

Brydie-Leigh Bartleet, Australia

Sound Links: Harmonizing Research with Community Music Practice

Community music is a vibrant and widespread phenomenon in Australia, enriching the lives of millions of people across the country. Over the past two years, the Sound Links project has researched the dynamics of community music in Australia, and the models it represents for music learning and teaching in formal and informal settings. Through a close examination of six diverse case studies, and a nationwide online survey, Sound Links has uncovered a revealing picture of musical activity, which up until now has hardly been visible outside the circles of its participants. This paper gives a global overview of the Sound Links research findings, drawing on significant insights from the case studies. In doing so, it models solutions to a range of issues that arise when undertaking research into community music practice. These include the development of an appropriate methodological design that facilitates a detailed representation of community music practice, the creation of dynamic research collaborations between researchers and community music workers, and the communication of results in a way that positively impacts on the provision of community music activities. As such, this paper directly addresses the CMA Seminar Strand: Research Examining Community Music.

Steve Dillon, Australia

Access to Meaningful Relationships through Virtual Instruments and Ensembles.

This workshop focuses upon research about the qualities of community in music and of music in community facilitated by technologically supported relationships. Generative media systems present an opportunity for users to leverage computational systems to form new relationships through interactive and collaborative experiences. Generative music and art are a relatively new phenomenon that use procedural invention as a creative technique to produce music and visual media. Early systems have demonstrated the potential to provide access to collaborative ensemble experiences for users with little formal musical or artistic expertise. This workshop examines the relational affordances of these systems evidenced by selected field data drawn from the Network Jamming Project. These generative performance systems enable access to unique ensembles with very little musical knowledge or skill and offer the possibility of interactive relationships with artists and musical knowledge through collaborative performance. In this workshop we will focus on data that highlights how these simulated experiences might lead to understandings that may be of social benefit. Conference participants will be invited to jam in real time using virtual interfaces and to evaluate purposively selected video artifacts that demonstrate different kinds of interactive relationship with artists, peers, and community and that enrich the sense of expressive self. Theoretical insights about meaningful engagement drawn from the longitudinal and cross cultural experiences will underpin the discussion and practical presentation.

Gillian Howell, Australia

"Do they Know they're Composing?": Music Making and Understanding among Newly-arrived Immigrant and Refugee Children

How do young people make sense of a music environment when they don't understand the language of the facilitator or other participants? This paper discusses issues of creative music making and understanding as they arose in the context of a music program for newly-arrived refugee and immigrant children. Visual information and imitation offer reliable entry points into participation, but are not always sufficient for more complex creative processes such as group composition and invention. The author draws upon recent experiences working in an English Language School for new arrivals, and

explores the key points of resonance and understanding that may take place for participants in a composition process.

Joan Pietersen, Australia

Conceptualising the Narrative of Local in Community Music: Who is really at the Grassroots Level?

In a recent visit to the Western Cape, South Africa, I was confronted by three levels of music making in my workshop and project engagements. These levels caused me to consider the depth of these activities on the one hand, the underlying support structures on the other hand and the harmonious diversity this presents within this sector of the local community. This paper aims to investigate the level of music making within a local context in the Western Cape with the view of appropriating local as a transient concept, connected to a body which is embedded in an international concept within local and national links. The case study will present findings from the perception and experience as a Community Music Practitioner in the Perth Hills, in Western Australia and perceptions formed during the period of living in Cape Town, followed by a return visit to renew local and personal links within the family and cultural heritage. Video footage, a photo gallery and archived newspaper articles will reveal the demographics and true cultural context.

