedious bureaucracy also impacts the emotional and intellectual stance of the participants. Although this form of marginalization starts out as a form of government control, it demoralizes the musicians as their performance bureaucracy is complicated and not effortless. This theme indicates difficulty in freely performing Western classical chamber music in the public domain in the UAE. This is linked with the earlier themes of inadequate Western classical performance opportunities and ultimately could result in Western classical musicians not committing to the UAE in the long term.

Theme 6: Restricted choice in performance venues

The participants of this study experienced difficulty in obtaining performance venues, either because they were too expensive, not suited to Western classical chamber music or simply not available. Musicians in this study identified obtaining performance venues as a contributing factor in having a successful ensemble performance.

The participants of this study experienced the availability of performance venues in the UAE as restricted mainly because they required performance spaces specific to Western classical instrumental ensemble playing. An argument could be made that

other more accessible venues are available, but that the participants were not prepared to integrate their Western music ideals and venues required for Western music with requirements of UAE music traditions. UAE performances are typically done in outdoor venues,²² which the participants deemed problematic for Western instrumental ensembles. Therefore, this theme does not support assimilation and integration as acculturation strategies. The strategies of **separation** and **marginalization** are present and are now discussed further.

Western classical chamber musicians did not alter their music ideals to obtain easier access or more choices in performance venues. This theme is again indicative of **separation** as an acculturation strategy. Musicians in this study focused on placing a high premium on their Western chamber music ideals and tried to find cost effective concert venues suited to Western classical ensemble music. The importance of their own music traditions was kept separate from the Emirate music culture and the venues had to suit their specific needs.

As the participants found it difficult to have access to a variety of performance venues suited to Western classical chamber music, **marginalization** occurred. Performance venues were available, but were restricted in terms of expense, suitability and availability. This in turn created a restricted chamber music environment, which indicates marginalization.

²² Arabic instrumental music is usually accompanied by a Tabla or Dharbuka drum, suited to outdoor social gatherings

CHAPTER 6: CONCLUSION

6.1 Implications

In this section the implications of this study are examined by addressing the problems driving this research. This body of research concerned the lived experiences of Western classical musicians in the UAE. The real-life problem that drove this research were:

- A lack of scholarly literature on Western classical music in the UAE
- The fact that Western classical music is not sustainable for performers in the UAE

The aim of this research was to examine what stories Western classical chamber musicians tell about their ensemble experiences in the UAE. The cross-case analyses identified six general themes. This provided unique insight from the perspective of Western classical musicians in the UAE that has not been addressed in the scholarly literature. In identifying these themes and its implications, this research contributes to the scholarly literature in this unique field.

In trying to link these themes of Western classical music to an Arabic environment, a significant gap in the scholarly literature was exposed. However, the cross-case analyses revealed the cross-cultural aspects that Western classical chamber musicians have to negotiate within the local Emirate cultural environment. This study is significant for not only addressing a need in the scholarly literature, but also the valuable link of the themes to the Acculturation theory (Sam & Berry, 2010:472). The acculturation theory, previously dominant in the financial world of international assignment (Collings *et al.*, 2011:361; Lui, 2018:2), is also applicable to this study of Western classical chamber musicians' experiences in the UAE. The acculturation theory comprises of four strategies that linked with the emerging themes.

Acculturation theory strategies (Berry, 2005:705) were used to evaluate and explain the emerging themes. The strategy of separation and marginalization was dominant in all the themes. This answers the second problem driving this research, namely that Western classical music is not a sustainable profession in the UAE. The emerging

themes brought to light that the Western classical chamber musicians experienced their performance environment as restricted, limited, inadequate and transient in various aspects. These aspects were all linked to acculturation strategies and provided insight into why Western classical music is not a sustainable profession in the UAE.

6.2 Evaluation and solutions to acculturation strategies

In this section, the acculturation strategies are evaluated and possible solutions are discussed to enable Western classical musicians to better adapt to the UAE cultural environment.

Assimilation as an acculturation strategy was not evident from the emerging themes. This could be because the aim of the participants of this study was to preserve their Western music ideals and to find ways to improve chamber music performance ideals. Assimilation as an acculturation strategy is used to evaluate to which degree a cultural group abandons their heritage and assimilates the dominant group's (in this case the UAE'S) traditions. In this study this acculturation strategy was not evident.

