

CMA XI

Projects, Perspectives, and Conversations

Don D. Coffman, Editor

2008

Proceedings from the International Society for
Music Education (ISME) 2008 Seminar
of the Commission for
Community Music Activity

CMA XI: Projects, Perspectives, and Conversations

*Proceedings from the International Society for Music Education (ISME)
2008 Seminar of the Commission for Community Music Activity*


16-18 July 2008
Accademia Nazionale di Santa Cecilia -
Auditorium Parco della Musica
Rome, Italy

Hosted by



Printing courtesy of

Levinsky College of Education, School of Music Education

מכללת לוינסקי לחינוך 

Tel Aviv, Israel

Edited by Don D. Coffman

© 2009 International Society for Music Education (ISME)

Email: isme@isme.org

www.isme.org

Apart from fair dealing for the purposes of research or private study, or criticism or review and only as permitted under the Copyright Designs and Patents Act, 1988, this publication may only be reproduced, stored or transmitted in any form or by any means, with the prior permission in writing of the Publishers, or in the case of reprographic reproduction, in accordance with the terms of licences issued by the Copyright Licensing Agency. Enquiries concerning reproduction outside those terms should be sent to the publishers at the above address.

Printed in Tel Aviv, Israel

Author: ISME Commission for Community Music Activity
Seminar (11th : 2008 : Rome, Italy)

Title: CMA XI projects, perspectives, and conversations:
proceedings from the International Society for Music
Education ISME 2008 Seminar of the Commission for
Community Music Activity / Don D. Coffman.

Edition: 1st ed.

ISBN: 978-09804560-7-3 (pbk)

Notes: Includes index.
Bibliography.

Subjects: Music--Instruction and study--Congresses.
Community music--Congresses.

Other Authors/
Contributors: Coffman, Don.
International Society for Music Education.

Dewey Number: 780.7

Chair's Welcome

I am delighted to introduce this collection of papers and abstracts that were presented at the International Society of Music Education's Commission for Community Music Activity that took place on 16-18 July 2008, at the Accademia Nazionale di Santa Cecilia in the beautiful city of Rome, Italy. Organized around five themes: Community Music and the Criminal Justice System; Community Music and Well-being; Community Music: Faith, Religion and Ritual; Community Music and Leadership; and Community Music and Social Capital, the presentations reflected the continued growth and development of community music activity across the world. In support of this statement the submissions for 2008 more than doubled from the last meeting with an overall increase in focus, quality, and diversity. There were 28 presenters representing 10 countries; Australia, USA, Brazil, Portugal, Germany, Ireland, UK, Canada, Japan, and Italy with an additional 15 other participants representing a further 2 countries, The Netherlands and China.

Thanks must go to my commissioners, Phil Mullen, Don D. Coffman, Joel Barbosa, Nur Intan Murtadza, and Sylvia Chong. I would like to acknowledge Don Coffman, who has edited and collated this collection, and to Dochy Lichtensztajn from the Levinsky School of Music Education, Tel Aviv, Israel, for making this printed copy possible. I know I can speak for everybody who attended this seminar when I say that special thanks must go to our fabulous host chairs Andrea Sangiorgio and Valentina Iadeluca from CDM onlus Centro Didattico Musicale (www.centrodidatticomusicale.it). It was a privilege and an honor to chair this vibrant and dynamic commission and I look forward to our next meeting in Hangzhou, China.

Lee Higgins

CMA Chair 2006-08

Introduction

This volume contains the contributions of over two dozen practitioners, researchers, and academicians with an interest in Community Music. The ISME commission for Community Music Activity (CMA) was established in 1982 following previous formations as the Education of the Amateur Commission (1974) and the Out of School Activities Commission (1976). The early CMA meetings were held during the main conference week and the first independent seminar was held in 1988. Twenty years later the CMA celebrated with its eleventh seminar.

What is Community Music? What typifies a Community Musician? These questions have been asked many times. I believe that the Vision Statement from the CMA webpage on the ISME website (<http://www.isme.org>) provides an excellent answer to such questions:

We believe that everyone has the right and ability to make, create, and enjoy their own music. We believe that active music-making should be encouraged and supported at all ages and at all levels of society. Community Music activities do more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community Music activities do more than pursue musical excellence and innovation; they can contribute to the development of economic regeneration and can enhance the quality of life for communities. Community Music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways Community Music activities can complement, interface with, and extend formal music education structures.

This collection of papers is organized into three major sections: Community Music and Well-being, Community Music and Social Capital, Community Music and Leadership. Within each section are two subsections: Projects and Perspectives. I hope that readers will find this arrangement of articles helpful in appreciating the diverse instances of Community Music practice as well as the unity of philosophy. Preparing the papers for publication has been enjoyable, because this has provided frequent opportunities to remember the wonderful gathering of individuals and ideas in sunny Rome.

Don D. Coffman

Editor

CMA Chair (2008-2010)

Contents

COMMUNITY MUSIC AND WELL-BEING

Projects

- Ocean Grove Auditorium Choir: A Faith-based Community of Singers—*Cindy Bell*.....3
- The “João and Maria, Capoeira Angola, and Citizenship” Project: The Role of Community Music and Civilizing Afro-Brazilian Values in Promoting the Well-Being of Children—*Flavia Candusso*..... 15
- Communities of Sound: Generative Music Making and Virtual Ensembles—*Steve Dillon, Barbara Adkins, Andrew R. Brown, and Kathy Hirche*24
- Bambini Al Centro: Music as a Means to Promote Well-being—*Valentia Iadeluca and Andrea Sangiorgio* 38
- A Safe Haven in Prison: Empowerment through Choral Singing—*Mary L. Cohen*.....47
- Gamelan in Prisons: Historical Narratives and Contemporary Case Studies—*Nur Intan Murtadza*48

Perspectives

- Survey of New Horizons International Music Association Musicians—*Don D. Coffman*.....49
- A Matter of Comparative Music Education? Community Music in Germany—*Alexandra Kertz-Welzel*69
- Religion, Music and the Site of Ritual—*Helen Phelan*81

COMMUNITY MUSIC AND SOCIAL CAPITAL

Projects

- Music Education Projects and Social Emancipation in Salvador, Brazil—*Joel Barbosa*.....95
- Exploring Social Networks, Reciprocity, and Trust in a Senior Adult Band—*William M. Dabback* 102
- Musical Groups in the Community: Enlarging the Perspectives of Educational, Cultural and Social Processes—*Ilza Zenker Leme Joly*112

Perspectives

The Social/Cultural Economy of Community Music: Realizing Spectacle— <i>Cathy Benedict</i>	118
Developing Social Capital: A Role for Music Education and Community Music in Fostering Civic Engagement and Intercultural Understanding — <i>Patrick M. Jones</i>	128
Community Music Life in Western Australia: Creating a Social Capital of Partnership and Trust — <i>Joan Pietersen</i>	143
Time, the Untimely and “It’s about Time”: Creating Community Music’s Capital— <i>Patrick K. Schmidt</i>	150
Short Term Projects: Parasite or Catalyst?— <i>Catherine Pestano</i>	168

COMMUNITY MUSIC AND LEADERSHIP

Projects

Sound Links: Exploring the Social, Cultural and Educational Dynamics of Musical Communities in Australia— <i>Brydie-Leigh Bartleet</i>	173
Leading Beyond the Walls: CMA Interdisciplinary Cooperation through the Virtual Classroom for Students with Disabilities Project— <i>Don DeVito, Magali Kleber, Emma Rodríguez Suárez, and David Akombo</i>	193
Live Music Encounters: An Integrated Vision of Leadership, Good Teaching and Facilitation Practice— <i>Dochy Lichtensztajn</i>	202
Different Ways of Learning in Community Music Activities: Cases of Japanese University Students Learning Traditional Music— <i>Mari Shiobara</i>	217

Perspectives

Music Participation and the Safe Space— <i>Lee Higgins</i>	226
Issues in Leadership for Community Music Workers— <i>Phil Mullen</i> ...	249
What Makes a “Magical Creative” Music Workshop? Linking Flow Theory with the Nature of Musical Engagement in a Creative Workshop Setting— <i>Christine Ngai Lam Yau</i>	259

Community Music and Well-being

Ocean Grove Auditorium Choir: A Faith-based Community Chorus

Cindy L. Bell

Hofstra University
Hempstead, NY, USA
cindy.bell@hofstra.edu

ABSTRACT

This paper presents the Ocean Grove (NJ, USA) Auditorium Choir, a faith-based community chorus that provides music for weekly church services during the summer season in this seaside retreat. Since the founding of Ocean Grove in 1869 as a Methodist camp meeting committed to the renewal of Christian faith, music has played a pivotal role in religious, worship and social settings. Against the backdrop of the Great Auditorium, a large open air tabernacle, the Auditorium Choir guides hymn sings, massive choir festivals, Sunday worship, and performance of choral masterworks.

This case study is a two-pronged presentation. First, it details the history of the Ocean Grove Camp Meeting and its need for a community-based music program that supported its spiritual agenda. With the historical context established, the presentation includes interviews with the recently-retired director of music and the newly-hired choral director, as they discuss key issues and challenges of sustaining a volunteer adult community choir with deep religious roots.

KEYWORDS

choral singing; community choirs; camp meeting; Ocean Grove, NJ, USA; Methodist

“IN THE BEGINNING”: FOUNDING OF OCEAN GROVE, NJ

In the summer of 1869, the seaside town of Ocean Grove, NJ, was established as a religious retreat for ministers and congregants seeking a spiritual vacation from the stifling heat of American northeast cities.¹ As part of the Methodist camp meeting and revival movement sweeping

¹ All historical information is collected from the following sources, with full citations listed under References at the end of the paper: M. Daniels (1919); R. F. Gibbons (1939); Mrs. W.B. Osborn (inscribed 1921); W.T. Bell (2000); and Ocean Grove Camp Meeting Association (2007).

America, Ocean Grove was the perfect setting for a summer escape. Where the rolling breakers of the Atlantic Ocean met the grove of sand dunes, fresh water lakes, oak trees and pine shrubbery, the founding fathers claimed God's Square Mile, a parcel of land dedicated to the renewal and uplifting of the Christian faith.

From the beginning, the leadership (formally called the Ocean Grove Camp Meeting Association) demonstrated prudent thought and planning in the design of their summer oasis. Streets and avenues were carefully laid out on a map, wells were dug for fresh water, and much attention was given to sanitary conditions. In the center of the residential area—small wooden cottages and tent dwellings on platforms—was a large oval space cleared of shrubbery. Here the Camp Meeting held daily worship services for residents. Pew benches were constructed of rough pine plank, an elevated platform served as the speaker's stand, and the tall trees overhead provided shade from the sun. A visitor to Ocean Grove could enjoy both a daily renewing of the spirit and a refreshing of the body, with a dip in the Atlantic Ocean. Given this unique combination of spiritual recreation, and the popularity of the nineteenth century American Protestant holiness movement, Ocean Grove quickly filled its square mile. People poured in from urban areas, including New York, Philadelphia and Baltimore.

Within twenty years, congregants had outgrown two spaces of worship, which were each known as the Auditorium. Permanent homes were filling the avenues, and there were emergent demands for more hotel and boarding house accommodations, paved roads and a railway station. Several other auxiliary buildings supported the varied aspects of the Camp Meeting's religious program: the Tabernacle (built 1877), a smaller, more intimate house of worship with seating for 350; the Youth Temple (built 1879), where daily 9:00 am Bible services began with the singing of the Doxology ("Praise God from Whom all blessings flow"); and Thornley Chapel (built in 1889), dedicated to the religious training of young children. Perhaps the most pleasant outbuilding was the Boardwalk Pavilion, an amphitheatre of wooden benches overlooking the Atlantic Ocean, where afternoon and early evening "surf side" religious meetings were attended by thousands spilling out onto the sand, enjoying ocean breezes as they listened to the preacher and hymn singing.

Due to this rapid expansion of the community, the Camp Meeting Association's president, Rev. Elwood H. Stokes, conceived a vision to build a permanent open-air tabernacle for summer worship seating up to 10,000 people at one time. It would have a vaulted roof overhead (instead of tree branches), an organ to support congregational singing, a substantial

pulpit and communion rail, and the finest Christian speakers of the day. Stokes' diligent campaign to raise funds resulted in the 1894 Auditorium that still stands today—relatively unchanged—where over a million people have gathered to worship.

The excitement generated by the construction of the new permanent Auditorium in the spring of 1894 was reported by newspapers in New York and Philadelphia. Similar in architectural design to the great Armory drill halls of New York City, the stunning interior plan included a choir loft of tiered seats for 200 singers, a podium for the conductor and a platform for other instrumentalists, plus superior acoustics in which a soloist could “fill the concave with melody.”² As doors flung wide during the hot months of June, July and August, natural air conditioning wafting across the seats cooled congregants outfitted in the late Victorian dress of high top collars and long sleeves. With congregational and choir singing a central part of worship in Ocean Grove from that first summer of 1869, the new Auditorium provided a novel space for choral musical performance not found in any other Methodist camp meeting, and thrust the program into national prominence.

THE WESLEYAN TRADITION OF HYMN SINGING AND CAMP MEETING

The leadership of the Ocean Grove was composed primarily of Methodist ministers, an offshoot of the Church of England based on the practice and works of England's John Wesley (1703-1791). Wesley's popular message of social holiness was spread throughout early America by preachers traveling on horseback, known as “circuit riders.” These traveling preachers spearheaded the religious revival movement embracing the Northeastern states in the mid-1800s. As they established permanent worship sites, called camp meetings, numerous small towns sprung to life, including Ocean Grove.

A vital component of the Methodist style of worship was congregational singing. In Britain, Methodist churches were singing the hymns of Charles Wesley (1707-1788), younger brother of John. This traditional style hymn of staid, rhyming text was adopted by American churches, and further supplemented with a new style of gospel song, boisterous choruses featuring texts emphasizing the eternal life in heaven.

At the Ocean Grove Camp Meeting, a lively song service of congregational singing preceded the church service, as those gathering for

² “The Science of Sounds,” *Ocean Grove Record*, June 16, 1894, 2.

worship learned the new gospel hymns under the guidance of the appointed song leader. In 1875, popular song leader John Sweeney arrived to lead the congregational singing. A gifted musical director, it was written of Sweeney that “each song is a sermon” and “how that audience sings!”³ The name of Ocean Grove quickly became synonymous with remarkable congregational singing.

A natural outgrowth of the song service was a choir, a steady collection of singers who, in knowing the new tunes of the day, could assist the song leader in strong singing. In Ocean Grove, the first “official” choir was organized in 1878⁴ by local businessman Willisford Dey, also known as a fine singer.⁵ To be sure, many of the early song leaders and choir directors in Ocean Grove had reputations of being strong singers who could “set the gospel echoes rolling”⁶ at the Camp Meeting services. Soon, song books containing favorite choruses and hymns were printed specifically for Camp Meeting use, a practice that continues the latest hymnal published in 2000.

So popular was the song service in Ocean Grove that it extended to the Surf Side Meetings, where through the 1880s Dey often led mammoth choirs at seaside meetings. Old black and white photographs show the overflow of crowds and singing congregants spread out on the boardwalk and beach. The spiritual and musical inspiration stirred new gospel hymns to flow from writer’s pens. Visiting songwriters such as Fanny Crosby, William Kirkpatrick, Robert Lowry, and Eliza Hewitt were inspired to compose hymns which, today, are sung throughout American churches. As one preacher informed his home congregation after a visit to early Ocean Grove song services, “If you want to hear such singing as you can hear nowhere else this side of heaven, go to a live Camp Meeting in Ocean Grove. The singing alone is enough to sweep down the powers of hell.”⁷

AUDITORIUM CHOIR IN WORSHIP AND BEYOND

From the outset, the Ocean Grove Auditorium Choir was a faith-based community choir with an open membership. A hand-painted sign stating

³ “Young People’s Meetings,” *Ocean Grove Record*, August 18, 1894, 2.

⁴ M. Daniels, *The Story of Ocean Grove related in the year of its golden jubilee, 1869-1919* (New York: the Methodist Book Concern, 1919), 158.

⁵ P. Woodard, “Musical Life at Ocean Grove, New Jersey: The first fifty years, 1869-1919,” *Methodist History*, 44(2), 72

⁶ “Auditorium Services,” *Ocean Grove Record*, August 24, 1895, 1

⁷ M. Daniels, 158.

“All singers welcome” is still suspended over the Choir entrance door of the Auditorium. While some Choir members spent their entire summer in the town, others joined only during their two or three week summer vacation. And, over the years, as the summer camp meeting expanded to include thousands of weekly visitors staying in the town’s numerous hotels, many weekend vacationers flocked to the Friday night choir rehearsal to prepare specifically for the upcoming Sunday worship.

The Auditorium Choir has always played a three-part role in the music program at Ocean Grove, typical of a choir’s function in the Protestant church setting. Primarily, the Choir establishes the point of participation for the congregation by acting as collective song leaders, either in hymn singing or in other types of sing-a-longs at social outings, such as holiday or patriotic programs. Second, the Choir is responsible for musical presentation in the form of the introit, call to worship, choral responses, and weekly anthems. Third, the Choir provides community outreach and visibility to the neighboring cities and towns by sponsoring festivals and performances of masterworks.

With the completion of the 10,000 seat⁸ Auditorium in 1894, Ocean Grove offered one of the largest concert spaces outside of the major cities. Even Carnegie Hall, built in 1891 as “the Music Hall,” seated only 2800 people. The 1895 performance of Handel’s *Messiah* was the first of many oratorios to be sponsored by the Choir. “Tickets go with a rush: Everyone wants to see the Oratorio of the *Messiah*” claimed the local paper.⁹ People stood in line all day to purchase a seat for the August 16th Friday evening performance. The concert sold out, and it is estimated that 2,000 people were turned away or stood outside to hear the oratorio.¹⁰ Special excursion trains brought both the audience and participants from points north and west.

Well-known New York conductor Walter Damrosch directed the New York Symphony Orchestra that evening, with a 400-member massed choir combining the Ocean Grove Choir and area residents, members of the New York Oratorio Society and choirs from Brooklyn and Philadelphia. The *New York Times* called it “the most elaborate production of Handel’s oratorio the *Messiah* ever seen in this country.”¹¹ Over the years, the

⁸ Various updates in the original seating from the simple spindle-back chairs to theatre-style seating have greatly reduced the number of seats; today, the Auditorium seats approximately 6500 people.

⁹ “Tickets Go With a Rush,” *Ocean Grove Times*, August 10, 1895, 1.

¹⁰ “The *Messiah*,” *Ocean Grove Times*, August 24, 1895, 8.

¹¹ “The *Messiah* at Ocean Grove,” *New York Times*, August 17, 1895, 8.

Auditorium Choir has presented many oratorios, including Mendelssohn's *Elijah*; Haydn's *Creation*; Rossini's *Stabat Mater*; Gaul's *Holy City*, Verdi's *Requiem*, and others.

Tali Esen Morgan, music director at the Auditorium from 1898-1915, was both an impresario and visionary as he expanded the program beyond music for worship purposes. He created and promoted secular musical programs, including pageants and carnivals that filled the Auditorium with casts of hundreds.¹² During his time, famous musical names of the day appeared in performance: the orchestra of Victor Herbert; band of John Philip Sousa; and opera stars Madame Schumann-Heink and Enrico Caruso.

The Auditorium Choir—although primarily focused on worship presentation and sponsoring special festival choir performances—was not without its social premise. Singers received assigned seats and special membership cards for participation. There were numerous outings all summer: day trips and picnics at area lakes, boat excursions up the Hudson River, and an end-of-summer corn roast on the beach. Morgan was a master of promotion and mementos. Choir members received souvenir buttons, keepsake ribbons, printed programs and postcards, many of which provide us with keen insight into the organization of the time. It was under Morgan's tenure that the Ocean Grove Choir developed a name and a reputation that stands to this day.

In 1955, music director Walter Eddowes founded the Annual Choir Festival, a special musical program open to any church choir singer. Eddowes invited area church choirs (normally on summer hiatus) to join the Ocean Grove Choir for a Sunday evening performance of sacred choral classics. From the modest beginning of 250 singers, the Annual Choir Festival, now in its 54th year, is one of the largest sacred choral gatherings on the East Coast, presenting a choir of 1500 singers. Today, it is the largest single draw to the Ocean Grove community for the entire summer program. Choir and residents pull together to ensure participants and congregants enjoy a pleasant July evening of choral music. Auditorium Choir members eagerly share in the numerous administrative duties: seating singers, providing music, selling food and water, handing out programs. Other community members assist in parking cars and buses, directing traffic, manning the first aid station.

¹² W.T. Bell, Jr., "Ocean Grove." *Images of America Series*. (Charleston, SC: Arcadia Publishing, 2000), 56.

The Auditorium Choir of the twenty-first century continues to support both the Camp Meeting and surrounding community. The overlapping of smaller cooperatives within the larger community is unique, as many Choir members “double” in other important tasks as ushers, lifeguards, ladies’ organization, volunteer civilian patrol, and supplementary unpaid roles. Some Choir members share their musical training as soloists and piano accompanists for Bible hour and prayer meetings. This volunteer work ethic is a core value for the Choir members.

In 2008, the 139-year old town looks vastly different than it did in 1869, the Ocean Grove Camp Meeting maintains its mission as a summer spiritual retreat center. Despite a changing social and religious climate in America, over 100 Choir members turn out in June for the first summer rehearsal, leaving behind their winter denominations of Presbyterian, Baptist, Lutheran, Episcopal, Reformed, Congregational, Catholic and independent churches. And the tie that binds is that universal spiritual yearning, driving this choral community toward a unified worship experience via choral singing. For deeper insight into the Auditorium Choir of today, interviews with the recently retired director of music and his successor yield two important perspectives on key issues and challenges in sustaining a volunteer adult community choir with deep religious roots.

LEWIS DANIELS, DIRECTOR OF MUSIC, 1966-2004

Like many other vacationing young people of the 1940s and 1950s, Lewis Daniels spent his summers in Ocean Grove.¹³ Drawn to the unrivaled spiritual and musical offerings of the Camp Meeting program, he soon found himself taken “under the wing” by then choir director Walter Eddowes. Eddowes and his wife, Josephine, a superb accompanist, were already popular for their dynamic song leading at evangelistic campaigns in the Philadelphia area, and at non-church functions, such as Rotary Club meetings and the Republican Convention. Daniels traveled with the Eddowes, engaged in music study, and soon developed his own unique style of song leading for Christian youth rallies. When the Eddowes retired in 1966 after 32 years of service, Daniels was the natural successor to direct the Auditorium’s music program. With his wife Faith, also an accomplished pianist, the Daniels “team” led the Choir and hymn singing in the Auditorium until 2004, the longest tenure of any director. During that time, Daniels sustained the Auditorium Choir and music

¹³ All quotes, personal interview with Lewis and Faith Daniels, March 5, 2008.

program amidst a radically shifting social and cultural structure in America.

Whereas through the 1940s and 1950s, the Auditorium was packed with congregants for both Sunday morning and evening services, Daniels watched in the 1960s and 1970s as attendance waned in both the congregation and Choir. Racial strife in the 1960s enveloped America, and in affecting the neighboring city of Asbury Park, caused many long-time visitors to vacation in other shore towns. Coupled with the gradual closing down of evening services in Protestant churches, congregants chose to engage in other activities with their “free time” on Sunday evenings. And as Ocean Grove’s once booming hotel business faded into permanent single family residences, Daniels realized he must reach out to new area residents to form a steady Choir.

“Many of them had good musical training, as schools taught sight reading and basic music,” Daniels recalls. “We were able to draw from people who had musical backgrounds, and form a more cohesive long-lasting group.” With a foundational core in place, visitors to town could still move in and out of the Choir, but Daniels fashioned a solid group of singers who were in attendance weekly.

“The objective was to form a stable community chorus ensemble to sing major oratorios and superior anthems for worship,” he explains of his approach. While major oratorios had not been performed in recent years, in 1969 (the centennial of the town) Daniels led the Choir in Verdi’s Requiem. “We made some fast progress,” he says of the Verdi. Under Daniels’ leadership, the Choir re-instituted the performance of a major choral work with orchestra, the Annual Sacred Concert, presented at the end of the summer season.

But Daniels also recognized that his Choir members brought a wide range of choral experience. “It was necessary to teach basics without alienating the accomplished singers,” he remarks. Over the years, he developed subtle methods to impart basic musical knowledge in rehearsal so that singers were unaware it was happening. “The primary objective was to keep the ensemble singing,” he explains, adding “while gently and humorously being corrected!”

One role which Daniels embraced whole-heartedly was that of spiritual leader of the Choir. “I became a resource for nurturing a deeper relationship between the singers and the Lord,” he says. “Sometimes I became a pastor to singers, listening to their joys and sorrows, while offering encouragement. This had an impact on membership because a purpose was perceived to elevate both singers and listener to a higher

place, and that seemed attractive to many people.” As a result, the Choir experienced rapid growth to 200 singers, some traveling from 150 miles to sing during the summer season. Daniels explains that such “motivation was obtained by making the Choir members conscious of the impact of the texts they were singing on their own lives and the realization they were drawing closer to God as song became a form of prayer and praise.”