Celso Benedito & Joel Barbosa, Brazil

The Band Masters and the Wind Bands: A Music Education of the Bahia's Culture

This study focuses on the music education approach of the wind bands from Bahia State, Brazil. The Brazilian bands constitute a tradition of more than a century and have had a significant impact on the professional music scenario of the country. The study used a descriptive research method. The main part of the data gathering took place in a year long course for band masters and 53 band masters and band musicians were its subjects. It made use of individual interviews and narratives, group discussions and narratives, ethnography, participative and non-participative observations, and analysis of documents, photos and audiovisual materials. It identified that the music pedagogy of the bands concentrates on the music making for the community so that it may not be understood separated from its environment. The pedagogy may be considered as a threefold model: the teaching approach of the band master, the band musicians' learning process through their participation in the band's activities, and the band's relationship with the contexts in which it is inserted. The band master is the main responsible protagonist of the band pedagogic process. He teaches music reading, the instruments' fingerings and the band's repertoire. The band musicians learn with the master and through the interaction with the colleagues in the internal and external routines of the band, by listening to their manners of playing. They learn with the others especially instrument's tone, articulation and interpretation. This pedagogic approach maintains a process of feedback with the social and cultural systems in which it is part of. This feedback process plays a very important role on the participant's motivation. The bands' pedagogic approach may not be understood separated from the band's context for it is its *raison d'être*, as the band cannot be separated from its community.

Flavia Candusso, Brazil

The Community and the Music Teaching and Learning Process in Capoeira Angola

This text reports some reflections focusing on the relationship between the community and the music teaching and learning processes. Through the Ubuntu philosophy and an affirmation of Oehrle and Emeka (2003) that says that music making does not exist in vacuum, I describe and analyze the relationship between musical processes and human principles in the context of Capoeira Angola, an

expression of Afro-Brazilian culture that incorporates music, fight, dance, poetry, play, philosophy and traditional costumes.

Magali Kleber, Brazil

Musical Practices on the Public Schools and Outskirts: Bridge between Community and Social Development

The research is concerned with a multicultural perspective for an undergraduate music educator students and the music pedagogical knowledge production from the dialectical nature between the academic world and the undeserved youth community. The musical practices have considered as a manifestation strongly linked to the socio-cultural identities of the social groups. The main question is how musical practices are constituted and what they signify socially and culturally for social actors-teachers and students? How does a schooled musician's perspective influence participants in a community music setting? How might the oral tradition of community music be used in school settings? This has been considered due to the necessity of the university to keep contact with the civil society and its own cultural, the social problems, such as social exclusion, violence in the schools and the lack of relation among contents, methodologies and conceptions that, almost always, are inappropriate to promote socio-educational processes with several society segments. The theoretical framework is based on the principles of music as a product of social practices and the socio-musical knowledge production is strongly linked to the construction of individual and group identities. The proposal has a socio-educational nature and takes into account symbolic and material values coming from the benefited groups.

Kari Veblen, Canada

Emerging Trends in Community Music

This is an outline of what I will talk about: -Forces of/for CM expansions -Incentives and opportunities for innovations - Synergies and cycles - Expansion, innovation, and redefinition - Partnerships, collaborations, networks

Janice Waldron, Canada

Online Music Communities as "Communities of Practice": Informal Music Learning Goes Virtual

Over the past ten years, online music communities have formed around different folk music genres, and this includes the three communities I will examine in this paper. Building on earlier research (Waldron 2009, Waldron & Veblen 2008) and using Wenger's (1998) "community of practice" theory as a framework, the purpose of this paper is to explore the music learning in the Bluegrass, Irish and Old Time online music communities. Wenger's (1998) theory provides a lens to analyze the interactions between a "group of individuals participat[ing] in communal activity, experiencing [and] continuously creating their shared identity through engaging in and contributing to the practices of their communities," thus, because "communities of practice are groups of people who share a concern or a passion for something they do," they "learn how to do it better as they interact regularly" (retrieved from <http://www.ewenger.com/> October 1, 2009). By this definition, geographical or physical proximity is not a necessary factor and therefore does not preclude the possibility that communities of practice can exist in virtual space. What defines the above three online music communities as communities of practice? What technologies do learners use and how are learners modifying them to fit their needs? What role does social capital play? What pedagogies are emerging? What practices characterize learning

in these online communities? Information gleaned from this paper has implications for lifelong music learning and school music education.