In contrast with assimilation, separation as an acculturation strategy was evident from all the themes and to a high degree. This is because of the nature of this study, which concerns the performance, practice and preservation of a specific foreign tradition, namely that of Western classical chamber music within a dominant cultural group. The participants of this study used separation acculturation strategies to not only preserve their Western music traditions but also to perform and practise music because it is what is natural to them and part of their being. Turino (1989:2) refers to this self-evident behaviour of the musicians as enculturated patterns of behaviour and states that:

...individuals within a social group internalise ways of being and conceptions of the 'natural' order of the world based on the specific responses to common objectives and conditions. These internalised dispositions (definitions of reality, bases for action) are continually made manifest as concrete images in social behaviour and cultural forms.

In other words, musicians' behaviour is self-evident and 'natural' to them because this is how they have been trained, existed and enculturated to do. So the preservation and maintenance of their Western music ideals as seen through the lens of separation could be viewed as a strategy incorporated to protect the familiar and the reassuring music of their culture. Furthermore, separation strategies were used not to preserve Western music in general, but rather to disregard of UAE music traditions in favour of a specific branch of Western classical music, namely instrumental chamber music.

Separation as an acculturation strategy was successfully used to maintain a specific branch of Western classical music.

However, with the theme of the transient Western expatriate community, separation strategies had a negative impact. Although Western classical chamber music was preserved, it did not succeed in fostering long-term instrumental ensemble growth. Separation strategies could be the reason for the frustrations that the participants experienced. In maintaining their own music ideals, they restricted their music opportunities by excluding Arabic music opportunities and limited their own performance opportunities.

Marginalization is linked to all of the themes. The Western classical musicians are not so much compelled to give up their music ideals, but rather feel that a range of obstacles like complicated bureaucracy, restricted venues, inadequate opportunities and limited choice in instrumentalists impede their musical ambitions and practices. Marginalization occurs in the sense that Western musicians give up on their music ideals in the long run and contribute to a transient society that does not allow to foster more permanent growth among Western musicians.

6.3 Possible Future Strategies for musicians.

Integration could be a pivotal acculturation strategy for Western classical chamber musicians in the UAE as it is a strategy that allows musicians to maintain the integrity of their own music traditions and incorporate the UAE cultural traditions. Falavarjani and Yeh (2018) argue that Berry's acculturation strategies (2005:677), with specific focus on cultural integration, create a highly creative environment where participants can show "creative achievements and creative problem solving". Western classical musicians can use integration as an acculturation strategy to explore how "creativity and creative potential may be harnessed during cultural adaptation processes" (Falavarjani & Yeh, 2018:2221). In terms of indifferent Emirate audiences, Western musicians can use cultural integration and incorporate UAE Arabic music ensembles as part of the programme to attract a wider audience. Western classical chamber music items could still be performed, and UAE music could be integrated as part of the programme, allowing both cultural groups to practice their instrumental performing art. This will attract UAE audiences and expose the Emirate society to Western

classical music. By integrating the music of the UAE as separate items on the programme, Western classical musicians could maintain their music heritage while incorporating the dominant UAE music traditions and reach a greater audience.

This simple integration strategy could solve some of the other frustrations. In the long run, a more aware audience – as opposed to an indifferent audience – could simplify the complicated bureaucracy, help locate accommodating performance venues and in turn positively influence the quality of performance opportunities. Therefore, by creating an enlightened audience and by implication a supportive UAE society, an understanding of the nuances and needs of Western classical chamber music could be stimulated. If integration acculturation strategies are used effectively, Western classical chamber musicians could maintain their preferred music traditions while fostering a meaningful cultural understanding in the UAE.

Another possible solution in supporting integration is the support from the local UAE government. In the article concerning Oman's Sultan and his "privately controlled military bands, Arab ensembles and symphony orchestras", it is discussed how these initiatives by the Sultan and his Oman government "have resulted in the embodiment of artistic consumption and connoisseurship that are required for musical life in the public sphere" (Rasmussen, 2012:63). This article offers a solution for the marginalization that the Western classical musicians experienced from the local government. Although the participants of this study experienced a low degree of marginalization, an article by Rasmussen (2012:63) argues that when the government actively stimulates Western music growth, the opposite of marginalization, integration, can happen freely.

Oman's "supreme leader Sultan Qaboos bin Sa'id is praised for his music patronage and multi-nationalism" when it comes to integration of different music choices (Rasmussen, 2012:66). Sultan Qaboos established not only the Royal Oman Symphony Orchestra (ROSO) but also the Arabic Oriental Orchestra and the Traditional Omani Music Band (Rasmussen, 2012:64). These different orchestras often perform in Oman's Royal Opera house and are hailed as successful and popular by being "trumpeted in the press and popular discourse" (Rasmussen, 2012:76). The successful integration of Western music styles with that of Arabic and traditional Omani music, where the ROSO does not compromise its music ideals but celebrates

differences, is a motivator for what could happen between Western chamber music and UAE local music. It also comments on how the government of the UAE could stimulate integration as opposed to the current stance of a low degree marginalization.