During Daniels’ tenure, a civil court challenge to the religious “blue laws” upset the Camp Meeting’s long-time regulation of “no driving on Sundays.” Since 1869, Sundays in Ocean Grove were a day of rest and reflection, not so different from the Jewish Sabbath practice: stores were closed, swimming was prohibited, no hanging of laundry, and no transportation on the streets, from horse and carriage days right through to the automobile. For over a century residents streamed forth on Sunday mornings from the four corners of the “God’s square mile” onto empty streets, where, unencumbered by traffic, they walked to the Auditorium. But in 1982, the state courts declared the “blue laws” unconstitutional, and Sundays in Ocean Grove were forever changed. Both commercial development and real estate growth quickly expanded. New residents were drawn to Ocean Grove not for its Christian program, but for the quaint Victorian houses, easy beach access and small-town manner.

Yet, the Auditorium Choir has soldiered on, driven by their special meaning of community, and their devotion to the founding Christian principles of Ocean Grove. “The people themselves seem to have a great love for the community, and a welcoming spirit to others coming in,” says Daniels. “Even if you don’t know them, you do get to know them in a hurry!” Social activities continue to strengthen the fellowship. Ice cream parties, marching in the July 4th parade, Sunday morning refreshments, a winter reunion dinner and worship service sponsored by various area churches, the annual summer choir dinner – these all add to the sense of family. “The community has many events that are attended by a wide range of people, so there is constantly the opportunity to meet new people, and to form fellowship and alliances,” Daniels explains. Those who summer in such a tightly-knit town as Ocean Grove frequently encounter one another on the streets and on the beach. And Choir members who are sick or indisposed are regularly “held up to God in prayer.” “This Choir is a community of faith, both in action, and in song,” affirms Daniels. “I feel honored to have been part of this magnificent ensemble for many years.”

DR. JASON TRAMM, DIRECTOR OF MUSIC, 2007

So how does one follow a conductor who has wielded the baton for nearly four decades? What are the challenges faced when a new person enters the scene, particularly with a choir that has such a lengthy tradition?

These and other questions were posed in an interview with Dr. Jason Tramm,¹⁴ who was appointed director of music in Spring 2007. Armed with a doctoral degree in conducting and significant experience directing adult singers in both professional and amateur settings, he quickly set about handling the transition in leadership.

Most importantly, Tramm “did his homework,” an approach he takes with any new job. In conversations with people who knew of Ocean Grove, he determined the current environment, and ascertained what some of the challenges of the job were. “I try to get a general picture, a snapshot,” he said, suggesting that “you never go blind into a situation, because you are assured of a bad outcome.”

This, indeed, was important, as Tramm was following a two-year period of turmoil for the Choir. An interim director, hired after a lengthy search, did not meet the expectations of many, and quit the job in the middle of the 2006 summer season. Longtime singers were confused and hurt, and felt abandoned. Tension only increased as questions and concerns by Choir members went unanswered. A local choir director stepped in to finish out the summer.

Appraised of the muddled circumstances, Tramm’s approach to his first year was with compassionate understanding. “There were a lot of hard feelings (by the Choir members), and I knew that going in. I tried to be a calming influence, instead of fueling the fire,” he states, adding, “One of my roles was as a healer.” To facilitate the healing process, Tramm immediately met with Daniels, acknowledging his popular predecessor’s legacy and seeking insight into the choir director position. “Ocean Grove is a special circumstance, because it has such a long and storied history,” Tramm explains. “You want to be very sensitive to that. You can’t go in and change things so quickly when things are strong and successful.”

Tramm publicly demonstrated respect for both the Daniels team and the Choir’s history, as he stepped back and watched Daniels produce the Annual Choir Festival in 2007. In 2008, as he produces his first Choir Festival, he has invited Daniels to guest conduct in his role as Director Emeritus. Furthermore, his approach to the Choir members is similar. “It’s important to treat (the Choir members) with respect, to treat them with respect as individuals,” Tramm says. He adds, “They earned it, they are working hard, and they deserve your respect.” Many singers freely shared with Tramm their pride of a 30 or 40 year membership in the Choir.

¹⁴ All quotes, personal interview with Dr. Jason Tramm, March 5, 2008.

Tramm notes that “the people really love the music (in Ocean Grove). They are involved in something really special,” as singing in the Ocean Grove Choir provides them with an opportunity to sing choral literature not normally performed by typical church choirs.

Tramm is particularly sensitive to balancing the Choir’s tradition with a vision for growth. “My goal is to keep the tradition alive by reaching out to new people,” Tramm states, making an important note: “if a tradition is too solid, it dies; it needs to be constantly renewed. One of my goals is to bring new people to experience the tradition, to keep it young and fresh, and keep the organization vibrant.”

After a successful programming of Dvorak’s *Te Deum* for the 2007 Annual Sacred Concert, Tramm has slated Mendelssohn’s *Symphony No. 2 Hymn of Praise* for 2008. Both of these works are new pieces to many returning Choir members, but represent Tramm’s attempt to expand the choices of repertoire and therefore attract new Choir members. Additionally, the Annual Choir Festival will combine favorite repertoire such as John Stainer’s *God So Loved the World* and Handel’s *Hallelujah Chorus* with new sacred pieces by Gwyneth Walker and Mario Lombardo, current popular composers on the American choral scene.

As Tramm enters his second season as the Auditorium’s director of music, he is focused on respecting the Choir’s tradition while incorporating his new ideas. “I need to keep an open mind, yet keep my repertoire choices open,” he says, emphasizing “that as the leader of the organization, I must keep my eye on things that are quality.” Indeed, Tramm recognizes that quality repertoire and performance must complement the Choir’s current membership, adding “but it’s the people that I work with—the Choir members—that is most important.”

CONCLUSION

Lew Daniels, now retired from a professional business career and living full-time in Ocean Grove, offers some concluding insights about a “new vitality” occurring in Ocean Grove’s ministry since the millennium. “This new vitality reflects the concerns of our times,” Daniels explains, and is found in such Camp Meeting endeavors “as youth education programs, modern missionary training, contemporary as well as traditional worship, musical training, drama and performing opportunities, and linking with major national Christian movements.”

“This progressive attitude is spurring renewed interest in spiritual activity and drawing many new people to Ocean Grove,” Daniels reflects, adding, “The Ocean Grove Auditorium Choir forms a relevant resource and plays an important role in setting the musical pace for many of these community activities.”

REFERENCES

- Bell, W.T., Jr. (2000). *Ocean Grove*. Images of America series. Charleston, SC: Arcadia Publishing.
- Bell, W.T., Jr., & Flynn, C. M. (2004). *Ocean Grove in vintage postcards*. Postcard History Series. Charleston, SC: Arcadia Publishing.
- Daniels, M. S. (1919). *The story of Ocean Grove related in the year of its golden jubilee, 1869-1919*. New York: The Methodist Book Concern (copy available at the Ocean Grove Historical Society, 48 Pitman Avenue, Ocean Grove, NJ, 07756).
- Gibbons, R. F., Mr. & Mrs. (1939). *History of Ocean Grove, NJ: 1869-1939, seventieth anniversary*. Ocean Grove, NJ: Ocean Grove Times (copy available at the Ocean Grove Historical Society, 48 Pitman Avenue, Ocean Grove, NJ, 07756).
- New York Times* (1857-current file). ProQuest Historical Newspapers; The New York Times (1851-2003).
- Ocean Grove Camp Meeting Association (2007). *Annual reports of the camp meeting association, 1887-2007*. Copies available at the Ocean Grove Historical Society, 48 Pitman Avenue, Ocean Grove, NJ, 07756.
- Ocean Grove Camp Meeting Association (2000). *Ocean Grove sings in the year of our Lord 2000: A collection of songs and choruses of the Ocean Grove Camp Meeting Association*. Franklin, TN: Providence House Publishers.
- Ocean Grove Record*, 1892-1899, available on microfilm at the Asbury Park (NJ) Public Library.
- Ocean Grove Times*, 1893-1895, available on microfilm at the Asbury Park (NJ) Public Library.
- Osborn, W.B., Mrs. (no date, inscribed 1921). *In the beginning God: Pioneer days of Ocean Grove*. New York: The Methodist Book Concern (copy available at the Ocean Grove Historical Society, 48 Pitman Avenue, Ocean Grove, NJ, 07756).
- Woodard, P. (2006). Musical life at Ocean Grove, New Jersey: The first fifty years, 1869-1919. *Methodist History*, 44(2), 67-79.

The “João and Maria, Capoeira Angola, and Citizenship” Project: The Role of Community Music and Civilizing Afro-Brazilian Values in Promoting the Well-Being of Children

Flavia Candusso

Federal University of Bahia (UFBA)

Salvador, Bahia, Brazil

flavia.candusso@uol.com.br

ABSTRACT

The purpose of this paper is to describe and discuss the “João and Maria, Capoeira Angola, and Citizenship” Project. Through “capoeira angola” and other complementary activities, the project aims to open up new horizons and life perspectives of children from the community. The project is an initiative of the Capoeira Angola Sports Center - João Pequeno de Pastinha Academy (CECA-AJPP) that is run by Master Faísca in Vale das Pedrinhas, Salvador (Bahia, Brazil). It is an example of community music activity realized in an Afro-Brazilian oral tradition context. The concepts of community music (Koopman, 2007) and Afro-Brazilian civilizing values (Brandão, 2006) place a light on the importance of Afro-Brazilian tradition as an educational reference. Its holistic concept of the human being can offer an alternative to the teaching processes traditionally used in the classroom. Although music is but one aspect of “capoeira angola,” nothing can happen without it. In a subtle and persistent manner, it is responsible for preserving ancestral traditions, values, stories, and plays a fundamental role in the definition of cultural identity.

KEYWORDS

Capoeira angola, community music, well-being, civilizing Afro-Brazilian values

INTRODUCTION

The social and financial problems present in suburban communities in Salvador (BA-Brazil) are factors that lead to the degradation of human values. Initiatives developed by non-profit organizations (NGOs, social projects, etc.) become a means by which children and teen-agers can gain access to educational and cultural activities that open up new horizons and life perspectives. A short while ago, these children could not envisage a

future different from that of their family members. With this objective in mind, the “João and Maria, Capoeira Angola, and Citizenship” Project has become the main focus of the Capoeira Angola Sports Center - João Pequeno de Pastinha Academy.

Capoeira angola—an expression of Afro-Brazilian culture that incorporates music, fight, dance, play, philosophy, theatre and typical costume apparel—is at the core of the project with other educational activities. The roots of capoeira’s main elements are found in Africa, and can be considered as an expression of “musical arts,” in which “the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice” (Nzewi, 2003, p. 13). In this way, even though music apparently is one aspect of this cultural expression, it executes a fundamental role in transmitting philosophy, values, history, and memories and in building cultural identity. Kleber (2007) states that

the understanding of these musical practices as social and cultural articulations that are permeated by symbolic forms and contents is reflected on the ebb and flow of social organization, as well as on the way of being of these respective groups. The construction of both their personal and collective identity has its strength in the memory of the historical process which is recognized by the social actors (p. 1).

Capoeira Angola

According to Luciano Milani,¹⁵

Capoeira originates in Africa. Its womb, its mother, is known as black culture. Its father, liberty, was born and raised in Brazil in the Recôncavo Baiano¹⁶, surrounded by trickery and Brazilian mannerisms. A rebel in its youth, it was frequently mistrusted and persecuted. As a young adult, it developed, grew up, got itself a passport and went out into the world. Today, more mature, it is present in the four corners of the earth and is proud to say “I’m Brazilian.”

Throughout its history, a great emphasis was given to its folkloric and sportive aspects. However, there is no question that it is a multifaceted phenomenon, where each aspect cannot exist without the others.

Although the term *capoeira* refers to a manifestation that is African in origin, it seems to stem from an Amerindian language. According to several scholars (Rego, 1968; Abib, 2005; Larrain, 2005; Alves, 2006), the word comes from Tupi-Guarani *caa* (bush) and *poera* (cut, shallow, low).

¹⁵ See: <http://www.portalcapoeira.com/content/view/41/301/>

¹⁶ The Recôncavo Baiano is the area around the All Saints Bay, in which Salvador (BA) is localized.

So, a low bush area that was ideal for the practice of this activity during slavery.

Generally speaking, the activities that take place at capoeira angola academies can be divided into training and capoeira circle (*roda de capoeira*). Other activities, such as meetings, discussions and conferences, can easily become a part of the agenda.

The *roda de capoeira* constitutes its highest point. Larraín (2005) describes it as a sacred happening where “all ancestral forces meet at one time, to witness the ritual” (p. 76). In bygone years, capoeira was learned in *roda* through observation and personal experience without any evident teaching methods or pedagogy. This represented “an example of how transmission worked through orality” (Abib, 2005, p. 178). Nowadays, learning happens in capoeira academies and begins with practicing the different movements and music in classes and then in the *roda de capoeira*.

During the *roda de capoeira*, participants are divided between those who play drums (*berimbaus*, *caxix*, *pandeiro*, *reco-reco*, *agogô* and *atabaque*) and the others, who sit in a semicircle on the floor, waiting to play. The ritual begins with a call from the *berimbaus* and *pandeiro*, followed gradually by the other instruments. The musical repertoire can be divided into three parts: a) the *ladainha*, usually sung by the master, opens up the *roda de capoeira* even if no one plays capoeira yet. Two players are crouched close to the *berimbaus* as a gesture of reverence. It sounds like a litany and its lyrics recall the historical and philosophical foundations, such as fraternity and wisdom (Alves, 2006, p. 243); b) the *chula*, during which the choir responds to the solo, is a moment of praise. The capoeira players continue to stay close to the *berimbaus*, concentrating on what is being sung; and c) during the *corridos*, the solo-choir dialogue continues and pairs of players begins to play. They play alternating in pairs, taking turns playing the instruments so that all may enter the *roda*.

According to Sousa (2006) music plays an educational role. He highlights that

it a means of communicating a musical message to the student. He/she must then interpret the message and behave accordingly, respecting that which is expressed by the Master in the improvised song lyrics. In this context, music establishes the social norms and validates the capoeira philosophy, playing an educational role and promoting cultural stability and continuation, according to concepts established by Merriam (1964). (p. 257)

About capoeira angola, Abib says that (2005)

it is a rich source of humanity from which much can be learned about life and essential values for human existence, such as solidarity, equality, respect to difference, sharing, respect for nature, cooperation, balance, humanity,

partnership, among so many other teachings, that people wisdom have been cultivated, preserved and transmitted from generation to generation throughout the history of our country. With resistance and struggle they fought to hold on to their traditions, which represented their greatest ancestral inheritance. It was this inheritance that governed their way of being and living in the world (p. 223).

Nowadays, capoeira angola is present in over 50 countries throughout the world. Masters and students were able to join people from different social strata, cultural backgrounds and ethnic origins. In this way,

“blacks” of every colors who, depending on the context, can be atavistically considered as linked to black African ancestry. In this manner, individuals that are normally considered white can, in the name of a common Brazilian identity, build a strong identification to black ethnic culture (Travassos, 1999, p. 265).

New technologies, such as the internet, have facilitated the communication between pre-existing networks, made up of masters and their pupils that searched for alternative horizons due to the lack of recognition in their own countries.

The Capoeira Angola Sports Center - João Pequeno de Pastinha Academy (CECA-AJPP)

The CECA-AJPP is a non-profit, non-governmental organization that is directed by Mestre Faisca . It is located in Vale das Pedrinhas, a low-economic region with high incidence of violence, in the neighborhood of Rio Vermelho, Salvador (Bahia-Brazil). Founded 10 years ago, since Mestre Faisca’s arrival in Salvador, it provides educational and cultural opportunities for the surrounding community. CECA-AJPP, as it is called, has 50 paying students originating from middle and upper class income areas, whose contributions help maintain the “João and Maria, Capoeira Angola, and Citizenship” Project, that offers costless courses for 50 children and teenagers in the community. Its mission is to preserve African culture through the technique of 90 year old Mestre João Pequeno, the oldest capoeira angola master in activity in the world.

THE “JOÃO AND MARIA, CAPOEIRA ANGOLA, AND CITIZENSHIP” PROJECT

Since his arrival in Salvador in 1996, Mestre Faisca began his social work in a neighborhood strongly dominated by crime and violence. It was in this context that CECA-AJPP, through its activities and its members, including of youth coming from wealthier neighborhoods as well, was able to gain the confidence and respect needed to become an educational and cultural reference point for the community.

In order to honor the knowledge and wisdom of Mestre João Pequeno and Mrs. Maria, Mestre Faisca founded the “João and Maria, Capoeira Angola, and Citizenship” Project. In this project, capoeira angola classes are offered as complementary activities to children from the community, aged 7 to 14, who can take art, computer science, English, school tutoring, and block flute courses.

Mestre Faisca explains that “the ‘João and Maria’ Project is embodied by the victorious faces of Mestre João Pequeno and Mrs Maria (...) so that each little João and Maria from Vale das Pedrinhas or from any suburb or ghetto in Brazil, can be a reference for the world, just like Mestre João Pequeno and Mrs Maria are” (interview, 2006).

The Dynamics of a Capoeira Angola Class

The students participating in capoeira classes follow the CECA-AJPP rules carefully. Before class, Edney and Tiago, Mestre Faisca’s assistants, are responsible for assembling and tuning the berimbaus, and helping the children to clean the room.

The capoeira angola class consists of two parts, which include a “rhythm” and then a “movement” class. In the “rhythm” class, students learn to play the capoeira drums instruments and simultaneously learn the repertoire of the songs. During the classes, communication occurs almost entirely through the signals given by the berimbau, played by Mestre Faisca or one of his assistants. In rare cases, verbal communication is used. The music begins with the berimbaus and drums instruments only. After a while, Mestre Faisca or his assistant brings the berimbau lower and in direction of the first child, who begins to sing a song of his/her choice from the repertoire. This gesture can represent a rotation in the singing or in the drum instruments, thus calling attention to someone who is playing incorrectly or lacks of concentration in his/her performance.

The “movement” class begins soon after the “rhythm” class and includes warm up exercises, a series of isolated movements, then sequential movements, and finally a small roda de capoeira, in which the participants play in pairs. The class finishes with a group prayer, generally led by Master Faisca or his assistants and conducted in a circle with serious concentration. In this prayer, “positive energy” is sent to the ancestors, to the masters and their families, and if the case, to some member of CECA-AJPP that is in difficulty. The prayer can also be a moment to celebrate some victory or accomplishment. Afterwards, the class ends.

COMMUNITY MUSIC AND THE CIVILIZING AFRO-BRAZILIAN VALUES

Looking for the common denominator between the various sides and definitions of the term “Community Music,” Koopman (2007) identifies three characteristics: (a) collaborative music-making, (b) community development and, (c) personal growth (p. 153). It can be understood that these aspects are present in the internal dynamics of CECA-AJPP: music performed in rhythm classes, rodas de capoeira and in the drums rehearsals are always conducted collectively and cooperatively, because those who have already acquired some knowledge teach it those who have come to learn. In this case, it is of interest to note the example of Layse. This 14-year-old girl, in addition to attending CECA-AJPP, also attends the “Integral Education Percussion School,” where she learned to play various percussion instruments. Following this she formed the CECA-AJPP percussion group, giving technical and musical orientation to her colleagues.

Community development takes part in the objectives established for CECA-AJPP and, although the “João and Maria, Capoeira Angola, and Citizenship” Project focuses on children, there are many planned moments for family encounters through “thematic classes”, such as talks and activities about subjects related to citizenship (healthy eating habits, sexuality, drugs and other topics suggested by the participants themselves). From the viewpoint of CECA-AJPP, education and culture is the key to community development and social transformation.

The varied activities directly aimed at the children have as main objective the child’s personal growth. In addition to capoeira angola and other courses, the roda de capoeira, the CINECECA (film sessions followed by discussion), the “thematic classes” search to provide integral education for citizenship. As a result of this vision, for example, Edney, who began attending CECA-AJPP 8 years ago, is today one of Mestre Faísca’s assistants in the project’s capoeira classes and plan to enter the university to study Physical Education.

Together with the aforementioned characteristics, it is also possible to recognize in the project’s and in CECA-AJPP’s political/philosophical concepts the presence of the “civilizing Afro-Brazilian values” (Brandão, 2006a, 2006b, 2006c), which strengthen the sense of cultural identity and propose other human, esthetic, visual, musical and symbolic references that have been ignored and denied by the ethnocentrism and consumerism vision, typical of contemporary society. These values (circularity, orality, ancestrality, memory, religiosity, musicality, corporality, cooperativism and communitarism, ludicity, vital energy – axé) “are not linear or fixed;

rather, they mix, hybridize one with the other. They follow the fluctuations and connections that occur in daily life, and in the immersion and absorption of this civilizing dimension” (Brandão, 2006c, p. 17).

- Circularity—The circle, “roda” is an aspect commonly present in African culture. The circle has no beginning or end, and knowledge flows in multiple directions and levels among its participants. It expresses unity and family (Siqueira, 2006, p. 16).
- Orality—Throughout generations, capoeira angola, like other Afro-Brazilian manifestations, determined its own system of symbols for the transmission of knowledge based on oral tradition and memory, without the need for formal institutional processes (Abib, 2005, p. 73). Although currently the dialogue between oral and written tradition has become much narrower, either due to the rising interest in registering the memories of elderly masters, or due to the fact that capoeira has entered the digital era, its essence remains oral.
- Ancestrality—“Knowledge of capoeira comes to us by way of African ancestry that received new life in Brazil” (Siqueira, 2006, p. 16). The roda de capoeira begins with a salute to the ancestors and to past and current masters. The “master” embodies ancestral tradition, represents the guardian of recognized community knowledge, and has the mission of passing this wisdom on to future generations (Abib, 2005, p. 95).
- Memory—The master, as a representative of ancestral knowledge, is the holder of the collective memory. Music, songs, voices, gestures, movements, esthetics are records of the collective memory.
- Religiosity—Capoeira angola is considered by many to be a religion because of its philosophical base, concepts and spiritual dimension. Mestre Bola Sete sees “capoeira as a religion because it has its own philosophy, beliefs and principles” (testimony, 2003).
- Musicality—Music plays a very important role in the educational process. It is through it that the group honors the ancestors, their heroic gestures, their examples of behavior, their stories of pain and suffering during the age of slavery and their hope for the future (Abib, 2005, p. 98). It exercises a fundamental role in the transmission of values and knowledge in the construction of cultural identity.
- Corporality—Body, mind and spirit exist harmoniously, in a balanced manner. There is no separation or hierarchy among them.

The body becomes so expressive that it dismisses the use of words. In the body is registered the collective memory.

- Cooperativism and communitarism—Solidarity, cooperation and individual involvement in favor of community development build strong feelings of belonging to CECA-AJPP and a sense of brotherhood among its members.
- Ludicity—The game and the ludic play represents the manner in which children are educated and through which ethical and moral values are transferred. Joy and liveliness penetrate all the activities.

Vital Energy (Axé)—Axé represents the vital, cosmic energy that regulates nature and the world. At CECA-AJPP, the positive outlook and harmony that permeate the atmosphere can be considered an expression of this vital energy.

CONCLUSION

The purpose of this paper has been to describe and discuss the relevance of the “João and Maria, Capoeira Angola, and Citizenship” Project. This was done by highlighting its engagement with the social transformation process, well-being and improvement in the quality of life of children and their families in terms of its educational, social, cultural, psychological and physical aspects.

Through a philosophy based on the civilizing Afro-Brazilian values, the project tries to promote another way of perceiving life in contrast to the one shown by the media, where black people still appear in an oppressed position or in connection with criminal acts. Mestre João Pequeno and Mrs. Maria, two black people, who overcome many adversities in their life, became living examples for the children of the project.

Based on all the aspects presented, this paper shows that music plays an integral and fundamental role in the capoeira educational process. It is precisely through music that traditions are preserved, stories told, values transmitted and that cultural identity is shaped.

REFERENCES

Abib, P. (2005). *Capoeira Angola: Cultura popular e o jogo dos saberes na roda*. Campinas: Unicamp.

Alves, J. B. (2006). Eu sou angoleiro. In R. P. de Tugny (org.). *Músicas africanas e indígenas no Brasil* (pp. 239-246). Belo Horizonte: Editora UFMG.

- Brandão, A. P. (2006a). *Saberes e fazeres, vol. 1: modos de ver*. Rio de Janeiro: Fundação Roberto Marinho.
- Brandão, A. P. (2006b). *Saberes e fazeres, vol. 2: modos de sentir*. Rio de Janeiro: Fundação Roberto Marinho.
- Brandão, A. P. (2006c). *Saberes e fazeres, vol. 3: modos de interagir*. Rio de Janeiro: Fundação Roberto Marinho.
- Larraín, N. R. S. (2005). *A capoeira angola: música e dança*. Dissertação de Mestrado. Universidade Federal da Bahia. Programa de Pós-Graduação em Música-Etnomusicologia.
- Kleber, M.. (2007). A produção do conhecimento musical em ONGs: o processo-pedagógico musical visto como um fato social total. *Anais do XVII Congresso da ANPPOM*, 1-13.
- Koopman, C. (2007). Community music as music education: on the educational potential of community music. *International Journal of Music Education*, 25(2), 151-163.
- Milani, L. (2007). <http://www.portalcapoeira.com/content/view/41/301/>. Accessed on 01.11.07
- Nzewi, M. (2003). Acquiring knowledge of the musical arts in traditional society. In: A. Herbst (Ed.). *Musical arts in Africa: theory, practice and education* (pp. 13-37). Pretoria: University of South Africa.
- Rego, W. (1968). *Capoeira Angola: Ensaio sócio-etnográfico*. Salvador: Editora Itapuã.
- Siqueira, M. de L. (2006). *Siyavuma: Uma visão africana do mundo*. Salvador: Ed. Autora.
- Sousa, R. (2006). A música na Capoeira Angola de Salvador. In: R. P. de Tugny (org.). *Músicas africanas e indígenas no Brasil* (pp. 251-261). Belo Horizonte: Editora UFMG.
- Travassos, S. D. (1999). Negros de todas as cores. Capoeira e mobilidade social. In J. Bacelar (org.). *Brasil, um país de negros?* (pp. 261-271). Rio de Janeiro: Pallas; Salvador: CEAO.