Sun Luyi, China

Communication and Responsibility: Open Universities in China and the Community Music Education

In the process of building a learning society in China, the government has paid more and more attention to the education in communities. Community education is oriented to all the social members, which offers a vast space for the popularization of music education. China's open universities are able to provide a learning platform and systematic support and service for the music education in communities. They can play an active role in promoting the construction of a harmonious society. This thesis discusses the necessity of music education in communities, advantages enjoyed by the open and distance education, and the channels and methods in conducting community music education, which is illustrated by case study of several communities, demonstrating the achievements made by the open universities in China. Among which, the organization of the "2009 National Community Music Broadcasting Exhibition" and the "Community Song Rating Activity" can provide with new experience and serve as examples to further probe into the concept, value and social impact of the community music.

Xu Ruisen, China

The Charm of the Community Music

Music education in communities is a newly sprouted thing and gradually catching people's attention. Music education is aiming at promoting the community members' aesthetic sense. Through music and arts, the best tools for moving people's soul, it links different hearts across the various boundaries, affecting all aspects of social life. The music education can serve as a major force to intensify the bond and cohesion in communities which are purely formed by commercial relations. Starting with the definition of the community music, this thesis then expounds its content, influence, and functions with illustrations from case study, and finally unveils the charm of the community music.

Peter Moser, England

18 years of MORE MUSIC

I arrived in the seaside resort of Morecambe in 1993 and have created and grown an organisation that now employs 22 full time people and has a turnover of over £700,000. In that time we have seen the world of community music explode around us and we have been developing with the ever changing agendas in regeneration, the arts, education and culture. We have had four clear periods of growth and are currently 2 years into a 5 year business plan that sees the organisation maintain Community Development and Regeneration at the centre with an ever expanding strategic Education programme and an innovative range of work in the area of Creative Production. This case study will show in picture, song, music and speech how More Music has developed into one of the key Community Music organisations in the UK.

Marjut Haussila, Finland

Philomela of a Hundred songs: Faces and Phases of a Finnish Female Choir

Drawing on cross-disciplinary literature and empiric data of female choir, this study explores the complex nature of community music with regard to the given perspectives of history, community,

practice and education. Of particular interest are questions of art, power, gender and media, by which we study multiple effects that music has as a signifying practice in the contemporary sociocultural context. This choir crosses several borders of encyclopaedic categories, constituting an instrument with emancipatory potential. It uses media as a tool for communication and marketing, and it has stepped out of Küche and Kirche to meaningful creative arenas with a transformative agenda. Two specific examples of its diverse and versatile engagements and achievements are examined more closely in order to place this group on the musical and cultural map of communal music making. The future of community music holds a promise. To fulfill such promise, we need critical aesthetic explorations and ethical musical involvements, through which we, by way of performative reconciliations, may learn better to investigate and implement pluralist values, in and through music.

Mariza Vamvoukli, Greece

Why any Song won't do: A Critical Analysis of the Content of community Music Practice

Community music practice is about participation and ease of access. However, giving people what they want and feel comfortable with -for example endlessly reproducing their favourites- is a completely different matter and a rather superficial and one-dimensional one. With regard to Community Music's fundamental credo and aim, which is giving people (and especially less benefited or disenfranchised ones) a personal voice, the core of the argument moves to making this voice one with a heightened consciousness. In other words, one which reflects on Western world's mass production of homogeneous culture and recycling of stereotypes and juxtaposes a rediscovering of idiosyncratic, thoughtfully informed likes and dislikes. We talk about a personally expressed voice which celebrates and, at the same time, is being strengthened by a gradual formation of a communal identity inside a group. This voice and identity is fed by people's main fuel: high aspiration, and this is what should define standards of excellence in community art, in all art. In our discussion on the above issues, we distinguish three levels of engagement, we discuss the needs for appropriate musical materials and ways of music making, we bring up the case of Greece as a particular case, where there is a strong ethnic identity and cultural musical background, and we end with suggestions for a better practice.

Julie Tiernan, Ireland

New Technologies, Traditional Education and Partnerships in Access and Outreach: A Move towards Blended Learning

The Irish World Academy of Music and Dance has always prided itself on a strong outreach and Community Music ethos, in bringing music to those who are not in a position to avail of the opportunity for reasons such as geographical, cultural, financial and family commitments. Through working in the community the Academy has gained a wealth of educational knowledge and recognized the need for the development of a third level qualification by distance. This paper aims to discuss the notion of blended learning, investigating the workings of the blend and the various modes associated with it. It will attempt to outline the necessity for support and partnerships through using new technologies in the area of community music and third level access and outreach programs, using the University of Limerick's Certificate in Music and Dance as a working example. Reasons for choice and balance of course delivery will be outlined.