A possible solution for Western classical chamber music is therefore to integrate the Emirate music ensembles without compromising their musical heritage. This research also shows how the local UAE government can support multi-cultural music integration – as in the case of Oman’s Sultan. This support could alleviate the low-level of marginalization that the participants of this study experienced.

Research into the success of integration acculturation strategies (Falavarjani & Yeh, 2018:2220) provided a viable solution not only for me, but hopefully for all Western classical chamber musicians. Integration strategies could provide a creative environment where Western classical performers do not have to sacrifice their music traditions while incorporating Emirate music ensembles in their music programmes – this could have far-reaching effects, not only for Western music scenes, but also UAE audiences and communities.

6.4 Further Research

This research highlights the experiences of Western classical musicians in the UAE. However, very little is known of Emirate cultural instrumental music and further research can be conducted in this field, specifically to define the UAE music culture. This research exposed a noticeable gap in the scholarly literature regarding contemporary Middle Eastern Arabic music. A contributing factor to the lack of English and obtainable scholarly literature in this research field is due to the complicated relationship between Islam and music. Research on the intricate nature of Arabic-Islamic music could support an understanding of these complex issues. Finally, newspaper articles, concert programmes and webpages all celebrate the significance of ADMAF, the Dubai Opera House and the NSO. A phenomenological study could firmly place these institutions as major game players in Western music and Arabic culture integration.

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ANNEXURES

ANNEXURE A

CONSENT FORM



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South Africa 2520

Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>

School of Music
Tel: 018 2991689
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Email: liesl.vandermerwe@nwu.ac.za

15/01/2017

“The lived experiences of independent Western classical chamber musicians in the United Arab Emirates: A narrative inquiry”

Dear Participant,

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without affecting your relationship with this department, the instructor, or the North West University.

The purpose of this narrative inquiry is to explore the stories that five independent Western classical chamber musicians tell about their lived experiences of practising and performing Western classical music in the United Arab Emirates (UAE). The research concerns the relationship between Western classical music and Arabic culture in the UAE as experienced by independent classical chamber musicians.

In this qualitative study I will follow a narrative approach that constructs stories of the lived experiences of the participants. The five participants will all be Western chamber instrumentalists, including one pianist, two clarinetists and two violinists. After conducting three rounds of semi-structured interviews on their lived experiences of Western classical chamber music performances in the UAE, I will construct a story for each participant. Themes of these stories will be compared and analysed.

After the research has been completed, I will share your story and my findings with you. You will then have the opportunity to confirm that the information is true and we can adjustments where needed. However, your name will not be associated with the research findings in any way, and only the researcher will know your identity as a participant. There are no known risks and/or discomforts associated with this study.

Please feel free to ask questions at any point.

Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date: _____

Signature of Participant

Mia Martens, Northwest University, Principal Investigator

ANNEXURE B

VALIDATION EMAIL CONFIRMATION

17/11/2018

Gmail - Validation of research



Mia Martens <miekiemartens@gmail.com>

Validation of research

4 messages

Mia Martens <miekiemartens@gmail.com>
To: Elizabeth Gray <melzere@gmail.com>

Sat, Nov 3, 2018 at 10:15 AM

Dearest Liz

I include your narrative that I constructed from our interviews and conversations. Your name, for the sake of anonymity and protection has been changed to "Anna".


Can you please confirm that:

- a) I am allowed to use this information
- b) that the information is correct and true to your lived experiences.

Can you do so by replying to this email please?

Thank you for your time, participation and contribution to "The lived experiences of independent Western classical chamber musicians in the United Arab Emirates: a narrative inquiry".

All the best,
Mia Martens

 **Narrative of Anna.docx**
27K

Elizabeth Gray <melzere@gmail.com>
To: Mia Martens <miekiemartens@gmail.com>

Sat, Nov 3, 2018 at 1:41 PM

Looks great Mia!!

██████████s now in case that matters and I didnt major in violin, just in voice, but I understand it if you need to change that bit. :)

[Quoted text hidden]

Mia Martens <miekiemartens@gmail.com>
To: Elizabeth Gray <melzere@gmail.com>

Sat, Nov 3, 2018 at 1:55 PM

Ah Liz, thank you.

Will change the wording to: "At the time of this study Anna has been in the UAE for 9 years"

And instead of mayor in violin, the wording will state that "Anna was an active violin player during her childhood and

██████████
Will that suffice?
Thank you in advance!

[Quoted text hidden]

Elizabeth Gray <melzere@gmail.com>
To: Mia Martens <miekiemartens@gmail.com>

Sat, Nov 3, 2018 at 2:01 PM

Just fine.