Communities of Sound: Generative Music Making and Virtual Ensembles

Steve Dillon

Faculty of Creative Industries: Music and Sound
Queensland University of Technology
Brisbane, Australia
sc.dillon@qut.edu.au

Barbara Adkins

Australasian CRC for Interaction Design (ACID)
Queensland University of Technology
Brisbane, Australia
b.adkins@qut.edu.au

Andrew R. Brown

Australasian CRC for Interaction Design (ACID)
Faculty of Creative Industries: Music and Sound
Queensland University of Technology
Brisbane, Australia
a.brown@qut.edu.au

Kathy Hirche

Faculty of Creative Industries: Music and Sound
Queensland University of Technology
Brisbane, Australia
kathy@amusica.com.au

ABSTRACT

This paper uses a workshop format to demonstrate an emerging theoretical model for observing meaningful engagement in community music making. Three case study examples involving the research and development of the jam2jam “family” of generative software and hardware applications are examined to highlight the evaluation of social and musical outcomes. These case studies demonstrate how the meaningful engagement matrix model feeds back data which informs both software development and experience design for participants. Engagement has been shown to be a key factor in achieving social, health and learning outcomes from creative activities, and we demonstrate how the matrix assists in improving design to maximize these benefits. The presentation will include a demonstration of the software and audiovisual materials

that show the projects in context. The paper is primarily about a means of measuring social and musical benefit through correlation with meaningful engagement and provides examples of inclusive ensembles and the specification of musical knowledge through algorithmic and educational experience design.

KEYWORDS

meaning, engagement, generative, music, virtual, network, ensemble.

INTRODUCTION

In this paper we build on the argument “that generative arts tools can support creative participation in the field of community music and have the potential to enhance peoples’ capacity for cultural participation.” (Adkins, Dillon, Brown, Hirche, & Gibbons, 2007). It is difficult to fit this paper neatly into the conference themes because it is simply about increasing access to meaningful music making experience and whilst that is about social capital it is also about community music and well-being. When we increase access to musical experience, we also increase the access to the embedded knowledge within the music itself and the potential for meaning making and personal growth. What has fascinated us in this research has been how we observe and measure meaningful engagement. This paper is essentially a story of research that involves observing meaningful engagement and feeding the analysis of those observations back into the design of generative software instruments, the experience design and the pedagogy for social relationships that form the whole community music experience.

For six years now a team of music educators, software developers, interaction designers and sociologists has been researching virtual ensembles with jam2jam software. The software was initially designed for use in an Afro American community centre in Ohio, USA and has subsequently been developed and researched by the Australasian Collaborative Research Centre for Interaction Design (ACID) in Australia. The majority of this research has been about music education in schools and the development of networked improvisation as virtual music learning environments (Brown & Dillon, 2007). Much of the research has also taken place in community contexts like Libraries, Children’s festivals and museums. Within this process we have examined the development of hybrid methodologies (Brown, 2007) to see how to refine the software design to enhance engagement (S. Dillon, 2004, 2005, 2006) and meaning for players. In this paper, we focus particularly on the social and musical aspects of the research as they relate to the ensemble experience and report on the development of a simple observational tool that we have used to examine meaningful engagement.

THE JAM2JAM PROJECT

The jam2jam project explores how collaborative creativity (such as networked music performances) can enhance learning, wellbeing and social capital. The project focuses particularly on the use of generative systems to increase access to novice users such as children and the disabled. The jam2jam systems are network software systems linked to digital social networks that facilitate the coordination, sharing and communication around collaborative creative activities. There are opportunities for application in community contexts, for enhancing digital creativity, and for advancements in the design of creativity support tools. Embedded within the design of the generative musical styles and the interface is well-defined musical knowledge. This knowledge is “encoded” within the improvisational algorithm and a teacher or music coach can leverage this knowledge by facilitating student participation and reflective practice.

WHAT IS JAM2JAM?

Jam2jam is a suite of software and hardware applications where users manipulate media through a series of simple controllers such as real or virtual sliders or via a computer game like environment where the movement of icons in space effects changes. Jam2jam utilises generative content and uses computer processes to facilitate musical changes based on a stylistic algorithm. Interface gestures facilitate changes in the density or complexity of musical activity, volume and timbre. What is unique about it is that it is collaborative. A small group of players can play in a virtual ensemble easily and without much musical knowledge or experience. It enables groups of players to interact in real time like an ensemble and the music responds to individual changes in gesture. We call this type of activity Networked Improvisation (Brown 2006; Brown & Dillon, 2007; S. Dillon, 2006). It enables children aged from 4 years of age, the disabled, youth and adults with limited musical skills to experience ensemble performance and social meaning. When reflection is built into the experience design players can gain musical knowledge.

The technical development of these applications originally used a Java programming language (Sorensen, 2005) and versions that are more recent use a new development environment called Impromptu (Sorensen & Brown, 2007). The interface and experience design has been influenced directly by two PhD theses. Andrew Brown examined the modes of creative engagement of contemporary composers (Brown, 2000, 2003). (S. Dillon, 2007; S. C. Dillon, 2001) has proposed a model for observing the location of meaning in musical experience. These theories have been

merged into matrices that have been applied as an analytical tool for meaningful engagement with the software.

Figure 1. The Meaningful Engagement Matrix (MEM)

MEM	Appreciate	Direct	Explore	Participate	Select
Personal					
Social					
Cultural					

Modes of Creative Engagement

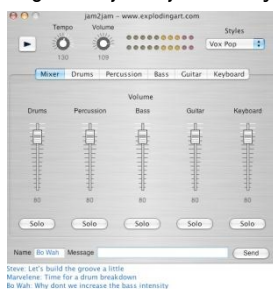
- Appreciate—listening carefully to music and analysing music representations.
- Direct—managing music making activities
- Explore—searching through musical possibilities and assessing their value
- Participate—participating in intuitive music making
- Select—making decisions about musical value and relationships

Types of Meaning

- Personal—the activity is intrinsically enjoyable.
- Social—through activity the user develops relationships with others.
- Cultural—by participating (or succeeding) in activities valued by the community, the student achieves a sense that they too are important.

The meaningful engagement matrix (see figure 1: (S. Dillon, 2006, 2007) provides us with a lens to examine how participants interact during music making experiences. It also allows us to identify the location of meaning. In this workshop/ paper we would like to simply demonstrate three case study experiences involving separate versions of the jam2jam family focusing in particular on the ensemble experience. We will then show how these ideas from each case have been fed into new software iterations and led to pedagogical insights.

Figure2. jam2jam Grey



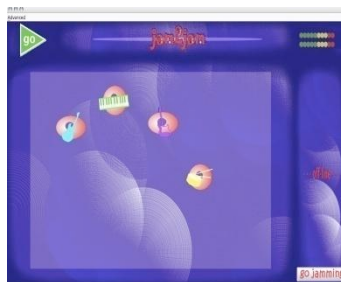
(Download a copy: <http://www.explodingart.com/>)

The ensemble experience with jam2jam grey has evolved over six years of observations in three countries with children aged four to sixteen. Primarily in short term trials players demonstrated clear personal and social meaning with cultural meaning observed when the improvisation was performed or recorded. Engagement focused primarily around “exploring” and appreciating as the relative complexity of the interface causes activity to swing between these modes of engagement. Selecting and directing appear to be more closely associated with more advanced planned structures and performances while intuiting experiences are facilitated by the teacher or music coach.

This version of jam2jam features a chat box which was originally included to encourage musical discussion while the music is in progress and for Wide Area Network communication between players. What was observed was student activity more like an MSN chat with music in the background. Students found this messaging function engaging and teachers commented that it had potential for literacy development. The observed students were involved in a multi-tasking shift between social chat and music making. The styles built into this model were based upon players preferences for grunge, hip- hop and dance styles with the broad possibilities of extremes available allowing the discovery of other styles embedded within. For instance, slowing down the hip-hop style resulted in a groove not unlike reggae. Pedagogically, teachers and coaches were able to use the software to teach ensemble skills of listening and performance planning as well as using the generative nature of the software to allow discussions about the music whilst it was playing, thus drawing out the musical knowledge inherent in the style. It was this idea of framing learning around the parameters of style that led us to consider the idea of a networked improvisational musical environment as an interactive listening and ensemble experience. What is suggested here was that the musical

knowledge could be embedded within the algorithm, the learning design could revolve around drawing this knowledge out, and developing a language around its understanding. It was this idea that has led us to develop a simpler interface that focuses upon two aspects of musical knowledge whilst still facilitating the social ensemble experience. This kind of interface was aimed more squarely at younger children and the disabled.

Figure 3. jam2jam Blue



(See examples: <http://www.jam2jam.com/>)

MORE LIKE A GAME

The Jam2jam blue interface grew from analysis of the use of the grey interface and in particular its use by younger participants - this is what led us to intentionally remove most of the on-screen text labels and the text chat facility, and to give it a simpler more game-like appearance. Vertical movement of the instrument icons affects volume whilst horizontal movement affects the complexity or intensity of the instruments' activity. Greater activity to the extreme right and less activity or simpler playing to the extreme left.

METHODOLOGICAL DEVELOPMENT

With this interface we also observed a strong emphasis on the exploring mode of engagement correlated with personal social and cultural aspects of the matrices. We had also employed the use of "Kid-Cam"; a multi-camera set up that recorded the performed sounds and captured the screen activity alongside an overall video camera directed at capturing the group's activity. These data were then coded using Interact software that allowed us to code and meta-tag multiple instances of audio -visual data. This method provided a breakthrough that enabled us to track detailed observations of interaction and to analyse musical development and interactions (Adkins et al., 2007).

MULTI AGE ENSEMBLES

Consistent with this design was the multi age communication that was possible. Parents and young children sat at the computer playing together, as did siblings and children with grandparents. The observation showed how the accessibility of the jam2jam interface facilitated cultural and social meaning. The two dimensional interface of jam2jam blue spawned comments such as, “It’s like I was running around the stage” and triggered friendly user rivalry as two players competed to control the same instrument. The absence of the need for language showed the potential for intercultural and non-speech communication amongst participants.

With this model the experience design focused on the ability for users to describe what was happening with the two focused activities of volume and note density. Initial analysis suggests that recognition of “density” rather than tempo increase was recognizable around ten years of age. This model allowed us to focus experience design around two simple musical concepts and then develop language and musical knowledge around ensemble experience.

After one session we observed participants spontaneously playing with the Apple computer Photo-Booth software and wondered at how we might also employ visual aspects to the learning experiences. This led us to design a new application called AV-Jam.

Figure 4. AV-Jam



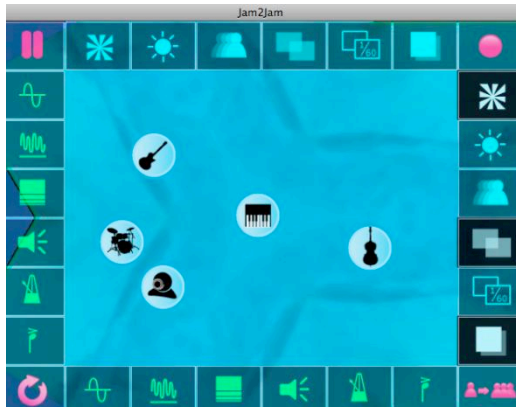
(See examples: <http://www.jam2jam.com/>)

AV-Jam consists of an Apple iMac Computer, 5 USB controllers, speakers and Impromptu software. Andrew Sorensen of the MOSO CORPORATION wrote the AV Jam software for us. It is a collaborative music-video environment that generates music in real time so that users can jam/improvise with bass, drums, harmony and solo synthesizer sounds and they can simultaneously process video using the built in web-camera. The improvisations can then be captured and stored for replaying. This software has been aimed at adolescent age group and field trials have worked with disaffected and disengaged youth in multi cultural and Indigenous Australian urban communities.

The ensemble experience with this software is, firstly, more complex in appearance. Typically adults seemed reticent to use it despite its relative simple use of gestures. The physical sliders and more professional sound engine perhaps reinforcing the “I’m not good at music” or “technology frightens me” stereotypes. Youth involvement with the software varied from creative use primarily involving intuiting and exploring modes of engagement across personal and social domains of meaning. In some contexts there was a fear of public performance perhaps due to the reinforcement of their “failure” with other learning experiences. It was only when we incorporated the AV capturing capacity to record a video clip of the performance that we observed stronger cultural meaning that emphasised appreciating and directing. This function allowed the capacity to jam and review the jam and then collaborate on producing a more refined product.

Pedagogically, experience design was able to focus around musical structures in time, texture, density and volume. The visual function, which pulses with the music, stimulated interesting live visual input such as using Indigenous dot paintings as source material for the vision, colorful shirt designs, and book covers from the library shelf. It facilitated a kind of found object visual improvisation. Because the recorded product can be exhibited on sites such as YouTube we were able to tap into an even more interesting public performance outcome that has wider implications for cultural meaning. This iteration of jam2jam software development marked a new kind of product, which has both audio and visual materials in its design. AV Jam can be both a virtual ensemble and an audio-visual installation (see installation: Sydney Powerhouse: beta_space February-March 2008: <http://www.jam2jam.com/>). One only has to consider the replacement of USB controllers with wireless controllers and the thought of a player controlled dance party or user controlled musical environment is possible and imminent.

Figure 5. jam2jam 2008



JAM2JAM IN ROME 2008

At the Community Music Commission in Rome we were able to show the next iteration of the network jamming project and how the previous research could influence both design and pedagogy. The presentation focused on demonstrating the new interface that combined both video transformations with musical generative processes. The Meaningful Engagement Matrix was demonstrated as an embedded design within the software and practice. The affordances that were derived from the previous iterations were that users could:

- collaborate and play like an ensemble in real time.
- make music that is not loops but generative/improvisations at the note/phrase level.
- explore a range of styles/scenes made with simple midi files and sound sample library that generate professional sounding music from Hip Hop to Xenakis or Reich.
- construct learning environments that help users make sense of electronic media in the 21st century (a kind of “Switched on Orff”).

The jam2jam experience designs or curriculum tasks:

- are based upon relevant and recognisable real world task as art or function.
- aim to be personally, socially and culturally engaging and meaningful.
- involve reflection or assessment where music is present in the conversation about music.

- utilise digital social networks and ePortfolios for each user, groups and teachers to extend learning and musical understandings and relationships by sharing artifacts and conversations
- usually draw upon “local” community musical styles and visual images so that the values of the community can be reflected in collaborative performances

Figure 6. Six Test Locations



MOVING BEYOND SHORT TERM ENGAGEMENT

The idea of co-development of software design and pedagogy has brought our research through many years of research described here. Nevertheless despite the long period of engagement with the design process and the large quantity of users of all ages in four countries we have not been able to evaluate long-term effects. As you can see we have tested a variety of virtual and physical interfaces in school and community settings. In our current trials with the new model presented in Rome we intend to involve intensive long term testing in six locations over a 6-12 month period of iterative development of software and pedagogy (See: Figure 6).

This iteration of the software is able to operate as software on an individual computer and connect to an internet collaborative social network (<http://www.jam2jam.com/>). Jams can be local or internet based. For example a school in Malmo, Sweden could jam with one in Manchester, UK.

Participants use a digital social network to store and share “movie captures of their jams, to evaluate them and reflect on their progress and to share them with the community.

APPLYING THE THEORY OF MEANINGFUL ENGAGEMENT

As described above throughout this research we have attended to what music means to children and how they engage with the technology and the

musical experience. The development of the Meaningful Engagement Matrix has emerged from our first iterations of software and then became a useful observational tool that allowed us to document what changes needed to be made to software design and what ways experience could be designed alongside examining how a teacher might construct such experience. It also identified a different role for teachers and community music leaders as managers of cultural lives. This has generated a number of new questions about the role of the teacher and the focus of education or community experience in the light of the new software instruments ease of access and range of expression and the role of teachers when the experience is so engaging as to require little direction from teachers.

New questions that arise from this research are:

- How the technology can allow music to be present in the conversation about music?
- Identifying the affordances of generative technology in schools and community settings?
- The opportunities for expression and meaningful engagement?
- The opportunities for understanding how humanly organised society expresses itself in sound and visual media?
- What are the qualities of musical improvisation that promote relationships between individuals groups, a culture and the domain?

Most interestingly jam2jam is distinctly a multi media instrument. The implications for music educators and community musicians are that it bridges audiovisual domains in a way that gives access to collaborative media performance. For children it potentially provides a way of making sense of the complex world of media that they are immersed in through collaborative improvisational performance.

DISCUSSION

What we have learnt through these experiences are a number of things that refer primarily to the observation and facilitation of meaningful engagement. Firstly, that for the full range of engagement to unfold ensemble experiences needs to be pursued over longer periods of time – typically several sessions. Methodologically we have dealt with this recently by refocusing our attention on the group experience rather than the individual's engagement with the interface, which now seems to be well established. Long-term engagement will be dependent upon experience design that highlights the development of ensemble skills as a social outcome and the development of associated language to draw out and make musical language more conscious. Engagement is highly related

to challenge and flow experience and the experiences with the software seem to provide an abundance of this kind of effect. With adolescent and disaffected youth we noted that the “sound” - as a feature of a recognisable style - was particularly important and seemed to resonate with personal identity and ensemble relationships. The directing mode of engagement emanated from those with leadership roles, this was particularly noticeable amongst adolescent players but also noted amongst multi-aged groups where older siblings took on leadership responsibilities.

Furthermore the “disengaged” adolescent group drew attention to cultural meaning or performance as a potential problem even with “fail safe” equipment. It was suggested by social workers involved with the projects that the player’s history of perceived failure compounded by adolescent identity issues affected the willingness to perform even within the relative safety of a community setting. Recorded work was preferred in this context as it allowed the expressive product to be monitored and edited, appreciated and selected. This poses a question about what and for whom performance serves in this context. For example, public outcomes may serve as indicators of institutional prestige but may be detrimental to participant’s self-esteem. The capacity for the jam2jam software to record and review was an important addition to the experience design that enhanced opportunities for cultural meaning. Our more recent work with the simultaneous development of software alongside pedagogy has led us to more serious questions about how we can most effectively utilize meaningful engagement in schools and communities. We suggest it has potential to make sense of the complex world of media in our lives through collaborative performance.

What has been presented here is an overview of research rather than a detailed analysis. What emerges from this research is an understanding that we can build engaging and meaningful networked environments where players of all ages can experience creative ensemble performance with relatively little artistic expertise. It is simply suggesting that when we give access to musical experience we also provide access to the embedded knowledge and social/cultural experiences that music making affords. The meaningful engagement matrix has enabled us to observe and describe the nature of the activity and feed these data back into the software and experience design and to validate various teaching approaches. Using jam2jam we have observed a consistent and continuous social engagement across age groups and demographics that contributed to players experience of “flow” (Csikszentmihalyi, 1994). We believe that this suite of software has real potential to facilitate clear benefits for social, health and learning, outcomes through providing access whilst presenting challenging, meaningful and engaging educative experience. Applications in both

community and school settings need now to be conducted over a more sustained and longer timeframe in diverse contexts. The benefits for community music are becoming visible: the system can provide a flexible and fluid cultural playground where users can interact wordlessly with each other through media improvisation. The question raised at the Commission presentation was simply: here is a new instrument-how would you use it in your context?

ACKNOWLEDGMENTS

The authors acknowledge the Australasian Collaborative Research Centre for Interaction Design (ACID) for its ongoing support, Apple Computers Australia for the supply of computers and the Institute of Creative Industries Innovation grant scheme for research support. We would also like to thank Andrew Sorensen for his development of the Impromptu programming environment and the AV-Jam software.

REFERENCES

Adkins, B., Dillon, S., Brown, A., Hirche, K., & Gibbons, C. (2007). *The role of generative arts in supporting cultural participation: A conceptualisation of the jam2jam network jamming tool*. Paper presented at the VSSM.

Brown, A. (2000). *Modes of compositional engagement*. Paper presented at the Australasian Computer Music Conference-Interfaces, Brisbane, Australia.

Brown, A. (2003). *Music composition and the computer: an examination of the work practices of five experienced composers*. Unpublished PhD, University of Queensland, Brisbane.

Brown, A. (2006). *Computers and music education: Amplifying musicality*. New York: Routledge.

Brown, A. (2007). Software development as music education research. [Electronic Version]. *International Journal of Education & the Arts*, 8, 1-14. Retrieved 29th October 2007 from <http://ijea.asu.edu>.

Brown, A., & Dillon, S. (2007). Networked improvisational musical environments: Learning through online collaborative music making. In J. Finney & P. Burnard (Eds.), *Music education with digital technology* (pp. 96-106). London: Continuum International Publishing Group.

Csikszentmihalyi, M. (1994). *Flow: The psychology of happiness*. New York, USA: Random Century Group.

Dillon, S. (2004). *Modelling meaning through software design*. Paper presented at the 26th Annual Conference of the Australian Association for Research in Music Education, Southern Cross University Tweed Heads.

Dillon, S. (2005). Meaningful engagement with music technology. In E. Mackinlay, D. Collins & S. Owens (Eds.), *Aesthetics and experience in music performance* (pp. 327-341). Cambridge: Cambridge Scholars Press.

Dillon, S. (2006). jam2jam: Networked improvisational musical environments. In M. Moore & B. W. Leung (Eds.), *School music and teacher education: A global perspective in the new century* (Vol., pp. 19-30). Hong Kong: Department of CAPE, the Hong Kong Institute of Education & International Society for Music Education (ISME)

Dillon, S. (2007). *Music, meaning and transformation* (Vol. 1). Newcastle: Cambridge Scholars Publishing.

Dillon, S. C. (2001). *The student as maker: An examination of the meaning of music to students in a school and the ways in which we give access to meaningful music education*. Unpublished doctoral thesis, La Trobe, Melbourne.

Bambini al Centro—Music as a Means to Promote Well-being: Birth and Configuration of an Experience

Valentina Iadaluca

Centro Didattico Musicale
Rome, Italy
valeiad@tiscali.it

Andrea Sangiorgio

Centro Didattico Musicale
Rome, Italy
andreasangiorgio@fastwebnet.it

ABSTRACT

Bambini al Centro—literally “Children in the Centre”—is a project running since 1999 in Rome, financed by the Italian State. It is a recreational-musical space devoted to children 0-12 and their families. The principal goal of the Centre is to provide an opportunity of encounter, relationship, sharing and global growth with and through music and dance. This project report aims to illustrate the social and political context in which the project was born and the main features that make it a successful example of community music

KEYWORDS

children, well-being, inclusion, music education, anthropological approach, Orff-Schulwerk

A BIT OF HISTORY

In 1997, through the creation of a special law, Law 285, the left-wing government led by Romano Prodi—in a very innovative way for Italy at that time—established a fund, the “national fund for infancy and adolescence.” It was intended to promote the welfare and the quality of life of children from 0 to 18 years old. Through this fund the Italian authorities distributed economic resources to municipalities and these, in turn, activated specific projects according to different regional needs.

The great novelty was that only a small number of local authorities chose to implement social projects using their own professional figures, such as psychologists or social workers. They wanted to give way to projects aimed at reaching new potential users in contexts other than the usual offices. This time the interventions had to go towards the users, trying to reach as many people as possible and offering a concrete answer to their wishes and needs.

The underlying idea was that new, different professional figures—in particular from the world of private associations and services, the so-called “third sector”—could give valuable help in terms of competence and innovation to promote welfare in poor areas. Through specific calls for biddings, it was decided to let out on contract a large number of projects to private institutions.

The Centro Didattico Musicale (CDM)—still the organization that currently realizes the project “Bambini al Centro” on behalf of the IV municipal district of Rome—was at that time a small and promising music school.

Since CDM’s founding in 1993, we had chosen the Orff-Schulwerk approach as our main methodological orientation for teaching music. We had already tested the effectiveness of elemental music and dance education and, in particular, its value as a socializing experience, including and fostering the musicianship and humanity of each individual, child or adult, able or disabled.

In 1998 the Commune of Rome called for tenders, inviting private institutions or associations to present projects of services that should:

- be active in a problematic or poor area of the city
- enhance the quality of life of children 0-12
- support their parents
- improve the quality of relationships between children and adults
- identify discomforts and hardships otherwise not declared
- actively promote the integration of diversity as a value and a means of growth in the group.

It must be noted that the word “music” was not included in the text of the calls. So we started to imagine a place where children in poor or difficult situations could make music without having to pay anything and could use music as a language to express themselves, to create, to get in contact with others, to learn to play respectively, and to cooperate for a common goal. It was a place where children and parents, grandparents and grandchildren could encounter and play or dance together. What we had in mind was an experience of community music, without being aware of the immense potential of this concept.

Our dream attracted the interest of the administrators and, to our great surprise, our application for funding was approved. The Commune of Rome set aside a significant fund. Now we had to plan the project in every detail, considering not only the dictates of the Commune, but also the expectations of schools and of citizens regarding a project of these dimensions. We started to build a new, pioneering way of thinking, what

we now call “inter-institutional interlocution.” We established a roundtable with professionals of the Commune of Rome, school representatives and social workers. We structured and planned the intervention starting with the analysis of all requirements expressed by these subjects. The ability to build a network with the different bodies of the municipal territory has been a decisive factor for the success of the project.