Dochy Lichtensztajn, Israel

The Israeli Song in the Jewish Community in Palestine (1880-1948), and its Projection on Music Education Narratives.

This paper discusses the meta-narratives of the Israeli-Jewish song historiography, its connection with the hegemonic ideology—Zionism and Socialism—during the early days of the Jewish Community in Palestine (1880-1948), and its projection on music education dilemmas and official songs repertoires since then. The Zionist settlement in Palestine (as the country was called during the centuries when it was part of the Ottoman Empire and later the British Mandate) began in the last two decades of the nineteenth century and continued with further waves of Jewish immigration during the thirty years of British rule after World War I, typified with such appellations as the Settler's Generation, the Settlement Fathers, the Founding Generation, the Idealistic Workers, etc. By 1948, when the State of Israel was established as a Jewish state, the overwhelming majority came from Eastern and Central Europe. By 1952, the Jewish population had almost tripled with the arrival of large waves of immigration from Arab and Muslim countries (Yemen, Iraq, and Morocco were among the largest). The rejection of the culture of the Jewish Diaspora and the invention of a "new" Hebrew person, the Israeli, were the two major goals of the Zionism ideology. According to this view, the measure of successful absorption of Jewish immigrants was their internalization of the values of the new settlement society. The narrative being critically re-examined concerns the process whereby social groups like the Judeo-Arab immigrant groups competed with a system of values which represented the Jewish veterans of the European immigrant waves to Palestine (1920-1948). Music, as the most social and active art, has acted as a powerful social and psychological agent in the process of invention, diffusion and distribution of the new Jewish-Israeli song repertoire. In this connection it is interesting to note the problem of the participation of the many voices in the building process of the folk songs, both from the side of the creator and that of the receiver. The logical question from the perspective of our time is concerned with the possibility of a shift from the search or fight for a collective identity between non-equals, to a process of equality between the non-similar. Key Words: Jewish-Israeli song invention Jewish Communities in Palestine (1880-1948), Meta-narratives and ethos.

Sima Rolnick, Israel

Kfar Saba - Harmony in Community Music

Twenty years ago a young pediatrician living in the medium sized town of Kfar Saba, Israel, took a step towards fulfilling a dream of developing an active music program to all children of his community. Contacting local leaders, parents and music educators he opened a foundation, which would supply the vision, the financial support and the practical steps towards achieving this goal. With the active cooperation and enthusiasm of people throughout the community, a program was begun that has grown over the years. Today all public school children in Kfar Saba have the experience of playing in musical ensembles or singing in music groups. The K.S. community music program is today a beacon in community music throughout the country and an example of mutual cooperation between the various musical organizations. What is it that makes Kfar Saba a beacon? How did it happen? How does it affect the city?

Mari Shiobara, Japan

Transferring Community Music into the Classroom: Some Issues Concerning the Pedagogy of Japanese Traditional Music

Based on the author's personal experiences of learning nagauta as a case study, this paper examines the process of learning traditional Japanese music. It raises attention to potential issues relating to its pedagogy when it is introduced into school music classrooms, as is suggested in the recent Japanese course of study for music. Four points became clear: traditional one-to-one and face-to-face teaching and learning situations are unfamiliar to school music teaching; the historical and cultural background of

this particular music may cause some obstacles to the students' learning; music teachers are not familiar with this genre and it is difficult to learn it in a short time because the written scores are simply mnemonic devices that help recall what has been learned from a teacher and cannot be relied on as the sole means for learning the music itself; its performance is based on individual presentation supported by a community of musicians of the same school joining in. With these issues in mind, the paper concludes by presenting possible strategies on how and in what ways the traditional Japanese music of nagauta can be taught in the music classroom, by calling upon professional musicians from within the community.