Hope all is going well for you. Let me know when you resurface and we will go for a catch up.

[Quoted text hidden]

17/11/2018

Gmail - Formal validation of information.



Mia Martens <miekiemartens@gmail.com>


Formal validation of information.

2 messages

Mia Martens <miekiemartens@gmail.com>

Sat, Nov 17, 2018 at 8:06 AM

Dearest [REDACTED]
I include your narrative that I constructed from our interviews and conversations. Your name, for the sake of anonymity and protection has been changed to "Lika".
Can you please confirm that:
a) I am allowed to use this information
b) that the information is correct and true to your lived experiences.
Can you do so by replying to this email please?
Thank you for your time, participation and contribution to "The lived experiences of independent Western classical chamber musicians in the United Arab Emirates: a narrative inquiry".
All the best,
Mia Martens

 **Lika's narrative for validation.docx**
128K

To: miekiemartens@gmail.com

Sat, Nov 17, 2018 at 8:13 AM

Dear Mia,
Congratulations and thank you for not using my name.
a) I give you permission to use my information
b) information is correct.
Mia thank you for everything and goodluck with last bit.
[REDACTED]

[Quoted text hidden]



Mia Martens <miekiemartens@gmail.com>

Validation of research information

3 messages

Mia Martens <miekiemartens@gmail.com>

Sat, Nov 3, 2018 at 10:22 AM

To [REDACTED]

Dearest [REDACTED]

I include your narrative that I constructed from our interviews and conversations. Your name, for the sake of anonymity and protection has been changed to "Brenda".

Can you please confirm that:


- a) I am allowed to use this information
- b) that the information is correct and true to your lived experiences.

Can you do so by replying to this email please?

Thank you for your time, participation and contribution to "The lived experiences of independent Western classical chamber musicians in the United Arab Emirates: a narrative inquiry".

All the best,

Mia Martens

 **narrative of Brenda.docx**
23K

Sat, Nov 3, 2018 at 10:50 PM

To: Mia Martens <miekiemartens@gmail.com>

Hi darling Mia,

Yes, you are absolutely allowed to use this correct and true information in your thesis. It was fun to read it and I'd love to read the finished product.

Sending love,

[REDACTED]

[Quoted text hidden]

--

[REDACTED]

"Music is well said to be the speech of angels."

-Thomas Carlyle

Mia Martens <miekiemartens@gmail.com>

Sun, Nov 4, 2018 at 8:38 PM

Thank you so so much!

[Quoted text hidden]



Mia Martens <miekiemartens@gmail.com>

Validation


3 messages

[REDACTED] Sat, Nov 3, 2018 at 6:18 PM
To: "miekiemartens@gmail.com" <miekiemartens@gmail.com>

Hey Mia
Here's my email as requested, you can send the information here.
[REDACTED]

Mia Martens <miekiemartens@gmail.com> Sat, Nov 3, 2018 at 6:40 PM
To: [REDACTED]

Dearest [REDACTED]
I include your narrative that I constructed from our interviews and conversations. As requested I kept your name.
Can you please confirm that:
a) I am allowed to use this information
b) that the information is correct and true to your lived experiences.
Can you do so by replying to this email please?
Thank you for your time, participation and contribution to "The lived experiences of independent Western classical chamber musicians in the United Arab Emirates: a narrative inquiry".
All the best,
Mia Martens
[Quoted text hidden]

 [REDACTED] narrative for validation.docx
19K

[REDACTED] Sat, Nov 3, 2018 at 7:49 PM
To: Mia Martens <miekiemartens@gmail.com>

Well done Mia! a)yes, you may use this information and b) yes, it is all true and you are welcome to use my name.
I have a gig you might be interested in for December, but I'll give you a call.
Good luck for the final bits.
[REDACTED]

[Quoted text hidden]

ANNEXURE C

DECLARATION OF LANGUAGE EDITING



Director: CME Terblanche - BA (Pol Sc), BA Hons (Eng), MA (Eng), TEFL
22 Strydom Street
Baillie Park, 2531
Tel 082 821 3083
cumlaudelanguage@gmail.com

DECLARATION OF LANGUAGE EDITING

I, Christina Maria Etrechia Terblanche, hereby declare that I edited the
research study titled:

**The lived experiences of independent Western classical chamber
musicians in the United Arab Emirates: A narrative inquiry**

for **Mia Martens** for the purpose of submission as a postgraduate study for
examination. Changes were indicated in track changes and implementation
was left up to the author.

Regards,

CME Terblanche

Cum Laude Language Practitioners (CC)

SATI accr nr: 1001066

Registered with PEG