Bambini al Centro opened its doors in October 1999 and has been protracted over the years until now. Notwithstanding the general reduction of the funding for social purposes and the political events that our country has gone through (or has suffered from!), the extremely positive evaluation of the effectiveness of the project has let it develop over time. Today we can say proudly that Bambini al Centro still exists. Many aspects have changed through the encounter with our users—children and parents - adapting new strategies and solutions to a constantly changing world. For the sake of brevity we will set aside the various transformations of the project during these years and move on to the description of today's reality of Bambini al Centro.

BAMBINI AL CENTRO

Bambini al Centro is a complex system of services that aim at promoting the wellbeing and the quality of spare time of children 0-12 and at supporting their parents in practical, educational, emotional and relational aspects. The main characteristic of the Centre is the experience of making music in groups as a means of enhancing meaningful interpersonal relationships among children and adults, as well as the children themselves.

Setting and Location

The venue of the project Bambini al Centro is situated in a section of a public primary school of Rome—the 196° Circolo Didattico—in Rome's north-eastern suburbs. The choice of this particular area was determined by the requirements of the initial call for bids that required the project to address an economically and culturally poor area. Poverty, solitude, neglect, waste, and use of drugs: these are the main problems of the social context which Bambini al Centro tries to solve. Moreover, in recent years there has been a major transformation of the population, due to a strong rise of the multi-ethnic components: immigrants (and their children) coming from Maghreb, East Europe or Latin America.

The venue has at its disposal around 350 square meters, including an open space and seven rooms for various activities. In summer it is possible to use the courtyard of the school for outdoor activities and performances.

The Users

Bambini al Centro can regularly host 120-160 children and their families in a school year. After almost ten years of activity, the service is so well-known in the local area that the requests largely exceed the possibility of reception. Many people come to the Centre through personal contacts. Many others get in contact through the Centre's networking with social services and the nursery and primary schools of the area—often social workers or class teachers can point out specific cases of children with difficulties or problems. These children are welcomed as the most important users of the Centre and don't have to go through a waiting list. In the 2006-2007 school year, 29 out of 139 children attending the activities arrived thanks to a recommendation.

The Services

The Front Office

The front-desk represents the first contact of the Centre with the potential users. The person that deals with the public functions as a sort of counselor, trying to discover the client's communicational style and the reasons that brought her to the Centre.

The quality of this first contact is of critical importance. This is the beginning of a relationship that parents learn to perceive over time as trustworthy. The front office has the task of understanding the needs of both parents and children, and to suggest the most suitable activities among those offered by the Centre. It must be said that all services are thought of as flexible and client-directed. When a child—or better, a family system—first enters the Centre, they have the possibility to choose the type relationship they wish to have: occasional or structured in time, focused on the child, the parents or both. Table 1 shows a synthesis of possibilities:

The Psycho-pedagogical Service

On request, it is possible for all parents to meet the psychologist of the Centre. Through individual talks, parents are helped by an expert to clear doubts or define behavioral strategies in the relationship with their children. Beside individual meetings it is possible for parents to attend weekly group meetings, where they can reflect on their role as parents or work on their own body through yoga and bioenergetics. We have taken into account the necessity of many adults to have a place for recovering energy and emotional balance.

Table 1. Activities of the Centre and Frequency

Occasional frequency	Regular frequency
<i>For children</i>	
Free or structured activities in the playroom	Music activities
	Music therapy
	Art therapy
	"Heart group" (emotional literacy)
<i>For parents</i>	
Psycho-pedagogical advice	Encounter groups
<i>For children and parents</i>	
Performances and parties	Music activities

Free and Structured (non musical) Play Activities

The service of the "playroom" is meant to support families in organizing their children's leisure time after school and to offer children a suitable alternative to loneliness, television, computer games or wandering about the streets.

The playroom is organized in three different areas. Each area is dedicated to a specific age (3-5, 6-8, 9-12 year olds) and has its own person in charge. The activities, aimed at different ages, are: free games, team games, courtyard games, singing games, structured dances, drawing and painting, reading books and so on. Workshops, two or three sessions long, focus on particular themes; for example, recycling waste material, multi-ethnic cooking or miming, etc.

The service helps to check the dynamics among children in a situation of pure entertainment. In particular, children from difficult backgrounds can test their relationship with Bambini al Centro before starting to have a more regular frequency or to attend a musical group. The playroom gives us the chance to keep in touch with these children and not "lose" them.

Group Music Activities

Early childhood music—for parents and children 0/36 months

- Early childhood music—for parents and children 0-36 months
- Music and Play—4-6 years
- Ensemble music with Orff Instruments—7-8 years
- Voice and percussion instruments—9-12 years
- Music Theatre—parents and children
- Kids and grown-ups—children, parents and grandparents

The wide range of music-recreational activities and the way they are conducted are distinctive traits of the Centre. Classes take place once or twice a week and are 60 to 90 minutes long.

In the context of Bambini al Centro, our idea of music education aims at supporting and accompanying children's developmental process. The group is the place where this happens, music is the means to do it, and the growth of each child is the goal.

The activities are mainly inspired by the Orff-Schulwerk approach (Goodkin, 2001; Haselbach, 1990, 1993). This concept aims at promoting significant, emotionally involving and holistic music learning. The interaction of music, dance and speech, the use of movement as an indispensable requirement for any musical learning, and the constant link between body, voice and instrumental sound comprise the foundation of this methodology.

Orff-Schulwerk is an approach that fosters creativity through play, exploration, improvisation and composition. The attention to the person and her global wellbeing facilitates the development of motivation and creates a safe environment in which everybody has the possibility to experiment with different forms of artistic expression (Haselbach, Nykrin & Regner, 1985, 1990).

Playing music together allows encounters with other group members and the chance to develop a positive relationship with them. Within the anthropological, holistic frame of the Orff-Schulwerk approach—stimulating perceptive, motor, emotional and relational skills—we have integrated some of the findings of recent researches in cognitive psychology of music, in particular Edwin Gordon's Music Learning Theory (Gordon, 1997), a systematic and coherent model for the gradual development of music understanding and literacy.

The educational model developed at Bambini al Centro is respectful of different learning and thinking styles: “understanding”—through verbal language and intellect—marches side by side with “doing” and “feeling”—integrating different channels of expression and communication. It is through this model that children who have difficulty with “traditional” learning styles can be at ease whilst gaining confidence in their (often under-estimated) abilities.

Moreover, tasks are differentiated according to each individual's competences and wishes, so that every child in the group can choose and master a task that is not too difficult—and therefore frustrating, or simple—and therefore boring. Everyone learns at his or her own level, surpassing his or her own limits.

The teachers, one or two for each course, establish a serene and stimulating atmosphere, where group work is based on a shared set of rules. The classes have a precise structure: there is an opening and closing ritual, usually a song or a dance, through which all members of the group are welcomed and mentioned by their name. The central part of the class is focused on one or more materials, often taken from folklore or from ethnical repertoires of the world and taught mainly orally. We intend, if possible, to value the multicultural components of the group.

Within a rich range of possible uses of space, the circle is the basic scheme for the encounter, the communication, the sharing of information and experiences in the group. The circle confirms the identity and the equal importance of all members. In the circle, children don't sit according to a hierarchic order and can look at or speak to each other.

The inclusion of all children, able or disabled, is favored by the presence of a so-called professional educator, who accompanies the disabled child in the construction and definition of his/her relationship with the group, aiming to make the child as autonomous as possible in his or her interactions with other children.

A particular importance is given to groups that include both children and parents. The early childhood music group (0-36 months) functions as an "experiment" aimed to assist young mothers in developing a special and intense contact with their babies through music—songs, rhythms, dances, games. This experience has led to a growing demand of activities for babies and their mothers. Many women need to live their motherhood in a community dimension, getting out of their solitude and sharing the experiences of other women through music.

The course "Kids and grown-ups" is a successful model of intergenerational integration through music. Beyond specific musical goals—that will be adapted, as mentioned before, to individual skills—the main goal here is to offer the possibility of enriching and differentiating the net of interpersonal relationships among children, parents and grandparents.

THE PSYCHO-PEDAGOGICAL SUPERVISION OF TEACHERS

The educational relationship involves the teacher not only as a didactic expert, but also as a whole person that interacts with others. It moves and affects the teacher's experiential background and his or her psychological story. When the professional environment requires a close proximity to discomforts, privations and different kinds of difficulties, it becomes extremely important to support teachers through a specific action of psychological supervision.

The project provides all staff members with regular monthly meetings with the Centre's psychologist. The meetings are meant to stimulate the awareness of emotions that may come out in the relationship with users; they want also to help teachers to be aware, both at a cognitive and emotional level, of the fact that "bad" or "impossible" children do not exist; rather, teachers may have their personal and inner reaction towards a particular behavior of a child or of the group. It is necessary, for example, to be able to interpret children's behaviors that may be wrongly judged as a refusal or lack of interest in the activities. Teachers should better see these behaviors as a mirror of the child's negative relational background. When teachers have such a good emotional balance that they are able to give answers that are different from the ones the "difficult" child is used to—reproaches, humiliations and exclusion—then we witness a qualitative leap in the child's motivation, relation and learning.

Teachers' awareness about psychodynamic aspects in educational relations not only positively affects children's and educators' personal experiences, it has also a strong impact on the final outcomes of teaching/learning processes.

CONCLUSIONS

Over the years many people have told us how important Bambini al Centro has become in their everyday life; it is a trustworthy place where they can take their children, knowing that they will be respected as human beings and their skills developed and enhanced.

We hope for the future that such a valuable experience of social support through music may go beyond any political-administrative difficulties or resistances.

ACKNOWLEDGMENTS

We want to thank the IV municipal district and, in particular, Dott.ssa Antonella Rossi, from whom we learned a lot: the director of the 196° Circolo Didattico of Rome, Dott.ssa Eva Pasqualini, for her managerial intelligence and personal support; Dott.ssa Raffaella Andolfi and Alessia Liberati, who are, with us, the soul of this project; all children, parents and teachers who have made all this possible.

REFERENCES

- Goodkin, D. (2001, Summer). The musical community. *The Orff Echo*, 23, 10-11.
- Gordon, E. E. (1997). *Learning sequences in musi: Skill, content and patterns: a music learning theory*. GIA Publications, Chicago.

Haselbach, B. (1990). Orff-Schulwerk: Elementare musik- und bewegungserziehung. In: E. Bannmüller & P. Röthig (Eds.), *Grundlagen und Perspektiven ästhetischer und rhythmischer bewegungserziehung* (pp. 183-208). Stuttgart: Klett Verlag.

Haselbach, B. (1993). Orff-Schulwerk: Past, present and Future. Thoughts about the development of an educational idea. *The Orff Echo*, 25(4), 7-10, 28-30.

Haselbach, B., Nykrin, R., Regner, H. (1985), *Musik und Tanz für Kinder. Unterrichtswerk zur Früherziehung*. Mainz: Schott.

Haselbach, B., Nykrin, R., Regner, H. (1990), *Musik und Tanz für Kinder. Musikalische Grundausbildung*. Mainz: Schott.

Haselbach, B., Nykrin, R. & Regner, H. (1985), *Musik und Tanz für Kinder. Unterrichtswerk zur Früherziehung*, Mainz: Schott.

Haselbach, B., Nykrin, R. & Regner, H. (1990). *Musik und Tanz für Kinder. Musikalische Grundausbildung*, Mainz: Schott.

A Safe Haven in Prison: Empowerment through Choral Singing

Mary L. Cohen

The University of Iowa
Iowa City, Iowa, USA
mary-cohen@uiowa.edu

ABSTRACT

Research and historical documents suggest that prison choirs help with inmate rehabilitation. This multiple case study examines the history and practices of five U.S. male prison choirs and their perceived impact. Three choruses are in Kansas, one in Ohio, and one in Minnesota. Each chorus is conducted by a music educator volunteer. Data collected include open-ended questionnaires completed by seven prison choir conductors, observations of rehearsals and performances, informal interviews with inmates, data from an online survey completed by audience members (N=35), field notes, and researcher reflections. Open coding, axial coding, and selective coding were employed to analyze data.

Common themes across all choruses indicate that many inmates initially have little experience with choral singing skills and the sustained focus necessary for choral rehearsals. The choral experiences provide a means for inmates to develop self-esteem, promote inmates' positive social interactions, and increase their sense of group responsibility. In several facilities, inmates sing with volunteers. These interactions appear to play an important role in the inmates' personal development. Each prison chorus offers a safe environment for inmates to explore their feelings, allowing inmates to connect with their own emotions. Inmates in all the choruses recognize their choral participation as an opportunity to do something positive for society. Specific research directions such as examining pedagogical practices of prison choirs, disciplinary reports of inmate singers, and family perspectives on prison choir participation are suggested.

KEYWORDS

Prison, choir, music, adult, community, sing

Gamelan in Prisons: Historical Narratives and Contemporary Case Studies

Nur Intan Murtadza

York University
Toronto, Ontario, Canada
nurintan@yorku.ca

ABSTRACT

Gamelan refers to an ensemble of bronze percussion instruments consisting of a variety of gongs, drums, metallophones, flutes, spiked fiddle, zither and chorus. These ensembles can be found throughout Southeast Asia. My paper refers to the ensembles primarily associated with the islands of Java and Bali in Indonesia and in Malaysia.

Gamelan music has been studied for its seemingly facile music performance practices as well as for its strongly explicit community-based musicking. This presentation looked at the ways in which gamelan performance has historically intersected with social and political issues. In particular, it examined gamelan's community based practices in institutions dealing with correctional justice, rehabilitation of inmates and the incarceration of political prisoners.

The presentation took a two-prong approach, discussing the paradigm of community learning and performance as sites of social empowerment, identity and the resilience of the human spirit. Embedded in the discussion was the problematisation of the term "community music."

KEYWORDS

philosophy of education, community music, gamelan, performance studies, social justice, prison education

Survey of New Horizons International Music Association Musicians

Don D. Coffman

University of Iowa

Iowa City, Iowa, USA

don-coffman@uiowa.edu

ABSTRACT

This study analyzed survey responses from 1654 New Horizons International Music Association (NHIMA) musicians to better understand older adults' experiences in making music and to establish a baseline of data indicating their self-reported health. NHIMA musicians can be typified as approximately 70 years old, of average health, college-educated, with above average incomes, and with previous playing experience on their instruments in high school. They play their instruments on average an hour a day. A more revealing profile emerges from their comments about playing in a NHIMA group. Categorizing their comments reveals that most (74%) of the respondents cite emotional well-being and benefits, followed by physical well-being (24%), cognitive stimulation (21%) and socialization benefits (20%).

KEYWORDS

quality of life, older adults, instrumental music, physical health, mental health, social functioning

INTRODUCTION

The “leading edge” of the “baby boomers,” the generation born between 1946 and 1964, began turning 60 in 2006. Much has been written in the popular press about how this generation is redefining the concepts of retirement and old age. “Boomers” are more active than their predecessors and there is considerable interest in “successful aging.” Researchers of adult development have demonstrated a number of factors that contribute to what is sometimes called “successful aging,” and these range from genes to environment. Thirty years ago our society essentially wrote-off senior citizens because they were in the “twilight” of their lives. Now, society is embracing the notion that older adults have much to contribute during their “golden years.”

One shift in societal beliefs about aging is centered in socialization. Formerly, researchers held to a theory of disengagement; elderly people

were viewed as in decline and therefore more likely to seek withdrawal from society. Starting in the 1970s researchers began to demonstrate links between social engagement and a variety of positive outcomes, including cognitive ability (Barnes, Mendes de Leon, Wilson, Bienias, & Evans, 2004; Fratiglioni, Wang, Ericsson, Maytan, & Winblad, 2000; Wang, Karp, Winblad, & Fratiglioni, 2002; Zunzunegui, Alvarado, Del Ser, & Otero, 2003), mental health (Dean, Kolody, & Wood, 1990; Dean, Kolody, Wood, & Matt, 1992), and mortality (Berkman & Syme, 1979; Bygren, Konlaan, & Johansson, 1996; Glass, de Leon, Marottoli, & Berkman, 1999; House, Robbins, & Metzner, 1982; Kaplan, Salonen, Cohen, Brand, Syme, & Puska, 1988; Lennartsson & Silverstein, 2001; Sabin, 1993).

Making music is often a social activity, and there is a small body of research that documents the social and psychological benefits of playing a musical instrument for older adults in amateur music organizations—people want to express themselves musically and with others, not just by themselves (Bowers, 1998; Burley, 1982; Coffman, 1996, 2002, 2002a, 2002b, 2006; Coffman & Adamek, 1999, 2001; Coffman & Levy, 1997; Moser, 2003; Rohwer, 2002, 2005a, 2005b, 2005c, 2005d; Wise, Hartmann, & Fisher, 1992). These studies have relied on small samples of participants. Reasons for participating in these music organizations can be grouped into (a) personal motivations (e.g., self-expression, recreation, self-improvement, use of leisure time), (b) musical motivations (e.g., involvement with the music, such as professed love of music, performing for one's self and others, learning more about music), and (c) social motivations (e.g., meeting new people, being with friends, having a sense of belonging). No single reason consistently emerges as the most important one, although the more able performers tend to report personal and musical reasons more frequently.

The growth of the New Horizons International Music Association (NHIMA) for older adult bands, orchestras, and choirs (Coffman & Levy, 1997; Ernst & Emmons, 1992) demonstrates how musical/social organizations can flourish. What began with one band in the early 1990s has swelled to 120 organizations across the United States, Canada, and Ireland (<http://www.newhorizonsmusic.org>). Having been involved in leading one of these concert bands for a number of years I have repeatedly been asked, "What kind of person is interested in learning an instrument or re-learning one?" Inquirers typically want to know to whom they should appeal as they establish adult bands in their communities. In reviewing the literature I located only one national survey of New Horizons Bands (Black, 1997). Black surveyed 39 band programs and gathered data about the structure of the bands (e.g., size, staffing, budget, rehearsal schedule,

equipment, facilities, style of music performed, etc.) Her study did not examine band members' attitudes or their perceived outcomes making music making in these bands.

Few researchers have demonstrated links between music making and physical health. Some (Bittman et al., 2001) have measured biological markers of health, particularly immunological response. Clift and Hancox (2001) examined the perceived benefits of participating in a university college choral society (N=84, age range 18-69, with half the sample age 18-19) using a free-response questionnaire and content analysis. They found that a majority of respondents believed that they had benefited socially (87%), emotionally (75% reported improved mood, reduced stress), physically (58% cited improved lung function, breathing, better posture, or feeling more energized), and to a lesser degree, spiritually (49%). A second survey relied on a 32 Likert-type scales prepared to represent physical, emotional, social, and spiritual outcomes from singing. Data were analyzed by principal components analysis, resulting in six dimensions of perceived benefits: well-being and relaxation, breathing and posture, social significance, spiritual significance, emotional significance, and heart and immune system. A recently completed longitudinal study (Cohen, 2007) showed that older adults (mean age 80 years) participating in professionally conducted arts programs displayed less decline in emotional health and functional health and in some cases, improvement in their health, compared to a control group. The intervention group reported higher ratings of physical health, fewer doctor visits, less medication use, fewer instances of falls, better morale, and less loneliness.

This study analyzed survey responses from 1652 NHIMA musicians across the United States and Canada to better understand older adults' experiences in making music and to establish a baseline of data indicating their self-reported health. This study represents the first phase of a longitudinal research project that will monitor health changes in NHIMA musicians.

METHODOLOGY

I constructed the sampling frame for the study using contact information on 120 bands and orchestras listed on the NHIMA website (<http://www.newhorizonsmusic.org>). E-mails were sent to the listed contact persons to solicit their participation and to confirm the accuracy of their mailing addresses. Two bands indicated that they had disbanded. I obtained participation consent from 72 organizations (60%), along with an indication of the number of surveys needed per organization, and mailed surveys in bulk to each contact person, who then distributed surveys to members. In many cases contact persons estimated the number of surveys

to send, and 3094 were mailed out. Nearly all the organizations responded (68 of 72, 61 bands, 7 orchestras), and over half of the surveys were returned ($N = 1652$). The response rate of 53% should be viewed as a conservative estimate of response rate. Contact persons often reported that some players were out of town at the time of the survey and did not receive the survey. Members completed surveys at their convenience and mailed them back to me in postage paid envelopes.

The survey solicited responses in three areas: musical experiences, general health, and demographics. I designed the musical experience questions to find out about players' involvement with music making and relied on a mixture of forced-choice and open-ended questions. General health data were obtained by relying on the SF-36v2® Health Survey (Ware, Kosinski, & Dewey, 2000) and selected questions from the Centers for Disease Control and Prevention National Health Interview Survey (U.S. Department of Health and Human Services, 2005).

RESULTS

Subject Demographics

Completed surveys were received from respondents in 28 U.S. states U.S., 2 Canadian provinces, and Dublin, Ireland (see Table 1). The sample is almost exclusively Caucasian (97.6%), followed by Asian (0.8%) and African American (0.6%). A majority (69.3%) of respondents indicated obtaining one or more college degrees (see Table 2). Reported income levels indicate that just over half of the respondents have incomes between \$50K and \$100K (see Table 3). Comparing this sample to a recent American Community Survey (U.S. Census, 2006), 88.5% of the sample report incomes over the U.S. median income of \$48,451.

Approximately 95% of the respondents reported their age, which ranged from 23 to 93 years ($M = 67.31$, $Md = 68$, $Mo = 72$, $SD = 10.96$). NHIMA used to suggest limiting membership to adults age 50 and over, but this is no longer the case and some NHIMA groups include younger adults. Approximately 95% of the respondents were at least 50 years old (see Table 4).

Nearly all respondents reported their gender (97.8%) and of those respondents, there were more females (54.2.0%) than males (45.8%). These proportions varied with age, deviating from US Census 2000 gender proportions for adult Caucasians. Including Canadian data does not significantly alter the proportions (see Table 5). This NHIMA sample had higher proportions of females within age categories up until the age of 65 (see Figure 1).

Table 1. Survey Responses by Location

	Number of NHIMA Groups Responding	Number of Respondents
Canada		
Manitoba	1	17
Ontario	5	134
Ireland	1	1
United States		
Alabama	1	16
Alaska	1	1
Arkansas	1	15
California	2	56
Colorado	1	33
Florida	2	59
Georgia	2	39
Illinois	4	87
Indiana	2	53
Iowa	5	162
Kansas	1	11
Michigan	6	163
Missouri	1	23
New Hampshire	1	13
New Mexico	2	48
New York	4	148
North Carolina	3	70
North Dakota	2	39
Ohio	2	29
Oregon	4	79
Pennsylvania	1	10
South Carolina	1	10
South Dakota	2	62
Texas	1	22
Utah	1	27
Virginia	2	60
Washington	3	75
Wisconsin	3	90
Total	68	1654

Table 2. Education Levels

Education Level	Percentage
Primary school	0.1
Secondary school, no diploma	0.9
High school graduate—high school diploma or the equivalent (GED)	8.5
1 or more years of college, no degree	15.7
Associate degree (for example: AA, AS)	6.3
Bachelor's degree (BA, AB, BS)	31.2
Master's degree (MA, MS, MEng, Med, MSW, MBA)	25.7
Professional degree (MD, DDS, DVM, LLB, JD)	6.1
Doctorate degree (PhD, EdD)	5.7

Table 3. Income Levels

Income Range	Percentage
Under \$10,000	0.1
\$10,001 - \$25,000	0.6
\$25,001 - \$50,000	7.1
\$50,001 - \$75,000	27.5
\$75,001 - \$100,000	27.2
\$100,001 - \$125,000	18.7
\$125,000 - \$150,000	9.0
\$150,001 - \$200,000	3.2
Over \$200,000	2.9

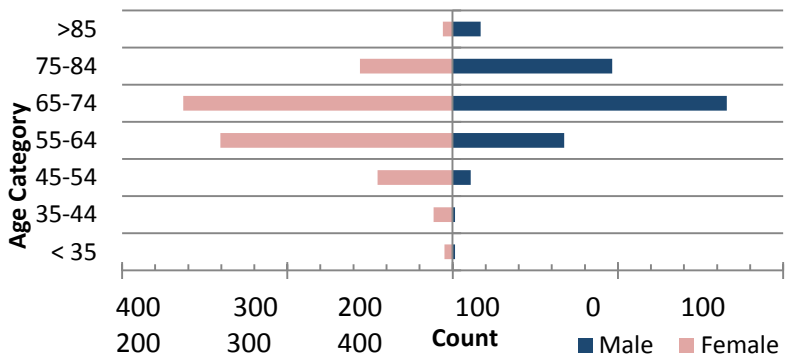
Table 4. Member Age

Age Range	Frequency	Percentage
<35	13	0.8
35-39	8	0.5
40-44	18	1.1
45-49	31	2.0
50-54	82	5.2
55-59	156	9.9
60-64	260	16.5
65-69	341	21.6
70-74	317	20.1
75-79	190	12.0
80-84	114	7.3
>85	46	2.9

Table 5. NHIMA Gender Proportions by Age

Age		NHIMA Sample			US 2000 Census Proportions	
		Total	Males	Females	Male	Female
< 35	Count	13	3	10		
	Percentage		23.1	76.9	51	49
35-44	Count	26	3	23		
	Percentage		11.5	88.5	50	50
45-54	Count	113	22	91		
	Percentage		19.5	80.5	50	50
55-64	Count	416	135	281		
	Percentage		32.5	67.5	48	52
65-74	Count	658	332	326		
	Percentage		50.5	49.5	46	54
75-84	Count	304	193	111		
	Percentage		63.5	36.5	40	60
>85	Count	46	34	12		
	Percentage		73.9	26.1	33	67
Total	Count	1577	722	855		
	Percentage		45.8	54.2	48	52

Figure 1. Gender Counts within Age Category



Musical Experiences.