Sylvia Chong, Singapore

Music Links - A Malay Music Ensemble Outreach Programme for Schools

Professional music communities realized that if they do not promote their art form to the youth of today, the future of their music may be in question. Many local ethnic music groups have recognized the need to make the first move and go out to the audiences of the future and bring their brand of music to these audiences. Their task is to somehow teach potential audiences that their music, culture and the arts are an important form of enjoyment and worthy of their attention. This paper presents a Malay music ensemble outreach programme for schools that is supported by the National Arts Council (Singapore) Arts Education Programme initiative.

Absolum David Nkosi, South Africa

Incorporating African Medical Theater Practices in the South African Music Curriculum: Balancing Community and Music Education?

African music practices are first and foremost meant for, and directed by, the community's ideology, economic, social, religious, recreational tendencies and rite of passage rituals. Thus there is an inseparable link between the community way of life and music practice. Community cultural practices are directed and transacted through music. However, music education curriculum based on Western classical music dominates curriculum content in schools on the African continent, whilst community musical practices are not equally represented. African Indigenous medical theaters are popular and commonly practiced throughout Africa. Music has a crucial role in this practice, thus its musical disseminations can form part of school music curriculum so as to represent community music practices. Music teachers should research such community music practices from their communities and include them in school music education. In this way music curriculum can be developed that will reflect the local community and ultimately bring about balance between music education and community music. The paper is a report-back of research conducted on the South African Ndawo medical musical theater in 2008. This research can be used as an example study that can be included in school music curriculum.

Don Coffman, USA

Harmonizing the Diversity that is Community Music Activity through a Bibliographic Database

The growth of academic interest in community music in the United States can be seen in number of developments, such as the establishment of the ISME Community Music Activity (CMA) commission in 1982 and the MENC Adult and Community Music Education Special Research Interest Group (ACME SRIG) in 1996. Access to scholarship increased substantially with the appearance of the International Journal of Community Music in 2008. This paper is an attempt to identify key articles, book chapters, proceedings, and dissertations related to community music and adult music education research with a

two-fold purpose: (1) summarize major themes of scholarship and (2) provide interested researchers with an internet bibliographic database.

Mary L. Cohen, USA

Select Musical Programs and Restorative Practices in Prisons across the Globe

This article examines select musical programs in North American, European, South American, and African prisons. Most of these programs are supported by non-profit organizations. Each program's history, musical practices, key leaders, and intentions are described. An introduction to restorative justice and restorative practices highlights how aspects of these programs incorporate such approaches. I suggest particular features of these programs might serve as promising models for people who wish to facilitate musical activities in prison contexts. Implications for practitioners and researchers of community music are discussed.

Andre de Quadros, USA

Community Music for Health Impact - A Peer Educator Public Health Study in an Urban Indian Slum

This paper deals with the study design of a community music project in India, which, when combined with narrative and theatre seeks to improve community health (analyzing and promoting cultural competencies in health literacy and public health communication). The need to build cultural and community competencies for health through community music-making is vital in the settings that are outlined below. No definition of community music-making is presented here but the context is a non-institutional one in which peer education is central to the messaging, both culturally and in health. The project addresses the theme "The Community in Community Music, by seeing community music as a vehicle for social change.

Donald DeVito, USA

Harmony through DIScovering ABILITIES: An Interdisciplinary Collaboration between ISME CMA and NACCM

This paper is a project update of DIScovering ABILITIES, a performance of research projects conducted by International Society for Music Education Community Music Activity and North American Coalition for Community Music professors and practitioners from around the world with the Sidney Lanier School Music Ensemble. Sidney Lanier is a public school for children with moderate to profound disabilities including autism, cerebral palsy, Down syndrome and other developmental disabilities. The general public, area music students and embassy consulates in New York were invited to observe and interact in this uplifting and inclusive music workshop.

Lee Higgins, USA

Representing Practice: Community Music and Arts-based Research

In resonance with the theme "Examining Community Music, this paper will make a case for arts-based research as an appropriate paradigm for community music research. In order to argue this I will consider the research strategies and methods currently employed in the investigation of community music and ask whether current research is appropriately representing its practice.