Table 6 shows what instruments players indicated were their primary instruments. The proportions of band instruments in this sample approximates the traditional pattern for large wind band instrumentation, including an abundance of flutes and saxophones.

Table 6. Primary Instrument

Instrument	Frequency	Percent
Flute/Piccolo	191	12
Oboe/English Horn	35	2
Bassoon	16	1
Clarinet/Bass Clarinet	342	21
Saxophone	206	13
French Horn/Mellophone	96	6
Trumpet/Cornet	221	14
Trombone/Bass Trombone	114	7
Baritone/Euphonium	90	6
Tuba	66	4
Percussion	119	7
Piano	6	<1
Violin	70	4
Viola	15	1
Cello	27	2
String Bass	8	<1
Guitar/Mandolin/Banjo/Ukelele	7	<1
Folk Instrument/Autoharp/Dulcimer/Recorder	1	<1
TOTAL	1636	

Tables 7.1 and 7.2 show summary data about respondents’ musical backgrounds prior to joining a NHIMA group. Most respondents (71.1%) had learned to play their primary instrument prior to joining a NHIMA organization. Novice players were more likely to be female (36.1%), and this tendency held across the age categories (see Table 7.2 and Figure 2). Most did not have professional musical experience (84.7%).

Table 7.1. Musical Experiences Prior to NHIMA Participation

Before you began participating in a New Horizons group, had you—		Percentages		
		No	Yes, a little	Yes, a lot
been able to read music notation?	Males	8.6	22.6	68.8
	Females	5.1	21.1	73.8
	Total	7.0	21.8	71.2
played your instrument in your high school and or orchestra?	Males	31.1	6.9	62.0
	Females	42.4	6.3	51.3
	Total	37.5	6.5	58.0
played your instrument during your adult years?	Males	44.1	25.9	30.0
	Females	58.7	23.1	18.2
	Total	51.9	24.3	23.8
studied your instrument with a private teacher?	Males	53.4	23.8	22.7
	Females	60.5	21.8	17.7
	Total	57.6	22.6	19.9
sung in a choir?	Males	48.8	20.7	30.5
	Females	34.5	28.8	36.7
	Total	41.3	25.0	33.7
learned to play the piano or organ?	Males	59.7	26.7	13.6
	Females	28.8	35.4	35.8
	Total	43.3	31.2	25.5
learned to play the guitar?	Males	79.8	14.7	5.5
	Females	75.2	19.1	5.7
	Total	77.3	17.2	5.6

Table 7.2. Musical Experiences Prior to NHIMA Participation

Question	Percent Replying “Yes”	
Did you first learn to play your instrument in a New Horizons program?	Males	20.5
	Females	36.1
	Total	28.9
Have you been a professional musician or music teacher?	Males	18.8
	Females	12.4
	Total	15.3

Prior to joining a NHIMA program most adults (93%) had been able to read notation and nearly two-thirds had played in high school (62.5%), but less than half (48.1%) had played their instrument during their adult years. For those adults who had played a band or orchestra instrument prior to NHIMA participation, most (88.1%) remained on their former instrument, but some had decided to learn a new instrument (11.9%). Less than half (42.4%) had studied privately on their instrument while more than half (58.7%) had sung in a choir. More than half (56.7%) had learned to play the piano or organ, but less than a quarter (22.8%) had learned to play guitar. Data in Tables 7.1 and 7.2 provide summary data according to gender and corroborate the previously mentioned finding that females were more likely to be novices in NHIMA programs: proportionately fewer females had played in a high school band or orchestra, had played during their adult years, or had studied a band or orchestra instrument privately. However, proportionately more females had learned to play the piano or organ. No appreciable gender differences for guitar experience were observed.

Just over a third (36.5%) had purchased a “brand new” instrument since joining a NHIMA group and a similar number (34.4%) played with others regularly in a small group that met on its own. Some studied privately (19.5%) and females were somewhat more likely to pursue private study. Respondents averaged 6.89 hours of playing a week and had been with their NHIMA group for about four years. Most (71.3%) had not attended a NHIMA music camp or other music camp for adults.

Tables 8.1 and 8.2 show summary data about respondents’ musical backgrounds subsequent to joining a NHIMA group.

Figure 2. Percentage of Novice Players by Gender and Age

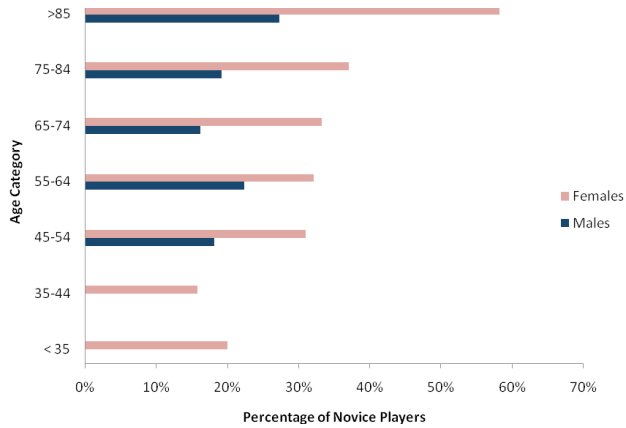


Table 8.1. Musical Experiences Subsequent to Joining a NHIMA Group

Question	Percent Replying "Yes"	
If you already played an instrument prior to joining your New Horizons group, how would you compare it to your current instrument?		
Same instrument from high school years		44.2
Similar to my high school instrument		44.9
A different kind of instrument		11.9
Question	Percent Replying "Yes"	
Have you purchased a "brand new" instrument since you began participating in a New Horizons program?	Males	33.7
	Females	38.9
	Total	36.5
Do you now study privately with a teacher on your instrument?	Males	15.8
	Females	22.6
	Total	19.5
Do you participate in any small musical group that regularly meets on its own?	Males	37.7
	Females	31.6
	Total	34.4

Table 8.2. Respondents' Musical Experiences Subsequent to Joining a NHIMA Group

Question	Minimum	Maximum	<i>M</i>	<i>SD</i>	<i>Md</i>	<i>Mo</i>
How many years have you played in a New Horizons group?	0	0	4.05	3.22	3	1
On average, how many hours a week do you spend playing all your musical instruments?						
Estimate the time spent playing alone and with others.	17	40	6.89	4.12	6	5

Question	Percent
How often have you attended a New Horizons music camp or other music camp for adults?	
Not attended	71.3
Less than once a year	8.7
About once a year	17.5
2-3 times a year	2.3
More than 3 times a year	0.2

An open-ended response question asked these adult musicians whether playing a musical instrument in a NHIMA group had affected their health, either favorably or unfavorably. A majority of respondents ($N=1126$, 69.6%) indicated that NHIMA participation had affected them in some way. A content analysis of respondents' comments yielded 1626 statements, which were coded and categorized. Some adults identified specific outcomes while other adults were more non-specific about health outcomes. Some adults identified one health-related outcome, while others listed many, and the average was approximately 1.5 outcomes per person. Comments were almost uniformly positive (98% of the 1626 statements) about the benefits of NHIMA group participation.

The proportion of statements with a given category could be treated as a function of the total number of statements (1626) or the total number of respondents (1126). I chose to use the number of respondents, which means that the reported percentages will sum to more than 100%. The categorization of responses yielded four large categories and two small categories. These two small categories were nonspecific favorable outcomes (1%) and negative outcomes (3%). Negative outcomes were almost all associated with (a) some discomfort in playing instruments (or

carrying them), and (b) some stress from not being able to perform as well as they wished.

The remaining categories of outcomes were:

1. Emotional well-being (74%). This category has two subcategories: Happiness and Sense of Purpose.
 - a. *Happiness* statements (40%) were further separated into categories of Well-being (16%), Delight (12%) and Relief (12%). Well-being words included: emotional health, well-being, quality of life, contentment. Delight words included: joy, happiness, uplifted, enthusiasm, energized, feeling younger, feeling new, laughter, improved attitude. Relief words included: relaxed, calm, relief, reduced stress. About 12% of the respondents indicated that NHIMA participation had reduced their stress or relieved their depression. Stresses included body aches and pains, illnesses such as cancer, the demands of being a caregiver to a spouse or parent, and grief after losing a loved one.
 - b. *Sense of Purpose* statements (32%) were separated into categories of Anticipation (13%), Activity (7%), and Accomplishment (12%). Anticipation words included: something to look forward to, being motivated, sense of purpose, having a reason to get out of the house or up off of the couch. Activity words included: being active, disciplined, busy, or involved. Accomplishment words included: learning new things, a creative or artistic or emotional outlet, increased awareness, self-esteem, self-confidence, self-worth, pride, sense of accomplishment, being productive, structuring time or schedule.
2. Physical well-being (24%). Many respondents (16%) thought that playing a wind instrument had improved their lungs, breathing, or cardiovascular system. Others (5%) believed that NHIMA participation had improved their physical condition (e.g., posture, dexterity, muscle tone, flexibility, coordination). Some respondents (1%) noted that playing the instruments and carrying the instruments was good exercise, while others (3%) reported that the desire to participate in a NHIMA group had motivated them to adopt more healthy lifestyles (e.g., lose weight, watch nutrition, seek exercise). A handful of individuals believed that playing a musical instrument had kept them from illnesses like a cold or had helped them recover from illnesses and surgery more effectively.
3. Cognitive Stimulation (21%). Words in this category included: Mental challenge, stimulation, concentration, alertness, focus,

improved brain power, memory, exercise the imagination, improved hand-eye coordination.

4. Socialization (20%). For many respondents (18%), NHIMA groups provided a sense of belonging, camaraderie, and new friends. Some (1%) cited the support they received during difficult times, such as the death of a spouse or family member. Others were glad to be able to share music through public performances (1%). Five individuals believed that NHIMA involvement had improved their socialization skills or fear of people.

Health Characteristics.

The *SF-36v2@ Health Survey* (Ware, Kosinski, & Dewey, 2000) was used because it provides nationally normed scores from 1998. This survey assesses eight areas of physical and emotional health and respondents' perceptions of how much they are limited by their physical or emotional health. Comparing NHIMA data with national norms, this NHIMA sample displayed health indicators that place them generally at or above the means for adults in their respective age group for physical functioning (PF), perceived limitations due to physical health (role-physical, RP), bodily pain (BP), general health (GH), vitality (VT), mental health (MH), perceived limits due to emotional health (role-emotional, RE), and social functioning (SF) subscales as well as physical composite score (PCS) and mental composite score (MCS) means (see Table 9). A one-point difference in scores represents one-tenth of a standard deviation. NHIMA adults over the age of 55 consistently scored above national norms and the difference increased with age, from approximately three points to five points, or .3 to .5 standard deviations higher.

Using Centers for Disease Control and Prevention definitions, this sample has respondents that are underweight ($BMI \leq 18.5$, 0.8%), healthy weight ($18.5 \leq BMI < 25.0$, 39.1%), overweight ($25.0 \leq BMI < 30.0$, 40.4%) and obese ($BMI \geq 30.0$, 19.7%).

Table 9. NHIMA Musician SF-36 Mean Scores and SF-36 Norm Means

Age e		Subscales										Composite Scores	
		PF	RP	BP	GH	VT	SF	RE	MH	PCS	MCS		
<35	NHIMA	53.80	54.40	49.58	51.21	46.81	50.14	48.43	46.11	54.06	45.82		
	Norm	58.81	52.75	52.36	51.73	49.93	51.04	51.34	49.64	54.05	51.02		
35-44	NHIMA	52.66	52.71	52.87	50.37	51.97	49.93	46.46	48.09	54.06	46.51		
	Norm	52.43	52.10	50.71	50.95	49.87	50.35	50.90	49.04	52.98	50.39		
45-54	NHIMA	50.51	50.44	49.51	51.27	51.20	50.72	50.55	49.06	50.62	50.12		
	Norm	49.96	50.29	49.20	49.74	50.47	50.05	50.63	50.18	50.81	50.85		
55-64	NHIMA	51.05	51.27	51.00	52.74	54.44	52.54	51.80	52.65	51.12	53.32		
	Norm	47.56	48.32	48.41	49.08	51.17	49.93	49.79	51.25	48.16	52.23		
65-74	NHIMA	50.12	50.23	50.40	52.78	55.09	53.29	52.23	54.51	49.67	55.16		
	Norm	44.46	45.52	47.81	48.40	51.85	50.08	48.63	52.70	45.13	53.66		
75-	NHIMA	45.78	46.06	49.78	50.75	52.92	51.94	51.18	54.57	45.72	55.46		
	Norm	38.12	40.15	45.40	45.55	47.88	45.93	43.60	50.58	40.38	50.04		

Note: PF = Physical Functioning, RP = Role-Physical, BP = Bodily Pain, GH = General Health, VT = Vitality, SF = Social Functioning, RE = Role-Emotional, MH = Mental Health, PCS = Physical Composite Score, MCS = Mental Composite Score

DISCUSSION

The purpose of this study was three-fold: (a) ascertain the extent of NHIMA musicians' musical backgrounds and their current involvement in music making, (b) determine perceived benefits of music making in NHIMA groups, and (c) establish a baseline for a longitudinal study that monitors NHIMA musicians' health compared with similar adults who are non musicians to document relationships between health changes and music making.

This study is the first to present a profile of NHIMA musicians using a large national sample. They can be typified as approximately (a) 70 years old, (b) of above average mental and physical health, particularly the adults over age 55, although 60% are classified as overweight, (c) college-educated, (d) with above average incomes, and (e) with previous playing experience on their instruments in high school. They play their instruments on average an hour a day. Most joined their NHIMA groups with previous instrumental experience, but nearly 30% were novice instrumentalists and women are more likely than men to be novices. The sample demographics suggest that there are proportionally more women than men in NHIMA groups up until the age of 65, when the trend reverses.

A more revealing profile emerges from their comments about playing in a NHIMA group. Categorizing their comments reveals that most (74%) of the respondents cite emotional well-being and benefits, followed by physical well-being (24%), cognitive stimulation (21%) and socialization benefits (20%).

The content analysis (Clift & Hancox, 2001) of written comments offered by mostly young adults in a university choral society yielded these proportions of perceived benefits: social (87%), emotional (75%), physical (58%), and spiritual (49%). These singers' perceived benefits are similar to NHIMA musicians because both groups cite emotional, physical, and social benefits. Differences emerge for spiritual benefits (singers) and cognitive stimulation (NHIMA musicians). The second survey of Clift and Hancox used 32 Likert-type scales to collect responses that yielded six dimensions of perceived benefits: well-being and relaxation, breathing and posture, social significance, emotional significance, spiritual significance, and heart and immune system. NHIMA musicians offered no comments that could be viewed as religious, but a few respondents used words such as "uplifting" or "good for the spirit", which Clift and Hancox categorized a spiritual outcomes. This variance could be due to the performance literature differences between choirs and instrumental groups.

Cohen's (2006) study found higher ratings of physical health, fewer doctor visits, less medication use, fewer instances of falls, better morale,

and less loneliness, when compared to a control group. These NHIMA musicians report higher ratings of physical and emotional health, when compared to national norms, especially for those adults over the age of 55.

These aggregate data obscure some of the essence of NHIMA musicians' comments. Reading statements about their joy in playing, about enhanced self-esteem, about finding relief from chronic depression, about falling in love and remarrying—these isolated statements speak powerfully, as do assertions that playing a wind instrument has improved asthmatic conditions, arthritis, and depression. This study verifies the substantial benefits of music making in the lives of older adult amateur musicians. I hope to demonstrate in future studies that the emotional well-being that so many players experience can be linked to enhanced physical and mental well-being.

ACKNOWLEDGMENTS

The author acknowledges the support of the NAMM Foundation – Research Division for funding this research project.

REFERENCES

- Barnes, L. L., Mendes de Leon, C. F., Wilson, R. S., Bienias, J. L., & Evans, D. A. (2004). Social resources and cognitive decline in a population of older African Americans and whites. *Neurology, 63*(12), 2322-2326.
- Berkman, L. F., & Syme, S. L. (1979). Social networks, host resistance, and mortality: a nine-year follow-up study of Alameda County residents. *American Journal of Epidemiology, 109*(2), 186-204.
- Black, M. F. (1997). The status of beginning/intermediate concert band programs for mature adults: A national survey. *Dissertation Abstracts International, 58*(06), 2125A. (University Microfilms No. AAT97-38215)
- Bittman, B. B., Berk, L. S., Felten, D. L., Westengard, J., Simonton, O. C., Pappas, J., et al. (2001). Composite effects of group drumming music therapy on modulation of neuroendocrine-immune parameters in normal subjects. *Alternative Therapies in Health and Medicine, 7*(1), 38-47.
- Bowers, J. (1998). Effects of an intergenerational choir for community-based seniors and college students on age-related attitudes. *Journal of Music Therapy, 35*, 2-18.
- Burley, J. M. (1982). Playing in the parks...not just for kids. *Music Educators Journal, 69*(3), 40-41.

Bygren, L. O., Konlaan, B. B., & Johansson, S. (1996). Attendance at cultural events, reading books or periodicals, and making music or singing a choir as determinants for survival: Swedish interview survey of living conditions. *British Medical Journal* 313(7072), 1577-1580.

Clift, S. M., & Hancox, G. (2001). The perceived benefits of singing: Findings from preliminary surveys of a university choral society. *Journal of the Royal Society for the Promotion of Health*, 121, 248-256.

Coffman, D. D. (1996). Musical backgrounds and interests of active older adult band members. *Dialogue in Instrumental Music Education*, 20(1), 25-34.

Coffman, D. D. (2002). Adult education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning*. New York: Oxford University Press.

Coffman, D. D. (2002a). Banding together: New horizons in lifelong music making. *Journal of Aging & Identity*, 7(2), 133-143.

Coffman, D. D. (2002b). Music and quality of life in older adults. *Psychomusicology*, 18(1-2), 76-88.

Coffman, D. D. (2006). Voices of experience: Interviews of adult community band members in Launceston, Tasmania, Australia [Electronic Version]. *International Journal of Community Music*, D. Retrieved April 16, 2006 from <http://www.intljcm.com/articles/Volume%204/Coffman/Coffman.pdf>

Coffman, D. D., & Adamek, M. (1999). The contributions of wind band participation to quality of life of senior adults. *Music Therapy Perspectives*, 17(1), 27-31.

Coffman, D. D., & Adamek, M. (2001). Perceived social support of new Horizon Band participants. *Contributions to Music Education*, 28(1), 27-40.

Coffman, D. D., & Levy, K. (1997). Senior adult bands: Music's new horizon. *Music Educators Journal*, 84(3), 17-22.

Cohen, G.D., Perlstein, S., Chapline, J., Kelly, J., Firth, K.M. & Simmens, S. (2006). The impact of professionally conducted cultural programs on the physical health, mental health, and social functioning of older adults. *The Gerontologist*, 46 (6), 726-734.

- Dean, A., Kolody, B., & Wood, P. (1990). Effects of social support from various sources on depression in elderly persons. *Journal of Health and Social Behavior, 31*(2), 148-161.
- Dean, A., Kolody, B., Wood, P., & Matt, G. E. (1992). The influence of living alone on depression in elderly persons. *Journal of Aging and Health, 4*(1), 3-18.
- Ernst, R. E., & Emmons, S. (1992). New horizons for senior adults. *Music Educators Journal, 79*(4), 30-34.
- Fratiglioni, L., Wang, H. X., Ericsson, K., Maytan, M., & Winblad, B. (2000). Influence of social network on occurrence of dementia: a community-based longitudinal study. *Lancet, 355*(9212), 1315-1319.
- Glass, T. A., de Leon, C. M., Marottoli, R. A., & Berkman, L. F. (1999). Population based study of social and productive activities as predictors of survival among elderly Americans. *British Medical Journal, 319*(7208), 478-483.
- House, J. S., Robbins, C., & Metzner, H. L. (1982). The associations of social relationships and activities with mortality: Prospective evidence from the Tecumseh community health survey. *American Journal of Epidemiology, 116*(1), 123-140.
- Kaplan, G. A., Salonen, J. T., Cohen, R. D., Brand, R. J., Syme, S. L., & Puska, P. (1988). Social connections and mortality from all causes and from cardiovascular disease: prospective evidence from eastern Finland. *American Journal of Epidemiology, 128*(2), 370-380.
- Lennartsson, C., & Silverstein, M. (2001). Does engagement with life enhance survival of elderly people in Sweden? The role of social and leisure activities. *The Journals of Gerontology. Series B, Psychological Sciences and Social Sciences, 56*(6), S335-342.
- Moser, S. R. (2003). *Beyond the Mozart effect: Age-related cognitive functioning in instrumental music participants*. Unpublished Doctoral dissertation, University of Southern Mississippi, Hattiesburg, Mississippi.
- Rohwer, D. (2002). Lessons on lifelong learning. *Southwestern Musician, 71*(3), 40-41.
- Rohwer, D. (2005a). A case study of adult beginning instrumental practice. *Contributions to Music Education, 32*(1), 45-58.

Rohwer, D. (2005b). The effect of method book content on adult instrumental musicians' reported understanding and enjoyment [Electronic Version]. *Texas Music Research*. Retrieved November 14, 2006 from http://www.tmea.org/080_College/Research/Roh2004.pdf.

Rohwer, D. (2005c). Musical expression behaviors of senior citizen musicians. *Journal of Band Research*, 25(2), 84-95.

Rohwer, D. (2005d). Teaching the adult beginning instrumentalist: Ideas from practitioners. *International Journal of Music Education*, 23(a), 37-47.

Sabin, E. P. (1993). Social relationships and mortality among the elderly. *Journal of Applied Gerontology*, 12(1), 44-60.

U.S. Census Bureau (2006). *American community survey*. Retrieved August 31, 2007 from <http://www.census.gov/prod/2007pubs/acs-08.pdf>.

U.S. Department of Health and Human Services, Centers for Disease Control and Prevention (2005). 2005 National Health Interview Survey. Retrieved March 15, 2006 from ftp://ftp.cdc.gov/pub/Health_Statistics/NCHS/Survey_Questionnaires/NHIS/2005/English/QADULT.pdf.

Wang, H. X., Karp, A., Winblad, B., & Fratiglioni, L. (2002). Late-life engagement in social and leisure activities is associated with a decreased risk of dementia: a longitudinal study from the Kungsholmen project. *American Journal of Epidemiology*, 155(12), 1081-1087.

Ware, J. E., Kosinski, M., & Dewey, J. E. (2000). *How to score version 2 of the SF-36® Health Survey*. Lincoln, RI: QualityMetric Incorporated.

Wise, G. W., Hartmann, D. J., & Fisher, B. J. (1992). Exploration of the relationship between choral singing and successful aging. *Psychological Reports*, 70(3 Pt 2), 1175-1183.

Zunzunegui, M. V., Alvarado, B. E., Del Ser, T., & Otero, A. (2003). Social networks, social integration, and social engagement determine cognitive decline in community-dwelling Spanish older adults. *The Journals of Gerontology. Series B, Psychological Sciences and Social Sciences*, 58(2), S93-S100.

A Matter of Comparative Music Education? Community Music in Germany

Alexandra Kertz-Welzel

University of Music Saar
Saarbruecken, Germany
kertzwelzel@msn.com

ABSTRACT

In German music education, the term “community music” is almost completely unknown. There could be various reasons for this fact such as a lack of community music activities in Germany, terminological problems concerning the German translation, or an appropriate explanation of the term “community music.” Since there are community music activities in Germany, there seems to be a translation problem, but also many other issues related to the concept of community music, which make it difficult to understand for German scholars and music educators. This paper will discuss some of these issues, starting with the common problems Germans have with the concept of community music regarding the notion of community and non-musical goals. Furthermore, an overview of activities that might qualify as community music will lead to a brief examination of one the most important music education projects of the last decade, “Rhythm Is It.” Finally, this paper offers some future perspectives about how to include German music education in the international discussion on community music.

KEYWORDS

community music, Germany, cross-cultural comparisons, typologies, history

INTRODUCTION

Community Music is a rather unknown term in German music education. There could be two reasons for this fact: First, there is simply no community music in Germany at all, or second, German music education is isolated from the international discourse to such an extent that the term “community music” was never introduced into the discussion.

However, a brief look at the musical life in Germany shows that there are activities and groups that would be considered as community music activities in many countries: There are community music orchestras, brass bands, folk and dance groups, choirs, church music ensembles, but also

multicultural music groups. In recent years, such musical activities as music with the elderly, disadvantaged youth, music with prisoners or special programs of professional orchestras such as the Berlin Philharmonic Orchestra going in elementary schools and prisons are community music activities.

This situation in Germany raises interesting questions: Why are German music educators not familiar with the term community music? Is it just a matter of comparative music education or also part of a certain conceited behavior and lack of interest toward international music education? Why are there only a few research projects on community music activities in Germany? From a German point of view, what is wrong with the concept of community music, in its International or the “German version?”

This paper will discuss some of these issues, starting with the problems Germans have with the concept of community music regarding the notion of community and non-musical goals. Furthermore, a brief overview of activities that might qualify as community music will lead to a brief examination of one the most important music education projects of the last decade, “Rhythm Is It.” This project unveiled some of the hidden dreams of many music educators and scholars. Finally, this paper offers some perspectives on how to proceed in order to include German music education in the international discussion on community music and the improvement of community music activities, acknowledging and learning from some of the problems German music education has encountered with this concept in the past and might encounter in the future.

COMMUNITY MUSIC IN GERMANY

The question about community music in Germany has to start with a general description of community music. First of all, community music is a way of involving people in active music making within a wide range of styles and musical cultures. While the development of musical competence is important, community music activities also aim toward the participants’ personal and social growth and also have an impact on the society with regards to enriching the cultural life of communities, offering opportunities for music making to disadvantaged people (e.g., groups for people with special needs, the elderly, prisoners) or people who never considered themselves having any musical potential or access to musical

culture to some kind of musical culture. Constantijn Koopman¹⁷ emphasizes three characteristics of community music: (1) Community music as collaborative music-making, (2) community development and (3) personal growth. It might be interesting to take a look at musical life in Germany in order to compare these descriptions to German music ensembles.

First, there are the traditionally German ensembles such as Gesangvereine (choral societies) and Musikvereine (orchestras and brass bands). Choral societies as a specific German type of vocal ensembles were founded during the early Nineteenth century. The earliest choral societies (consisting mostly of male singers) often promoted a glorification of the emerging German nation and culture, an emphasis that has certainly changed during history. Today, there are various kinds of choirs throughout Germany. According to statistics of the German Music Information Center,¹⁸ in the year 2005, there were 48,441 choirs in Germany with 1,352,972 singers, but only 21.1 per cent of them children, adolescents, or young adults.

Other traditional German ensembles are Musikvereine (orchestras and brass bands). In many smaller cities and villages, participating in brass bands is usually the only way to learn an instrument by joining the ensemble and taking group lessons by one of the participating amateur musicians. The conductor is an amateur as well, who has taken courses in directing brass bands and the management and organization of rehearsals.¹⁹ Although brass bands can be found throughout the country,²⁰ they enjoy their greatest popularity in Southern Germany. In 2005, there were over 29,505 German amateur orchestras and bands.²¹ More than 700,000 musicians participated in these ensembles, 61.5 per cent of them children, adolescents, and young adults.

In addition to these ensembles, there have been many other ensembles such as rock, pop and jazz bands, but also an estimated 50,000 folk

¹⁷ Constantijn Koopmann, "Community Music as *music* education: on the educational potential of community music," *International Journal of Music Education* 25, no. 2 (2007): 119-131.

¹⁸ www.miz.org. Accessed November 9, 2008.

¹⁹ Andreas C. Lehmann, "Musikvereine (Blasmusikkapellen) und die Arbeit ihrer Dirigenten," in *Musizieren innerhalb und außerhalb der Schule*, ed. Andreas C. Lehmann and Martin Weber (Essen, Germany: Blaue Eule, 2007), 209-220.

²⁰ Germany has a population of c. 82,000,000.

²¹ Out of the 29,505 amateur ensembles in Germany, 6,201 are church related, particularly trombone ensemble in the protestant churches.

groups, with probably 500,000 participating musicians. Furthermore, there are special projects which try to target particularly children, disadvantaged youth, people with special needs, and elderly people. There also have been some remarkable community music projects during recent years in Germany, which have also been subject of several research papers. These projects might not be so different from musical learning activities in other countries, but with regard to Germany, many of these music projects made it possible to explore new perspectives on musical learning and the crisis of music education in general – and perhaps (if we take the time to study the concepts and visions of community music), to a different definition of the goals and methods of music education.

German music education (and music education research as well) has only recently discovered the importance of music education outside of schools. Music education or musical learning activities with elderly people²² are a fairly new area in German music education that was traditionally associated with music therapy.²³ Pre-concert lectures for children or adults are also a quite new development. In the 1990s, many orchestras and operas began establishing educational programs, thus creating a new job profile for music educators. Another important project is the campaign “Jedem Kind ein Instrument” (An instrument for every child),²⁴ which aims that every child should have the opportunity to learn an instrument in elementary school.²⁵ This is a very influential movement, which is supported not only by scholars such as Hans Günther Bastian, who confirmed personal, social and intellectual benefits for children,²⁶ but also by many politicians and music instrument manufacturers.

Typically, learning a musical instrument is taking place at community music schools or in private studios. If you want to learn an instrument that is not part of Western European Art Music, but instead of the Turkish tradition, you have to approach Turkish Culture Community

²² Sabine Vogt, “Musik als Betreuungsangebot für Senioren“, *Diskussion Musikpädagogik* 28 (2005): 12-19.

²³ Theo Hartogh, *Musikgeragogik – Ein bildungstheoretischer Entwurf. Musikalische Altenbildung im Schnittfeld von Musikpädagogik und Geragogik* (Augsburg, Germany: Wißner, 2005).

²⁴ www.jedemkind.de. Accessed November 9, 2008.

²⁵ General music education in Germany is the key approach in music education in elementary and secondary schools.

²⁶ Hans Günther Bastian, *Musik(Erziehung) und ihre Wirkung. Eine Langzeitstudie an Berliner Grundschulen* (Mainz, Germany: Schott, 2000); and Hans Günther Bastian, *Kinder optimal fördern – mit Musik: Intelligenz, Sozialverhalten und gute Schulleistungen durch Musikerziehung* (Mainz, Germany: Schott, 2001).

Centers (Kulturvereine) in Germany, where special teachers offer instruction in these instruments such as Baglama (a traditional Turkish string instrument).²⁷ The instruction is not limited to the instrument, but also includes information about foreign music culture.

There are also projects as part of social work that can be considered as community music. In 2004, a project with the title “Grenzgänger” (Boundary Walkers) took place in Northern Germany, where disadvantaged young people participated in a hip hop project.²⁸ In workshops featuring singing, rap, break-dance, modern dance and DJing, students learned more about important aspects of the hip hop culture. The justification for this project was not a genuine interest in music, but rather the idea of helping young people at-risk to finding and reaching goals in life, building self-confidence through gaining socially accepted musical competencies, fostering their creativity and ability to become members of a team. Most of all, by offering various ways of self-expression, an important goal was to reduce violence as a means of communication and replacing it with more cooperative ways.

The project “Grenzgänger” raises important issues concerning German music education: Is it actually part of music education or rather social work with regard to its goals in violence prevention and social and personal learning? Should music education be concentrated on musical instead of social goals?

TERMINOLOGICAL PROBLEMS: IN SEARCH FOR WORDS, IDEAS AND THE PROBLEM OF THE GERMAN PAST

Although a great range of music making can be currently observed in Germany, there is still no “community music“ in a literal sense. A reason might be the habitual German skepticism concerning the invasion of English words and ideas, because to a certain degree, many German scholars seem to fear an “Americanization“ and oversimplification with ideas that do not correspond to German concepts. While this fear is obsolete in many academic fields, particularly in science, it is still evident in German music education where only a few scholars have joined the

²⁷ Andreas Kloth, “Die institutionelle Integration der deutschen Türken in das Musikerziehungssystem der deutschen Musikschulen, Musikhochschulen und Universitäten,“ in *Musizieren innerhalb und außerhalb der Schule*, ed. Andreas C. Lehmann and Martin Weber (Essen, Germany: Blaue Eule), 195-207.

²⁸ Thomas Grosse, “Macht Hip Hop die Menschen besser? Das Projekt “Grenzgänger:” Zwischen Musikpädagogik und Sozialer Arbeit,“ in *Musizieren innerhalb und außerhalb der Schule*, ed. Andreas C. Lehmann and Martin Weber (Essen, Germany: Blaue Eule, 2007), 179-193.

international discussion, due partly to a lack of interest in international music education, but also an ignorance of terminology and ideas in the English-speaking international music education world, and finally a lack of proficiency in English. Moreover, there is some skepticism concerning non-musical goals in music education. For that reason, it is crucial to take a closer look at the terminological problems which German scholars evidently have with the word “community music.”

First of all, there is a translation problem. The literal translation of the word “community music” is Gemeinschaftsmusik. Gemeinschaft is a group united by a unifying idea, activity or goal. To non-German speakers, there might be no concern with this translation. Despite the everyday meaning of Gemeinschaft, this is a scholarly term primarily defined by the founder of sociology in Germany during the Nineteenth Century, Ferdinand Tönnies (1855-1936). In his book “Gemeinschaft und Gesellschaft” (Community and Society), published in 1887, Tönnies described Gemeinschaft as a sociological category in terms of an association of people united by beliefs about responsibilities or behavior, even giving up their individual opinions for a “unity of will.”²⁹ While this concept of community as a group of people tied together by visions or shared ideas seems to be a scholarly term, it was misused during the Third Reich in terms of forming a nation or community of people that would follow an ideology and a leader rather than exercising their own ability of judgment. Although the term “community” is being applied to various kinds of groups and as a sociological term in Germany, it is still critical to use it in connection with certain words such as “music,” particularly because music and music education were also misused during the Third Reich.³⁰ Examples for this misuse of “community” music activity were large communal singing events with thousands of people during the Third Reich, where the National Socialist ideology and the superiority of the German race were celebrated. Because of this misuse of communal singing, it took until March 2007, when more than 28,000 students (grades 1 through 7) participated in the first major song festival in Braunschweig, Germany,³¹ celebrating the joy of music and singing.³² Furthermore, the

²⁹ Ferdinand Tönnies, (ed. Jose Harris), *Community and Civil Society* (Cambridge: Cambridge University Press, 2001), 22.

³⁰ Alexandra Kertz-Welzel, “The Singing Muse: Three Centuries of Music Education in Germany,” *Journal of Historical Research in Music Education* 26, no. 1 (2004): 8-27.

³¹ Although numerous smaller singing events with students were organized in Germany after World War II, none of these events had this large number of participants.

main approach of music education during the Third Reich, the so-called *Musische Erziehung* (which is comparable to certain approaches of aesthetic education), emphasized the transformation of human beings and the society through music and music education.³³ Following World War II, it took much time in German music education to turn away from such non-musical goals, and to return to purely musical aims in the German philosophical and aesthetic tradition of the Eighteenth and Nineteenth century. Even today, there are still problems with non-musical and utilitarian goals in music education that are being considered a part of social work rather than music education.

This became clear when the German scholar Hans Günther Bastian³⁴ conducted a research study about the impact of instrumental music instruction of the overall academic achievement and social behavior of students in Berlin schools. The results of this study suggested (contrary to the usual German approach of general music education) that instrumental music education has a positive impact on students' development in various fields. While Bastian did not intend to disqualify general music education, most German scholars criticized his research, which was discussed controversially in public, as a proclamation to use music education as a means for utilitarian goals. The general opinion was that changing the overall academic achievement and social behavior would be part of social work rather than music education, due to the German meaning of social work.

Social work in Germany uses music as a means for utilitarian goals.³⁵ This means that music is not at the centre of the instruction or activities, but is rather used as a means for supporting e.g. the development of social skills. Social work in Germany using various kinds of musical activities is

³² Franz Riemer and Rainer Schmitt, "Klasse! Wir singen – Beschränkungen und Analysen zu den Braunschweiger Liederfesten für Kinder," in *Musizieren innerhalb und außerhalb der Schule*, Ed. Andreas C. Lehmann and Martin Weber (Essen, Germany: Blaue Eule, 2007), 35-54.

³³ Alexandra Kertz-Welzel, "The Pied Piper of Hamelin: Adorno on Music Education," *Research Studies in Music Education* 25, no. 1 (2005): 1-12.

³⁴ Hans Günther Bastian, *Musik(Erziehung) und ihre Wirkung. Eine Langzeitstudie an Berliner Grundschulen* (Mainz, Germany: Schott, 2000).

³⁵ "Musikpädagogik in der sozialen Arbeit stellt nicht die Musik selbst in das Zentrum ihrer Beschäftigung, sondern geht vom Menschen in seinen persönlichen und gesellschaftlichen Verhältnissen aus, vor allem, wenn er sich in Problem- oder Randlagen befindet. Die Musik wird damit zum Medium, zum Kommunikationsmittel, mit dessen Hilfe Menschen erreicht, verstanden und gefördert werden können" (Hans Hermann Wickel, *Musikpädagogik in der sozialen Arbeit* (Berlin, Germany: Waxmann, 1998), 10).

happening in kindergarten, with adolescents, elderly people, people with special needs, or terminally ill people.³⁶ A social worker uses music as a way for intense self-experiences both in a receptive way (in terms of listening) and in an active way (concerning making music in an ensemble or individually).³⁷ Intercultural aspects are also important. Even if music is part of social workers' jobs, they are not expected to be professional musicians, but should rather have some basic musical competencies in order to serve people in the best possible way to use music's aesthetic, sensual and creative potential.

It seems that the meaning of community music is similar to some aspects of social work in Germany. Furthermore, there are other words with a similar meaning, at least emphasizing some aspects of community music – although these terms are not even close to the literal translation of community as *Gemeinschaft*.

Musikvermittlung is an almost “magical“ word that describes facilitating or mediating music. It means a more recent alternative to Musikpädagogik, the conventional German term for “music education.” The term Musikvermittlung is accepting the difficulties people may have with various kinds of music and is looking for new ways of experiencing music.³⁸ It is related to and, as some people think, a translation of the English term “(music) education program” (e.g., of orchestras) with the main goal of audience development – which is, according to a common German opinion, the main focus of music education programs.³⁹ Common programs of Musikvermittlung are workshops for children where orchestra members explain their instruments, or pre-concert lectures by music education specialists presenting the meaning of a certain piece. While these activities seem to be most common in the Anglo-American world, they are rather new in Germany and exciting for many people, because these activities acknowledge for the first time that listeners might have problems listening or understanding certain types of music, which is not only a matter of education or social class. The drawback of this new “trend” regarding audience development is the fact that music educators and music teachers are usually not participating in such activities, and in a

³⁶ Ibid., 37-54.

³⁷ Ibid., 55-95.

³⁸ Although there does not exist an official or scholarly translation, there are programs at universities and schools of music where students can obtain a bachelor's or master's degree in *Musikvermittlung*.

³⁹ Martin Tröndle, “Variation oder Invention? Was sollte, was kann Musikvermittlung leisten?“, *Neue Musikzeitung* 54 (2005): 24-28.

certain sense, Musikvermittlung is replacing music education, which underlines that music education in school is unsuited to fulfill its obligations any more. Since Musikvermittlung is a more recent term in music education, it is difficult to distinguish it from the term Konzertpädagogik, which describes similar activities regarding introducing people without musical background to various kinds of music, predominantly the concert repertoire of the Western European Art Music Tradition.⁴⁰

Another term related to community music is außerschulischer Musikunterricht, which means “informal music education.” This type of music education typically encompasses all musical learning activities outside of schools, e.g. in community music schools, church choirs or multicultural music groups. Due to more recent reformations in the German school system where the Ganztagschule (all-day schooling) was established, there are numerous cooperations between high schools and community music schools.

Although it is difficult to find an accurate German translation of the English term “community music”, there are also the terms Musikvermittlung, Konzertpädagogik, außerschulischer Musikunterricht, and social working, concepts that all represent, to a certain extent, various aspects of community music in Germany today. Whenever it is not feasible to translate this term, it might be fitting to use the English word “community music” and explain its meaning with related terms like those described earlier.

THE BRITISH INVASION: THE PROJECT “RHYTHM IS IT!” AND THE IMPACT OF ITS VIDEO DOCUMENTARY ON GERMAN MUSIC EDUCATION

In 2003, a major music education project significantly changed German music education and the public opinion about music learning. The title of this project, which was also featured in a video documentary, was “Rhythm Is It.”⁴¹ That year in February, the Berlin Philharmonic Orchestra and its conductor, Sir Simon Rattle, launched a dance project with 250 students from downtown Berlin schools. The students, ranging from age 12 through 21, represented more than 25 different nations and came from problematic schools with a high dropout rate. Although none of them had

⁴⁰ Constanze Wimmer, “Wege der Konzertpädagogik: Kinder im Publikum als Herausforderung für Erwachsene,” *Diskussion Musikpädagogik* 28 (2005): 23-27.

⁴¹ www.rhythmisit.com/en/php/index_flash.php. Accessed November 9, 2008.

any background in classical music, within six weeks of rigorous dance training with British choreographer Royston Maldoom, the students accomplished a very complex choreography to the famous “Rite of Spring” by Igor Stravinsky. A public concert performance with the Berlin Philharmonic Orchestra made clear that students were capable to achieve (with great discipline and passion, yet without any prior exposure to classical music or dance) a professional choreography combined with highly demanding classical music such as Stravinsky’s “Rite of Spring.”

It was fascinating not only for the public, but also for music teachers and scholars to observe that classical music can become appealing to young students. The most striking aspects however were the non-musical achievements within six weeks of concentrated work. Students achieved discipline and self-confidence by overcoming difficulties and obstacles. Royston Maldoom’s statement, “You can change your life in a dance lesson,” summarized these aspects and emphasized the social and personal benefit of this project, which can be considered as a community music project⁴² and, going further, a part of the British tradition of community music (with regard to its main figures, Royston Maldoom and Sir Simon Rattle).

Despite the fact that nearly every music educator was fascinated by this project and its special emphasis on social learning and personal growth, only few realized that its appeal was caused by the fact that this was again the result of connecting music education with utilitarian goals and an ideal of leadership and charisma that has been long forgotten in German education, due to the misuse of leadership more than 60 years ago. Furthermore, there were many pedagogical aspects that helped this project to succeed such as having clear goals with regard to preparing a public performance, good self-esteem through mastering challenges, and being part of a strong community.

While “Rhythm Is It” was highly successful and initiated a new vision for music education, especially for music teachers, there have been many critics (for the most part music education scholars) emphasizing the potential “misuse” of music education for utilitarian goals regarding social

⁴² Royston Maldoom is an internationally acknowledged choreographer who has been particularly interested in community dance projects in various countries and with young people excluded from mainstream education. His dance philosophy includes statements such as “dance has enormous potential as an agent for personal transformation and community development”, or “dancing together, we grow together, opening the way to change, while reaffirming our communality” (www.royston-maldoom.com/about/philosophie.php?id_language=2. Accessed November 9, 2008).

work. However, this project that has found its continuation not only in Germany, but also in many other countries, opened a discussion on what music education should help to achieve. This could be a starting point for understanding the concepts of community music, and (for German music education) a way to participate in the international discussion.

STARTING THE DIALOGUE: THE SEARCH FOR COMMUNITY MUSIC IN GERMANY AND THE HIDDEN DESIRES

It is important to stress that community music does exist in Germany, but surprisingly enough, Germans are not yet familiar with the term “community music.” This is certainly a call for comparative music education concerning the explanation of its meaning and history to German musicians, social workers, and scholars in order to connect them with the international discussion on community music. It is also essential to take into account the history of music education in Germany, mostly concerning non-musical goals, the dream of transforming the world and human beings through music, and the burden of the National socialist ideology and the *Musische Erziehung*. This leads to many problems concerning non-musical goals in music education, and to new definitions of what specific kind of musical activity or learning is part of music education (regardless whether formal or informal), or social work.

From a German perspective, the original intention of community music tends to social work rather than to music education, based on the mostly traditional, Eurocentric and art-oriented approach that is still very common in German music education. However, it would be helpful for music educators and scholars in Germany to learn what community music is in order to uncover music teachers’ and scholars’ “hidden desires” and visions with regard to fostering students’ musical, personal, and social growth. Entering the international discourse and dialogue on community music can support German music education’s search for more effective ways of teaching music, both as a part of everyday life and the social and aesthetic use of music in various traditions. German music education should also contribute to the international discussion on community music, particularly relating to the burden of our history and the misuse of music education for the National Socialist Ideology by promising a transformation of society and human beings through the power of music.

To raise awareness for the meaning and purpose of community music will without a doubt help German music education to accept various kinds of approaches to music education, both formal and informal, and to find a way of dealing with non-musical goals in music education in order to acknowledge them in a way appropriate for today’s student population. It is important for German music education to raise a consciousness that it is

not a “fall from grace” to include extra musical and utilitarian goals in music education, but instead a step toward the original meaning of music in society and in the lives of people concerning the everyday musical life of students. The German tradition of classical music and idealistic philosophy (and also the history of aesthetics) imply an understanding of music and the musical work as pure sound, removed from the social and communal life. The German concept of musicality and music learning is still very “exclusive,” making it difficult for amateur and semi-professional orchestras to become accepted as part of the musical community in Germany. Joining the international discussion on community music can help change the understanding of music and music education, thus reconnecting music to its meaning for community and society.

Religion, Music and the Site of Ritual

Helen Phelan

University of Limerick

Limerick, Ireland

helen.phelan@ul.ie

ABSTRACT

While ritual practice is not exclusive to religion, religious systems have always relied on rituals to act as their expressive voice. Ritual, by its very nature, is a performed event. Through music, movement, poetry, silence, art and proclaimed word, religions embody and express the beliefs, tensions and aspirations of the communities who perform them. Drawing on the works of Paul Tillich, Wilfred Cantwell Smith, John Caputo and Talal Asad, this paper probes contemporary understandings of religion, which push beyond traditional denominational definitions, and propose a view of religion which is not so much about what we believe we know, but rather locates itself in that which is unknown, and can only reside in the realm of faith. These definitions challenge notions of theology (“God-knowing”) which are embedded in an “I-Believe”(credo) mentality of rules and regulations, and propose instead that religion is embodied not-knowing, rather than conceptual knowledge. It is in this sense of embodied not-knowing that we can re-visit the potential of ritual practice—specifically musical practice—as a space of community creation, challenge, and reconciliation

KEYWORDS

religion, ritual, asylum seekers, Ireland, community music

INTRODUCTION

“Fundamentalism” is a word we hear increasingly attached to descriptions of religion. It is often used to describe an approach, which emphasises a strong adherence to the infallibility of a set of beliefs and an abhorrence of doctrinal compromise (Hunsberger, 1995). Contrary to the enlightened, secular, scientific society promised by the 19th century and summed up in Nietzsche’s famous statement, “God is dead”, religion, and particularly fundamentalist approaches to religion, have made a comeback in the 20th century. From Islamic extremism to the Christian evangelical right, religion is once again a major player with high stakes on the world political stage (Fox, 2001). The religion proposed by this approach is

exclusive and exclusionist and the communities it forms are defined as much by whom they exclude as by whom they include.

This is one approach to religion. Whether we embrace it or reject it, we need to take it seriously as a potent force in our contemporary world. But there is another approach to religion which I would like to invite you to think about. This is an approach which has developed, in part, as a reaction against fundamentalism, but is also older than fundamentalism and still, many would argue, the dominant way in which religion is practiced throughout the world. The important word here is practiced, because this understanding of religion is far more interested in what we do than what we believe.

This approach is based on two simple and related ideas, which form part of the global lineage of what we call religion:

- Religion is not what we know...but what we don't know
- Religion is not what we believe...but what we do

In teasing out the relationship between these two statements, I would like to propose that it is from this point of departure that we can meaningfully talk about religious ritual as a potential site of community music. In doing so, I would also like to share with you some examples of ritual as community from my own experience of working with asylum seekers and church groups in Ireland over the last number of years.

RELIGION IS NOT WHAT WE KNOW...BUT WHAT WE DON'T KNOW

Wifred Cantwell Smith was professor of Comparative History of Religion at Harvard University for most of his academic career. One of his most influential and controversial ideas was that religion has nothing to do with belief, or as he puts it in *Believing: An Historical Perspective*: “those who make belief central to religious life have taken a wrong turn” (Smith, 1998, pp. 36-37).

Tracing understandings of religion from ancient Rome to Renaissance Europe, Smith argues that the meaning of religion was the opposite of what modernity has made of it. For the ancients, Smith argues, religion was the realm of what we didn't know—the inexplicable, the mysterious the impossible. Religious practice (for example, religious sacrifice which formed a central ritual activity in ancient religions from Mesopotamia to Egypt) was about supplicating and offering thanksgiving for things, which were beyond our control (e.g., a good harvest, good health, life after death)—a way of negotiating with what we cannot comprehend or master. For early Christians, doctrine was built around were the central mysteries of the church (e.g., how could God be both human and divine?). The

medieval Christian lived in a world dominated by saints, miracles and mysticism.

Smith calls this approach to religion faith-based to distinguish it from the later emergence of what he calls “belief-based” religion. According to Smith, Credo (“I believe”) has come to be a statement of certainty. Faith is the opposite—it is full of uncertainty and unknowing. Another theologian, Paul Tillich, makes a similar point when he suggests that religion is not about how many commandments we know or how many rules we have broken, but rather, it is about the unknown, the, “ultimate, infinite and unconditional” (Tillich, 1959, pp. 7-8) in our lives. Similarly, the philosopher John Caputo, who has devoted most of his scholarly life to the proposal that Derrida, the self-professed aesthete is one of the most religious of the post-modern philosophers (Caputo, 1997, 2001, 2006, 2007, Olthuis, 2002) sees in Derrida, and in postmodernity in general, a return to the mystical and transcendent dimension of religion—that which is beyond the possible, but infinitely important: “deconstruction is set in motion by an overarching aspiration which on a certain analysis can be called a religious or prophetic aspiration ... a movement of the transcendence ... the exceeding of the stable borders of the presently possible” (1997, p. xix).

Smith suggests that the critical shift in our understanding of religion occurred with the birthing of modernity following the so-called Enlightenment in Western philosophical and cultural history. This 18th century movement was based on a belief in the power and importance of human reason. It was critical of traditional forms of authority such as the church, which it viewed as superstitious and irrational and no longer accepted that mystery and revelation were valid sources of knowledge. Some Enlightenment philosophers, such as Hume and Hobbes rejected religion outright as a valid source of knowledge. But others, including Kant, Locke, Berkeley and Descartes argued that religion could be provided with a rational basis—that it was possible to apply scientific logic to the existence of God. This fundamentally changed the nature of religious language from faith-based to proof-based, shifting the emphasis from the unknown to the knowable, from uncertainty to certainty. Religion became less about a relationship with the transcendent and more about having coherent knowledge of the principles and dogmas of one’s belief system.

RELIGION IS NOT WHAT WE BELIEVE...BUT WHAT WE DO

Anthropologist and Islamic scholar, Talal Asad takes up this point when he states that ... “it is a modern idea that a practitioner cannot know how to live religiously without being able to articulate that knowledge”

(1993, p. 36). Asad objects to what he views as the Western imposition of cognitive notions of belief onto global religious experience. He makes the point that, for the majority of people, religion is more experiential than conceptual, that “having religious dispositions does not necessarily depend on a clear-cut conception of the cosmic framework on the part of the religious actor” (1993, p. 36). In most global traditions, religion is something that we do, more than something that we know. The five central pillars of Islam, for example, are primarily about doing (praying, giving to the needy, fasting, making pilgrimage) not doctrine. Even the *shahada*—the first pillar called the “testimony of faith” is about reciting the testimony—doing faith—rather than just believing it. Within Buddhism and Hinduism, the emphasis is much more on ritual practice (such as meditation, praying before domestic altars or participating in public festivals) than on a set of agreed doctrines. Even within Christianity, theology—“God-knowing”—had its original source in the doing of the ritual of the Eucharist.

This approach to religion argues that while belief may be based on reason, faith is not. Faith is not primarily a cognitive experience, it is an embodied one. Faith cannot articulate itself because it is dealing with exactly that for which we have no words—the impossible, the unknowable. But faith can and does engage the unknown through ritual. According to this view, ritual is the performance of faith. Through ritual, we embody our relationship with the unknowable and uncontrollable in human existence. Through ritual we negotiate the mysteries of birth and death, of loss and hope and the existential mystery of who we are and why we are here. The so-called somatic-turn (Bourdieu, 1977; Carrette, 1999; Giddens, 1979), or practice-turn (Elliott, 1995; Ortner, 1984, 2006; Schatzki, 2001), in contemporary thought acknowledges that the modernist, cognitive, mind-centred notion of knowledge is simply inadequate to the task of engaging with existential questions. Philosophers from Mark Johnson (Johnson, 1987; Lakoff & Johnson, 1999) to Richard Shusterman (2000, 2008) are reclaiming the importance of the body. Likewise in religion, theologians and religious scholars are increasingly viewing the embodied experience of ritual as a more fruitful way of thinking about religion than the more cognitive, mind-based approaches of doctrine and dogma (Grimes, 1995; Rappaport, 1999) which nurture more fundamentalist approaches to religion. Through an engagement with practice theory, ritual scholars such as Catherine Bell (1992, 1997) have re-located the discourse about religion away from the theory of dogma and back to the practice of ritual.

From our point of view, what is of greatest interest in this re-engagement with the doing of religion, is that music-making is one of the

central practices of most religious rituals. Musician and religious scholar Guy Beck (2006) writes of attending services in Christian churches, Jewish temples and synagogues, Islamic mosques, Sufi centres, meeting places of new religious movements, Hindu, Buddhist and Sikh gatherings and noting that, “in all cases there were tonal recitations, chants, hymns, sacred songs and other musical numbers.” In his experience, “there were almost no communities or groups within the major world religions in which chant and music did not play a vital role” (p. 1).

Performance theorist Richard Schechner has noted that performance—singing, dancing, chanting, processing—is central to ritual expression and may even be the most important dimension of ritual (2003, p. 1088). By performance here, he does not of course mean performance on a stage—but the need to perform and have witnessed key moments in our existence.

This is where I think we can meaningfully speak of a community music dimension within religion. The exclusivist nature of religious dogma makes it difficult to locate the principles of community music (Veblen, 2008) in religious discourse, but the more multivalent, embodied, musical space of ritual is one which, it seems to me, depends on many of the same principles as community music for its existence. For this space is not primarily about the articulation of doctrine—doctrine which many people do not know or understand and which may exclude as much as it includes. The space of ritual is about the performance of the mystery of our lives—the witnessing to that which we cannot understand or control. In doing so, it forms, not a community bound by belief or certainty, but an experiential community, formed by a shared participation in the uncertainty, uncontrollability and incomprehensibility of life. Beck suggests that there would seem to be an “intrinsic connection between religious ritual and musical activity, despite often radical differences in theological orientation—monotheism, polytheism, ...atheism, animism, spiritualism, and others all have this connection ...group performances of sacred songs or hymns consolidated various human communities into a religious world of their own” (Beck, 2006, p. 1).

The ritual experience becomes an experience of community. The American pragmatist philosopher Phillip Hallie once wrote that there is but a single letter in the difference between the French words *solidaire* and *solitaire*—between solidarity and solitude (1997). Ritual is birthed in the space between these two states. Ritual, and ritual music reminds us experientially that we are not alone.

BIRTHING, BAPTISING AND BELONGING

While all of this may come across as somewhat esoteric, I would like to try and ground it with some experiences of ritual and song I have shared through my work with the refugee and asylum seeking community in Limerick city since 2000 (Phelan, 2006, 2007). The economic prosperity of the so called Celtic Tiger in Ireland in the 1990's led to unprecedented immigration into Ireland, including the first ever significant asylum seeking population. While the majority of asylum seekers came to the capital city of Dublin in the 1990's, the Irish government introduced a policy of dispersal in 2000 (see Mac Éinrí in Farrell & Watt, 2001) and the first asylum seekers sent to my home town of Limerick, the third largest city in the Republic with a population of about 170,000, came in May, 2000.

One of the experiences which struck me forcefully, partially because of my own experience of birth and birthing around this time, was the number of women who arrived in Ireland in an advanced state of pregnancy. The UNHCR estimates that there are approximately 50 million displaced and uprooted persons seeking refugee status around the world. Between 75-80% of these are women and children (Refugees, 2002, 7). In many cases, a mother will leave her family in the hope of finding a more secure and safe home (Parrenas, 2005). Those women who came to Ireland while pregnant did so in the hope that their child would become an Irish citizen and pave the way to the eventual citizenship of the entire family.

I have witnessed the anxiety and worry surrounding this fragile hope as Irish law became increasingly restrictive towards children of asylum seekers. Until the end of 2004, every child born on the island of Ireland was entitled to Irish citizenship and parents of an Irish born child could apply for leave to remain in the country on the basis of an Irish born child. In January, 2003, a Supreme Court decision reversed the right of an asylum seeker to apply for leave to remain status solely on the basis of an Irish born child. Following the citizenship referendum on June 11th, 2004, the automatic right to citizenship on the basis of birth in Ireland was also reversed (<http://www.justice.ie>). Writers such as MacLachlan and O'Connell (2001) noted how under-prepared Ireland was for the psychological, social and cultural changes which would hit the country at the turn of the millennium. This led to a level of irrational fear, much of which was directed towards those women perceived as overrunning the country with Irish born children but with parents from other countries. The debate was often angry and fearful and the referendum proposal was eventually overwhelmingly accepted with 79% of the public voting in its favour (Fanning & Mutwarasibo, 2007).

Throughout the period, women asylum seekers who gave birth to Irish born children existed in a legal limbo, which left them with fewer and fewer possibilities of reuniting with spouses or other children who were still in their country of origin. There are dozens of stories of young mothers who had not seen the children they left behind in several years, or of mothers who sent their Irish born children into hiding so that the children would not be deported with their parents, or of families separated through deportation. After the referendum, these Irish born children were in a political no-man's land. Some of them had no citizenship, having been denied it from both the country of their parent's origin as well as the country of their birth.

So where was the community to which these mothers and babies might belong? In a political sense, as asylum seekers and so called non-nationals, they had no community, no political or civic home to which they could claim belonging. They had no certainty and little control over their destiny. In many instances, these young women turned to the churches. This happened for two reasons. The churches in Ireland were among the first organisations to offer public support to asylum seekers. As well as this, there was an extremely high level of religious practice common among the asylum seekers who came to Ireland (Phelan & Kuol, 2005). In my own work with the Augustinian church in Limerick, I was struck by the number of infant baptisms among the asylum seeking community. The asylum seekers in this church were primarily of African origin, with the majority originating in Nigeria but also a sizeable community from the Democratic Republic of the Congo. The baptism of a child became one of the most frequent causes of celebration in the asylum hostels. So few asylum seekers got engaged or married or did any of the other things which often call for community celebration. So the baptism of a child became a primary focus of celebration—traditional festive dress was taken out, traditional food cooked and of course, music was present. If this child had no political home, it had a ritual community, one which celebrated its birth and hoped for its future and well-being, despite all the hardship and uncertainty facing the life of that child. This hope was expressed, not through conceptual or political discourse, but through the medium of prayer and song. Denominationally, these rituals were quite interesting. African Pentecostal, Anglican and Catholic Christians moved easily between the different denominations. The technical differences between the churches seemed of less importance than the space of welcome and belonging created by the ritual.

CONCLUSION

Ritual scholar Catherine Bell makes the point that for too long, religious scholars—like musicologists—have focused on the analytical and conceptual dimensions of religion, while ignoring its practice. I am sure that this situation is not unfamiliar to community musicians, who have long recognised that conceptual discourse around music does not form community—the making of music does. Ritual is a space within which we form embodied communities—communities of flesh and blood with real fears and real uncertainties and real desires to lift themselves up and experience the mystery of existence. They do not do this through dogma or doctrine or infallible certainty. They do this through song and gesture and community. I am not suggesting that doctrine and ritual are polar opposites, or that there is not a place for the conceptual and the analytical in religion or music. But I am suggesting that the heart of these enterprises—of both music and religion—lies in their practice. There is no music without practice. There is no religion without practice. And reclaiming this dimension of both is part of the post-modern moment, where we attempt to move back and beyond our modern belief in “hard facts” and conceptual certainty. And when we do this—when we make music or do ritual together—we create spaces, through which community may manifest.

REFERENCES

- Asad, T. (1993). *Genealogies of religion: Discipline and reasons of power in Christianity and Islam*. Baltimore and London: The John Hopkins University Press.
- Beck, G. (Ed.). (2006). *Sacred sound: Experiencing music in world religions*. Waterloo, Ontario: Wilfrid Laurier University Press.
- Bell, C. (1992). *Ritual theory, ritual practice*. New York/Oxford: Oxford University Press.
- Bell, C. (1997). *Ritual: Perspectives and dimensions*. New York / Oxford: Oxford University Press.
- Bourdieu, P. (1977), *Outline of a Theory of Practice*, trans. R. Nice, Stanford: Stanford University Press.
- Caputo, J. (1997). *The prayers and tears of Jacques Derrida: Religion without religion*. Bloomington and Indianapolis: Indiana University Press.
- Caputo, J. (2001). *On Religion*, London and New York: Routledge.
- Caputo, J. (2006). *The weakness of God: A theology of event*. Bloomington & Indianapolis: Indiana University Press.

Caputo, J. (2007). *What would Jesus deconstruct?* The good news of postmodernism for the church. Grand Rapids, Michigan: Baker Academic.

Carrette, J. ed. (1999). *Religion and Culture by Michel Foucault*, Manchester: Manchester University Press.

Elliott, D. (1995). *Music matters: A new philosophy of music education*, New York/Oxford: Oxford University Press.

Fanning, B. & Mutwarasibo, F. (2007). Nationals/non-nationals: Immigration, citizenship and politics in the Republic of Ireland. *Ethnic and Racial Studies*, 30(3), 439-460.

Fitzgerald, S. (Ed.). (2004). *An outburst of frankness: Community arts in Ireland: A reader*. Dublin: Tasc at New Island.

Fox, J. (2001). Religion as an overlooked element of international relations. *International Studies Review*, 3(3), 53-73.

Giddens, A. (1979). *Central problems in social theory: Action, structure and contradiction in social analysis*. Berkeley: University of California Press.

Grimes, R. (1995). *Beginnings in ritual studies*, South Carolina: University of South Carolina Press.

Hallie, P. (1997). *Tales of good and evil, help and harm*, New York: HarperCollins.

Hunsberger, B. (1995). Religion and prejudice: The role of religious fundamentalism, quest and right-wing authoritarianism. *Journal of Social Issues*, 51(2), 113-129.

Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. Chicago and London: The University of Chicago Press.

Lakoff, G. & Johnson, M. (1999). *Philosophy in the flesh: The embodied mind and its challenge to Western Thought*. New York: Basic Books.

Mac Éinrí, P. (2001). Immigration policy in Ireland. In F. Farrell and P. Watt (Eds.) *Responding to racism in Ireland (pp. ??)*. Dublin: Veritas Publications.

MacLachlan, M. & O'Connell, M. (Eds.). (2001). *Cultivating pluralism: Psychological, social and cultural perspectives on a changing Ireland*. Dublin: Oak Tree Press.

- McCafferty, D., (2005). *Limerick: Profile of a changing city*. Limerick: Limerick City Development Board.
- Olthuis, J. (Ed.). (2002). *Religion with/out religion: The prayers and tears of John D. Caputo*. London and New York: Routledge.
- Ortner, S. (1984). Theory in anthropology since the sixties. *Comparative Studies in Society and History*, 26(1, January), 126-166.
- Ortner, S. (2006). *Anthropology and social theory: Culture, power and the acting subject*. Durham/London: Duke University Press.
- Parrenas, R (2005). *Children of global migration: Transnational families and gendered woes*. Standfor, CA: Stanford University Press.
- Phelan, H & Kuol, N. (2005). *Survey of persons with refugee and leave to remain status in Limerick City*. Limerick: Limerick City Development Board.
- Phelan, H. (2006). Borrowed space, embodied sound: The sonic potential of new ritual communities in Ireland. in *Journal of Ritual Studies*, 20(2), 19-32.
- Phelan, H. (2007). Let us say yes ...music, the stranger and hospitality. *Public Voices*, 9(1), 113-124.
- Rappaport, R. (1999). *Ritual and religion in the making of humanity*. Cambridge University Press.
- Refugees* cover story (No Author). (2002) *Refugees*, 1(126), 7.
- Schatzki, T. Cetina, K. K., von Savigny, E. (2001). *The practice turn in contemporary theory*. London/New York: Routledge.
- Schechner, R. (1988/2003). *Performance theory*. London and New York: Routledge.
- Shusterman, R. (2000). *Performing live: Aesthetic alternatives for the ends of art*. Ithaca and London: Cornell University Press.
- Shusterman, R. (2008). *Body consciousness: A philosophy of mindfulness and somaesthetics*. Cambridge University Press.
- Smith, W. C. (1998). *Believing—an historical perspective*. Oxford: One World.
- Tillich, P. (1959). *Theology of culture*. Oxford, London and New York: Oxford University Press.

Veblen, K. (2008). The many ways of community music. *International Journal of Community Music*, (1), 5-21.

Web Sources

Office of the United Nations High Commissioner for Human Rights:
www.ohchr.org/english/law/refugees.htm.

The Department of Justice and Law Reform, Ireland: www.justice.ie.

The Migration Information Source: www.migrationinformation.org.

Community Music and Social Capital

Music Education Projects and Social Emancipation in Salvador, Brazil

Joel Luis Barbosa

School of Music of UFBA.

Salvador, BA, Brazil

jlsbarbosa@hotmail.com

ABSTRACT

This paper aims to discuss the social capital of three music education projects of the Salvador city, in Bahia, Brazil. It describes what kind of social capital these projects develop and how they build it. It uses the social economist Milani's (2003) ideas on social capital. It makes also a parallel with Paulo Freire's (1987) emancipatory education and pedagogy of the oppressed. Its conclusion points out the importance of music education projects, especially those that work with social aims in areas of very low income, to consider the total social fact theory of the sociologist Marcel Mauss.

KEYWORDS

orchestra, wind band, social capital, emancipatory education, decolonization

INTRODUCTION

This paper discusses the social capital of three music education projects of the Salvador city, in Bahia, Brazil. Salvador has approximately 3 million inhabitants. It describes the social capital of these projects and the way they build it. It examines the data using the social economist Milani's (2003) ideas on social capital. It makes also a parallel with Paulo Freire's (1987) emancipatory education.

THEORETICAL BACKGROUND

For his article on social capital and local development, Milani (2003) uses a preliminary definition of social capital that has to do with the findings of the present study. It may be so due to some historical, social and political similarities among the communities of the two studies, both conducted in Bahia. He says:

In our preliminary definition, we conceptualize social capital as the sum of resources included in the forms of political and cultural organization of a population's social life. Social capital is a collective good that guarantees respect for mutual trust norms and civic commitment. It depends directly on

horizontal associations between people (i.e. associative networks, social networks), on vertical networks between people and organizations (i.e. networks among people who do not belong to the same social classes, religion or ethnic group), on the social and political environment of a given social structure (i.e. an environment rooted in the respect for civil and political freedom, the rule of the law, public commitment, appropriate recognition of the role and position of others in deliberations and negotiations, permission that people give themselves to have the right or duty to participate in collective processes, as well as norms of commitments assumed between the private and the public) and, finally, on the construction process and legitimacy of social knowledge (i.e. the way how atomized ... information or practices referring to only some groups are transformed into socially shared and accepted knowledge). (p. 28)

THE METHOD

The research method followed the procedures of participative observation, interviews, document analyses, and crossing data. The author has worked in the three music education projects.

THE MUSIC EDUCATION PROJECTS

All the projects work with young people from popular classes, teaching them how to play band and orchestra instruments. Two of them belong to non-governmental organizations (NGOs), and the other is municipal. The Filarmônica Ufberê (a wind band) is a project of the Sociedade Primeiro de Maio, a NGO, and is developed with the partnership of the School of Music of the Universidade Federal da Bahia (UFBA). The second project is the Orquestra da Juventude de Salvador (OSJS). It is financed and coordinated by the Municipal Secretary of Social Development (SEDES) and the Fundação Gregório de Matos (the Municipal Secretary of Culture). The wind players of the orchestra belong to the band Ufberê. Both projects take place at the community where the students live, the Subúrbio Ferroviário district – an area of approximately 500 thousand inhabitants. In the document that creates the OSJS, the SEDES (2007) says that, “The project aims to attend adolescents and young people from the Subúrbio Ferroviário, an area of high social vulnerability, low income, astonishing unemployment, and continuous actions of extermination groups which acts just against this age” (p. 1).

The Filarmônica Ufberê is 10 years old. Its students are from Novos Alagados, a small area of the Subúrbio Ferroviário district. They learn how to play and some of them how to teach. Its teachers are musicians from the school of music of UFBA, such as professors, graduates and university students. The project works as a lab to the university students to practice how to teach instruments and music theory, how to direct bands, how to conduct research, and how to work in this social environment.

The NGO is coordinated only by people of the community. One of the coordinators, who helped to create the entity during the 1970s and has a master degree in education, Vera Lazzarotto, is not from the community, but she lived there for about 20 years. She plays a very significant role in the pedagogical, social, and political conceptualization of the NGO and in the lives of its participants. She and the entity have received national and international prizes. The NGO maintains several other educational and social projects in which some the band students participate. The relationship network of the Filarmônica Ufberê includes the people from the university, the people of the NGO's coordination, and the students.

The OSJS is six years old. Its students are from four districts of the Subúrbio Ferroviário area. The orchestra belongs to the municipal government. The municipal secretary of culture, who is a composer and a PHD professor of the UFBA, is its main coordinator, directing the elaborating process of its pedagogical, artistic, and social approaches. He and the SEDES secretary have some direct contact with the OSJS students, dialoguing about the project, music and life. The project's teachers and conductors are professors from the UFBA, graduated students, and musicians of the state symphony orchestra. The secretary of the project works with the students every day and she is from the community.

The two groups, the Ufberê and OSJS, play in very important conferences of the university, and of the municipal and state governments. In these events, there are authorities such as the governor, the mayor, public secretaries, deputies, and famous writers and thinkers. These events occurred in prestigious concert rooms, conference halls, and hotels.

The third project is the School of Music Maestro Wanderley, which was created in 2004. It is financed by the Casa das Filarmônicas, an NGO that gives pedagogical and financial support to the wind bands of the Bahia state. Its aims are musical and social. (Casa das Filarmônicas, n.d.) The students are from popular social classes and come mainly from the area around the school. In the school, the students learn how to play wind and percussion instruments. The teachers are professors and graduates from the university, and advanced students from the Filarmônica Ufberê. The group, a wind band, has performed in important events of the city with the presence of the authorities such as the governor, the mayor, and state and municipal secretaries.

Many students from the three projects are obtaining money working with music. Some are playing in groups for dancing shows, anniversaries, and weddings. Others are teaching privately, in the projects they belong to or in other social projects. Several are playing and having lessons at the state youth orchestra and see the opportunity of becoming a musician of

the professional state orchestra, for the former ensemble is coordinated by the latter. Some get paid to play in this youth orchestra. The wind instrumentalists are able to get paid for performing with much less time of studying than the stringed instrument students. There are also much more opportunities to work with wind instrument in Salvador than with stringed instruments.

The students want to work with professional symphony orchestras and military bands and as teachers. One way to achieve this goal is to attend the music courses of the university. Many of them want to do so, but only three of them were able to get it. The public universities are free of charges; but to be accepted to its courses, the candidate has to pass an entrance examination. The projects' students have many difficulties to be approved in the non-music subjects of the test, such as language and mathematics. The schools they attend in their communities have a very low quality of education if compared to the private schools. In the entrance examination, they have to compete for vacancies with students from the private schools. However, this situation is changing because of a new law that guarantees a small percentage of vacancies to African descendants and some minorities who come from public school. The first challenge is to pass the examination, and the second is to attend it with no financial aid. The percentage of students of popular social classes who drop out of the university because they have to work is very high.

The three projects have one fact in common. When their students achieve 17 years of age, they tend to leave the project and quit music instruction if they do not get any job with music. According to Cilene Vital (personal conversation, April 11, 2007), the secretary of the OSJS, the majority of students from the orchestra and the Filarmônica Ufberê who drop out and are 17 or older wants to stay in the project. However, they do so because of financial difficulties in the family or because they become parents and the financial aid of the project is not enough. Arnaldo Almeida (personal conversation, May 29, 2007), coordinator of the School of Music Maestro Wanderley, says that most of the students who are 17 or older drop out because of financial necessities—they have to help their family or become parents. The small financial aid that the project OSJS provides to the students plays a very significant role in their family's income. However, to many of them who turn 17, this aid is not enough to help their family and personal necessities. Also, some of them become parents very young, such as 15 years old.

DISCUSSION

The social capital of the three projects is based upon horizontal and vertical associations. The horizontal association is among the students

themselves and between the university and the NGO. The vertical network includes bilateral relations among the music teachers and the community students, the NGO's coordination and the students, the municipal secretaries and the students, and the municipal secretaries and the teachers.

The main contribution of the social capital of these projects is the process of emancipation of the social oppressiveness or the decolonization process that the students begin there. According to Baron (2004) decolonization is "the process to understand the psychosocial and psychoemotional effects from the intellectual project of the colonialism and how they manifest in our social relationships and organizations to convert them in a praxis of intercultural respect and multicultural equality" (p. 420).

Through the direct contact with the university professors and students and public authorities, in addition to the participation in significant events and important places, the community student understands the world deeper, beyond his community. He goes into prestigious places and events where his parents have never had the chance to enter. He gets to know people who ascended socially and financially and the way they did it. He sees the possibility of ascending as well, or he sees himself already ascending through the participation in the music group by using and improving his talents. His vision of community and society and his perspectives and paradigms of living expand. He comprehends that he, with and within the music ensemble, has cultural and artistic values that may serve as capital to negotiate with the richer communities from which he used to feel excluded. Now he knows that he can be an important part of the society, playing a worthy role in it. When he understands this, he also sees the necessity of making his capital to be worthier, looking for ways to improve his musical abilities (going to the university, for instance).

The fruit of the colonization is very present in the life of these students even though they are not aware of it. The majority of them is Afro-Brazilian (90%) and lives under social and emotional oppression. The colonial political project treated the slaves as inferiors. After the slavery abolition, they did not have financial support and opportunities to get enough education and good jobs. They got together to live in slums. Today, when the community student look at their family and social heritage, he sees parents, grandparents and relatives who are analphabetic, who did not finish school, and who did not have profitable jobs, living under very poor conditions. The same happens when he looks at his community. Many media programs have affirmed the African descendant as inferior and with no chance to ascend in the society. The school

education does not provide efficient pedagogies to free the students from this situation. The situation seems to say, erroneously, that since he was born African descendant, he is inferior and will live poor for the rest of his life as it has ever been for there is no way out of this cycle.

In order to better understand this picture, it is important to know the social and political situation of the city where these music education projects take place. After 30 years of military dictatorship (1964–1984) controlling and damaging the education, public education lost its quality. The next 20 years of neoliberal policies opened up to the private education, which became better than the public one. These losses and gains of qualities are very strong, especially, in the first and second levels of education and less accentuated at the university level. The community students of the projects cannot afford to pay for good education so it is very difficult to them to pass the public university entrance examination. However, in the last five years, with the election of a president who came from the popular class, the country has experimented governmental programs and laws that are starting to change this picture somewhat.

The emancipator process of these students takes place in their minds. It occurs because the individuals are together, constituting a music group. It would be impossible to be built by the student alone, without the social relationships and activities of the project is part of. This reflects what Freire (1987) says: “nobody emancipates anybody, nobody emancipates himself or herself alone: Men emancipate themselves in communion” (p. 52.) He adds that “Only when the oppressed people find out, clearly, the oppressor and engage in an organized fight for their emancipation, they start to believe in themselves so that they overcome their relation with the oppressive regime” (p. 52).

Perhaps the social emancipator process of the participants of these three projects may be more extensive and efficient if the projects conceptualizations consider the total social fact theory of Marcel Mauss (2003). He defines “the social as real” and adds that it “is not real if not integrated in system” (Mauss, 2003, 23). He explains that to interpret a social fact as a total it is necessary “to observe the behavior of the people as a whole, and not divided into faculties,” connecting “the physical, physiological, psychic and social aspects” of the individual (p. 23). It may mean that the students might have a more complete social emancipation if the projects offered an appropriate financial support to them when they achieve 17, for instance.

CONCLUSION

Music education projects with social aims have to consider the fact that students from social classes of very low income need a financial

support to stay in the project in order to continue their social emancipation when they achieve the age of 17. This is something relevant to verify if we consider that “50 million of people live under the line of indigence in Brazil (29% of the population)” (Jornal do Brasil, 2001) and that the U.N. (ONU, 2006) estimates that this number will be 55 million in 2020.

Finally, I would like to conclude with Baron’s (2004, 132) word:

until we understand the education process not only as a period of specialized studies in our lives, but as a continuous process of descolonization and self-determination that builds and that is built by our social relationships and everything we do, we will not recognize the importance of the *method* in our search for social changes. Until we understand the *form* how the *subjectivity of the governmental politics*, we will not recognize ourselves and the others as important resources to the social transformation.

REFERENCES

- Baron, D. (2004). *Alfabetização cultural: A luta íntima por uma nova humanidade*. São Paulo, Brazil: Alfarrábio editora.
- Casa das Filarmônicas. (n.d.). *Ações*. Retrieved May 30, 2007, from <http://www.casadasfilarmonicas.org.br/acoes.htm>
- Freire, P. (1987). *Pedagogia do Oprimido*. (29th ed.) São Paulo: Editora Paz e Terra. (1970).
- Jornal do Brasil. (2001, July 10) *Brasil: 50 milhões de brasileiros vivem na miséria*. Retrieved June 2, 2007, from: http://www.rebidia.org.br/novida/FGV_MFOME.htm.
- Mauss, M. (2003). *Sociologia e antropologia*. (Paulo Neves, Trans.). São Paulo, Brazil: Cosc & Naify.
- Milani, C. (2003). *Social capital and local development theories: Lessons from the Pintadas experience* (Bahia Brazil). Retrieved October 20, 2007, from <http://www.adm.ufba.br/capitalsocial/Documentos%20para%20download/ISTR%202003%20English%20version.pdf>.
- ONU – Organização das Nações Unidas. (2006, June 16) *Brasil terá 55 milhões vivendo em favelas até 2020*. Retrieved June 2, 2007, from http://www.bbc.co.uk/portuguese/reporterbbc/story/2006/06/060616_onu_habitat_novo_is.shtml.
- SEDES - Secretaria Municipal do Desenvolvimento Social (Municipal Secretary of Social Development). (2007). *Orquestra sinfônica da juventude da cidade do Salvador*. Salvador, Ba.: Document not published.

Exploring Social Networks, Reciprocity, and Trust in a Senior Adult Band

William M. Dabback

James Madison University
Harrisonburg, VA, USA
dabbacwm@jmu.edu

ABSTRACT

As the baby boom generation in the United States leaves the workforce, senior adults seek to redefine retirement through active lifestyles and engagement in lifelong learning activities. The Rochester New Horizons band program has provided older adults with an entry point into communal music making since its inception in 1991 and serves as one example of how the music education profession can meet the lifelong learning needs of older adults. The significant growth of the Rochester program and the spread of the New Horizons concept to all areas of the United States attest to older adults' demand for musical engagement. What draws participants to the activity and how do they utilize their social interactions in their musical pursuits? The explanation for members' passion for their musical activity resides largely in the support and sense of belonging that result from and, in turn, nurture social interactions within their musical ensembles.

This study explored how social interactions and networks form and relate to social capital in the context of the Rochester New Horizons Band program. Program members selected through quota sampling techniques engaged in a series of focus group interviews. The transcriptions of each interview comprised the primary data for this study while researcher-participant dialogue journals and participant-observer notes served to triangulate, saturate, and check the accuracy of emergent themes and categories.

The strong sense of commitment and community that exists in the Rochester New Horizons bands reflects the presence of social capital. The perception of common identification as New Horizons participants both binds individuals together in a group and facilitates actions within the bands. Performances and service in the broader community bridge conventional social barriers and connect people who would not ordinarily engage with each other. The ensembles themselves feature hierarchical organizational structures as found in professional and collegiate ensemble

models. While such social verticality generally inhibits the formation of social capital, peer interactions characterized by equality and autonomy in agency promote norms of reciprocity and trust, which in turn serve to bind people together and contribute to group identity. The relationship between group identity and social capital exists as a cycle of reinforcement in which fluctuations in one directly impact the other. As group identification and social connectedness in the New Horizons program increase, trust becomes more widespread and accessible, which facilitates further interactions that benefit both individuals and the program.

KEYWORDS

senior adults, social capital, New Horizons, social interaction, trust behaviors

INTRODUCTION

The United States has experienced significant societal shifts as the baby boom generation advances in years. We have been forced to examine our perceptions of aging as an ever-increasing number of retirees search for social re-engagement and new life challenges as older adults. Senior adults seek to redefine retirement through active lifestyles and their engagement in lifelong learning activities; their skills, knowledge, and numbers exert appreciable influence over political and economic policy (Wilson, Steele, Simson, & Harlow-Rosentraub, 2006). We must address their demands and needs both as a society and in our music education profession.

The Rochester New Horizons band program has provided older adults with an entry point into communal music making since its inception in 1991. The majority of participants played in instrumental music groups in their youth, but college educations, military service, careers, and family duties intervened. They returned to music participation decades after they put down their instruments; others who never picked up a band instrument in their lives joined the program to experience active engagement in a musical ensemble for the first time. The resulting interactions of these diverse participants create a unique environment in which members not only engage in the creation of musical sounds, but also pursue goals of lifelong learning, create new social connections, and form new identities in retirement (Dabback, 2007).

This study explored how social interactions and networks form and relate to social capital in the context of the Rochester New Horizons Band program. Primary data were drawn from a series of five focus group interviews that explored participants' perceptions of social interaction in

the New Horizons music program. Each group comprised seven program members based on Krueger's (1994) recommendation for group size. Each meeting, including the pilot study, yielded approximately 90 minutes of audio and video recording (7.5 hours total). The transcription process resulted in 163 pages of data. Pseudonyms were substituted for participants' names in the final transcript. Twelve researcher-participant dialogue journals provided an additional source of data. The accuracy of interview and journal data was checked through my role as a participant-observer of the New Horizons Band. Coded data combined to form emergent themes, which were then framed and interpreted through theoretical literature on social interaction and social capital.

THE PRESENCE OF SOCIAL CAPITAL

The significant growth of the Rochester New Horizons music program and the spread of the New Horizons concept to all areas of the United States attest to older adults' demand for musical engagement. What draws them to the activity and how do they utilize their social interactions in their musical pursuits? In a study of 52 members of a volunteer wind band for senior citizens, Coffman and Adamek (1999) found that the primary motivations for participation were active music-making and socialization. Members of the Rochester New Horizons program agreed that making music with others was the most salient reason for participation; however, study participants sometimes found it difficult to define their strong attachments to their musical groups:

When I go to band in the winter and I see people, who maybe have a difficult time walking, coming up the hill in snow with their instrument. And I'm aware that there's something very important that's drawing us there, because you wouldn't put forth that kind of effort unless you LOVED it! You really loved it. And I can't put my finger on exactly what it is that draws us, but something very strong is drawing us to be there [exclamations of agreement]. And we will make every effort to be there! [pause] And it's so—It's such a strong thing, and I can't say exactly what it is! (Desiree, FG, 5/20/05)

The explanation for members' passion for their musical activity resides largely in the support and feeling of belonging that result from and, in turn, nurture social interactions. Much like other programs and institutions throughout the country that facilitate the continual development of senior adults, a sense of community and a perception of participant ownership characterize the Rochester New Horizons groups. A deep connectedness emerges from active participation, peer learning, and collaborative leadership in a context that features open membership regardless of background (Simson, Wilson, & Harlow-Rosentraub, 2006). New Horizons members eagerly describe a community that welcomes new

members and facilitates friendly interactions even as the focus remains on music learning:

Kirk: I've found that people are much more accepting of whoever you are, whatever you're doing. I think we're all in the same boat in a sense. No one's out to prove something, and I think that in a lot of the community bands I've been . . . I've played in, they are.

Thomas: Nobody . . . nobody gets on your back if you—and particularly me!—screw up! You know, nobody's giving me a dirty look or, you know—
(FG 2/18/05)

I think it's a non-pressure situation playing in the band. Having said that, there's also serious—The directors are serious about what we're supposed to be doing, and I look forward to it. (Ray, FG 5/23/05)

The strong sense of commitment and community that exists in the Rochester New Horizons groups reflects a supply of social capital. Putnam (1993, 1995) popularized this term in the United States; it refers to the degree of collaboration toward mutual benefit that exists in a democratic society. The core concept of social capital theory promulgates that social networks have value that differs from individual traits and characteristics, i.e. human capital. Til and Williamson (2001) delineate two forms of this socially created resource. Bonding social capital tends to exist in all organizations and refers to the social ties created among members through shared interests, and commitments. Bridging social capital refers to the extent of outreach by members of a particular group to members of other groups or a broader community. Individuals may utilize social capital, but it may only be accessed through the social networks associated with membership in an organization.

The presence of social capital is apparent in participants' comments regarding others in their ensembles and how they connect with people outside their groups. "We're all in this together" almost serves as a motto for them; this group identification and the commensurate interactions form bonding social capital. The perception of common identification both binds individuals together in a group and facilitates actions within the ensembles (Kramer, Hanna, Su, & Wei, 2001). New Horizons members' desire for social as well as musical relationships within the program is clear:

I decided to play flute so [my husband and I] could have the band experience together. And it's been great. And music friends at this stage of life are just as wonderful as music friends in high school or any other level. There's something very special about them. (Penny, FG, 5/20/05)

Participation in cultural activities like music can also help bridge conventional social barriers and connect people who would not ordinarily engage with each other (Putnam, 2000). New Horizons participants find

satisfaction of their musical interests and fulfill their need for engagement with others in their ensembles; however, outreach functions of the program also contribute to the formation of social capital. Groups travel to various community venues in the Rochester area to perform, and a volunteer band provides music to the local nursing homes several times a month. Players' find these interactions meaningful in their ability to serve broader interests:

Just coming out of the concert the other day several older people who had been part of the population would stop me and say how much they enjoyed it. That does make you feel good to help contribute to their enjoyment. The songs we play are from their time, and it kind of stimulates a lot of their memories and so forth [murmurs of agreement]. (Ben, FG, 6/3/05)

SOCIAL NETWORKS

Social capital results from specific types of human interaction and expectations in groups. In theory, social networks possess either horizontal or vertical structures, but in reality, a combination of structures exists within every organization. Vertical structures represent "asymmetric relations of hierarchy and dependence" in which certain people or groups hold substantial power (Putnam 1993, 173). Vertical networks facilitate organizational efficiency, but they cannot sustain social trust and cooperation for any prolonged period because individuals engage in exchanges in order to promote themselves in the organization's hierarchy. In contrast, horizontal structures feature agents of equal stature and power; these networks increase in effectiveness through density of membership and result in the creation of social capital.

The Rochester New Horizons large band ensembles generally reflect a professional model of ensemble music making. Instructors and directors utilize didactic teaching approaches to coach players and shape the sounds that result from their efforts. Hierarchical relationships help to maintain order and efficiency in rehearsals, and participants acknowledge that their large ensembles require that form of interaction. One member speculated on the potential for chaos if players were allowed to give input whenever they wished. He reflected on the interactive differences between large groups and the more democratic processes in small ensembles:

I read just recently a reminder of the old quote of being fearful of the tyranny of the majority. I think you may have to worry a little bit about that in a large group. In a small group [such as a brass quintet] you can kind of discuss; it becomes more of a consensus. It's a more reasonable approach. (Carl, FG, 6/3/05)

The relationships among players themselves differ significantly from those with instructors. Members demonstrate clear horizontal interactions in the context of rehearsals:

Nobody feels that they're better than the other guy. We all are helping each other, back and forth. "What do you do here, and how 'bout that, and this and that." And it's been great. Nobody's been shy about asking. (Thomas, FG, 2/18/05)

Small ensemble settings perhaps best demonstrate the nature of peer interactions in the New Horizons program. Members derive enjoyment from the sounds and fellowship of their large ensembles, but many believe that small ensembles better facilitate interaction and musical development. Whereas concert bands require more vertical interactions with relatively little intimacy or questioning, chamber groups facilitate awareness and interchange. Players express keen awareness of this and can feel protective about those horizontal interactions:

Carl: I'm in two quintets. One of them has five people. The other one has six people. The sixth one does not play. He conducts, coaches, whatever. The dynamics in those two groups as you might expect are entirely different. The one with five people—everything is by consensus. "Maybe you need to do this" or "Gee, you really screwed that up" or whatever. The one with six, it's all sort of top-down.

Penny: And how does that affect ensemble?

Carl: Uh, I really don't know. It affects how I feel about it. I much prefer that [holds up five fingers] to this [holds up six fingers]. How it affects the ensemble . . . It's hard to say because they're different people. Each with their different sets of capabilities and limitations.

(FG, 6/3/05)

Most small ensembles form from members' desire to explore further musical outlets. Players join together with a few others in informal settings such as peoples' homes and engage in music making as well as socializing. Interestingly, the New Horizons program has institutionalized a few of these ensembles, which now feature formal instruction and require the payment of tuition. Whether such ensembles can maintain their characteristic horizontal relationships and thus continue to build stores of social capital remains to be seen.

RECIPROCITY AND TRUST

The existence of social capital depends on the expectation of reciprocity and participants' willingness to engage in trust behaviors (Kramer, Hanna, Su, & Wei, 2001). Effective horizontal networks foster norms of reciprocity, magnify the potential costs of defection or quitting a group, and generate communication and trust. Balanced reciprocity

involves a simultaneous exchange such as gift-giving, while generalized reciprocity involves continuing relationships of exchange that are understood to be reciprocal over time and are highly productive components of social capital (Putnam 1993). Members share resources and engage in exchanges with the understanding that something of equal value will be returned by the community in the future. Both the initial individual investor and the community at large share in the benefits of exchanges; therefore, benefits from group processes depend on the willingness of members to fully cooperate with others (Putnam, 2000; Kramer et al., 2001).

New Horizons band participants build reciprocity through their ensemble interactions. Balanced reciprocity exists in every performance setting in which players musically cover for each other for the good of the ensemble:

Nancy: If you make a wrong note, they [other players] make a right note. You fill in for each other. If you're in a recital or something and you're out there by yourself, that's a very different feeling. But if you're in a group, we either hang together, or we blow it together. (FG, 2/23/05)

Peer mentors demonstrate generalized reciprocity in their willingness to engage with others who are less accomplished. They risk their time and effort not because they reap immediate individual rewards but because they believe their efforts will ultimately result in positive benefits for the ensembles:

Within the trumpet section, I've gotten a lot of help I think from T. He's willing to play second and third parts instead of just first. But during the sectionals, he has said things about how to play certain things that complement what M is teaching us as sectional leader. And it's just his influence that's been very helpful because he's certainly very accomplished, but he's willing to work with the rest of us—to bring us along and help us out. (Gary, FG, 5/20/05)

Modeling, socialization, and sanctions inculcate and sustain norms of reciprocity in social networks (Putnam, 1993). As members of the Rochester groups advance, they become models for those with less experience. Some engage in intentional modeling by giving advice and direction while others simply serve as examples of action and behavior in the groups:

I think there's so much support in it because we mentor each other. I'm just thinking A is just such a great example. I know when I first sat in, it was just behind her, and I listened to how talented—you know. And a little rubs off. And she's so kind about everything. She just helps. A lot of them do. They all try to mentor me. (Gladys, FG 2/18/05)

The culture of support and mentoring socializes new members, who continue the cycle and sustain the norms of reciprocity as they gain experience. As part of this process, members levy sanctions against those people who digress from expected behaviors:

Doug: It's a tough problem [when people don't pay attention to the conductor] because you feel that there needs to be more discipline, yet you can only get it by [pause] almost by singling out individuals. And that would not be acceptable.

Carl: No.

Doug: There's something to be said for peer pressure. I mean, we try within the section. If we hear talking behind us, I'll give them a good stare or—

Carl: Peer at them, huh? [laughter]

Doug: But it does spoil things when you get a few individuals that don't abide by the rules.

(FG, 5/20/05)

Norms of reciprocity act as an important prerequisite for norms of trust, without which social capital cannot exist. "Social networks allow trust to become transitive and spread: I trust you, because I trust her and she assures me that she trusts you" (Putnam 1993, 169). The willingness to engage in trust behaviors is tied to individuals' identification with the group (Kramer, Hanna, Su, & Wei, 2001); therefore, the relationship between group identity and social capital exists as a cycle of reinforcement in which fluctuations in one directly impact the other. As social connectedness and identification increase, trust becomes more widespread and accessible, which facilitates further interactions (Putnam, 1995).

In addition to reciprocity, examples of which were presented earlier, Kramer, Hanna, Su, & Wei (2001) cite two further expectations that condition the willingness to trust within groups. Perceptions of efficacy reflect participants' beliefs about their own agency and the perceived effects of their actions on group issues (causal efficacy) or others' individual actions (social influence). The socialization processes of the Rochester New Horizons groups encourage members to model behaviors that support group activities and goals. That people willingly do so indicates causal efficacy. The direct actions of peer mentors to lead others to correct behaviors may likewise demonstrate their belief in social influence. Finally, peer mentors often support hedonic expectations, which signify a concern for effects on image and identity as well as material benefits that result from action. The effects of such leaders linger long after they leave the group and facilitate the continuing generation of social capital:

When I joined New Horizons, C.C. was the “good” tuba player. And he helped me, he had me sit by him, he listened to me [...] Until a few months before he died, he had us all out to his house every Monday [she starts to choke up] to work with us. And, you know, that made me want so much to be a better player. He was just wonderful. I miss him. I still miss him. He was a true gentleman and a good tuba player, and wanted so much for it to be a good tuba section. (Samantha, FG, 5/20/05)

Participant interactions within the Rochester New Horizons bands clearly generate social capital despite their hierarchical organizational structures. Peer interactions that feature equality and autonomy in agency promote norms of reciprocity and trust, which in turn serve to bind people together and contribute to group identity. The social and musical interactions among New Horizons members reflect the trust that truly is “the end product of a reciprocal influence process, in which individual actions not only affect collective outcomes, but feedback about collective behavior, in turn, influences individual decisions” (Kramer, Hanna, Su, & Wei, 2001, 191).

REFERENCES

- Coffman, D. D. (2002). Music and quality of life in older adults. *Psychomusicology, 18*, 76-88.
- Coffman, D. D. & Adamek, M. S. (2001). Perceived social support of New Horizons Band participants. *Contributions to Music Education, 28*(1), 27-40.
- Coffman, D. D. & Adamek, M. S. (1999). The contributions of wind band participation to quality of life of senior adults. *Music Therapy Perspectives, 17*(1), 27-31.
- Coleman, J. S. (1988). Social capital in the creation of human capital. *The American Journal of Sociology, 94, Supplement: Organizations and Institutions: Sociological and Economic Approaches to the Analysis of Social Structure*, S95-S120.
- Dabback, W. M. (2007). *Toward a model of adult music learning as a socially-embedded phenomenon*. Ph.D. diss., University of Rochester, Eastman School of Music.
- Kramer, R. M., Hanna, B. A., Su, S., & Wei, J. (2001). Collective identity, collective trust, and social capital: Linking group identification and group cooperation. In M. Turner (Ed.), *Groups at work: Theory and research*. Mahwah: Lawrence Erlbaum Associates.
- Krueger, R. A. (1994). *Focus groups: A practical guide for applied research*, 2nd ed. Thousand Oaks, CA: Sage.

- Putnam, R. D. (1993). *Making democracy work: Civic traditions in modern Italy*. Princeton: Princeton University Press.
- Putnam, R. D. (1995). Tuning in, tuning out: The strange disappearance of social capital in America. *PS: Political Science & Politics*, 28 (4), 664-683.
- Putnam, R. D. (2000). *Bowling alone: The collapse and revival of American community*. New York: Simon and Schuster.
- Simson, S. P. Wilson, L. B., & Harlow-Rosentraub, K. (2006). Civic engagement and lifelong learning institutes: Current status and future directions. In L.B. Wilson & S.P. Simson (Eds.), *Civic engagement and the baby boomer generation: Research, policy, and practice perspectives*. New York: The Haworth Press.
- Til, J.V. and A.P. Williamson. (2001). Voluntary organizations. In N.J. Smelser & P.B. Baltes (Eds.), *International encyclopedia of the social & behavioral sciences*, 24 (pp. 16306-09). Oxford: Elsevier Science.
- Wilson, L.B., Steele, J., Simson, S.P., & Harlow-Rosentraub, K. (2006). Legacy leadership institutes: Combining lifelong learning with civic engagement. In L.B. Wilson & S.P. Simson (Eds.), *Civic engagement and the baby boomer generation: Research, policy, and practice perspectives*. New York: The Haworth Press.

Musical Groups in the Community: Enlarging the Perspectives of Educational, Cultural and Social Processes

Ilza Zenker Leme Joly

Federal University of São Carlos

São Carlos, SP, Brazil

zenker@ufscar.br

ABSTRACT

This work aims at describing and analyzing the social practices and the educational processes of a vocal group starting from the conductor's view. The group's social practice constituted of regular encounters, in which they went out together, ate, talked and strengthened friendships that had lasted since their youth. The objectives were divided into:

- 1. Objectives aiming to develop musical knowledge through singing, building a repertoire to recover significant songs for each one of the individuals. The affectionate memory of each one of the participants related to the music was considered for the choice of the repertoire to be developed by the group: songs that they had sung when they were young, songs the group had shared in significant moments, and songs that had been played at one time or another by participants.*
- 2. Objectives aiming at the human development of the group, thinking about building a project that joined people in weekly encounters that could enlarge even more the human growth possibilities of the group, strengthening friendships and creating conviviality spaces in which people knew each other better, in order to provide affectionate and emotional support to one another.*

This research is based on theories that relies on Paulo Freire's (1981) dialogical education principles, Ecléa Bosi's (2003) studies on memory and society, Brandão's (2005) knowledge construction starting from the dialogue with the other, Dussel's (1988) perspective of those marginalized. The participant research, under Brandão's perspective, through which knowledge is built with a clear social function, brought knowledge to the methodology construction. The data were collected during one year of work, later organized in categories and analyzed under the perspective of the theories mentioned above. The results indicate significant educational process in terms of musical learning, transformation in the way of life, larger investment in musical and artistic

doing, strengthening of pre-existent ties of friendship in the group, significant performance at social projects in the community where the group is.

KEYWORDS

community music, Brazil, group singing, memory and society

HISTORICAL: A RE-ENCOUNTER WITH FRIENDS STARTING FROM MUSIC

In the end of 2005, I went to the house of a couple of friends, Paulo and Solange to greet them, along with other friends that were also there for the end-of-year celebrations. On that night, Pedro requested me to begin a vocal work with the people there, which were his oldest and closest group of friends.

The group's social practice constituted of regular encounters, on which they went out together, ate, talked and strengthened a friendship that lasted since their youth. In that way, the objectives of a small vocal group formation were divided into:

1. Objectives aiming to develop musical knowledge through singing, building a repertoire to recover significant songs for each one of the individuals. The affectionate memory of each one of the participants related to the music was considered for the choice of the repertoire to be developed by the group: songs that they had sung when they were young, songs the group had shared in significant moments, and songs that had been played at one time or another by participants.
2. Objectives aiming at the human development of the group, thinking about building a project that joined people in weekly encounters that could enlarge even more the human growth possibilities of the group, strengthening friendships and creating conviviality spaces in which people knew each other better, in order to provide affectionate and emotional support to one another.

Brandão (2005) states that people who are devoted to projects that involve social practice should bear in mind some words that are in evidence and must be considered. Among them are: education, social movement, learning, educational processes, participation, research, relation, relationship, interaction and love. The word love is understood here in the widest sense, concerning multiple educational experiences, of several facets, related to projects that aim people's formation in or out of the school, and always in favor of some human or environmental cause.

Educational and social projects that develop considering the aspects listed above also foresee a cognitive and reflexive experience, a reasoning

motivated by the encounter with the other, and the acceptance of the other on our side daily. Then, in this way the vocal group constitutes and improves, as an object of that experience report.

METHOD: LOOKING FOR THE RESONANT AND MUSICAL IDENTITY OF EACH ONE AND OF THE GROUP

The first questions to establish the work planning elaboration were: What to do? What type of work to develop, considering that the group is limited to a set of people bound to that specific friendship circle? What type of music will it be possible to set up? Where to look for arrangements? How to ally musical knowledge to each one's musical desire?

If the group seeks the accomplishment of singing and living music that constitute each one's resonant and musical identity, it is important to consider not only the musical possibilities available in already elaborated arrangements, but also the construction of arrangements that consider that resonant identity and that, starting from it, built a new resonant and musical collective identity based in each one's taste and desire, but completely transformed in musical taste and desire of the group as a whole.

For the first encounter, which happened January of 2006, I prepared a set of vocal technique exercises for warming up and perceiving each one's range. I included some stretching, relaxation and vocal health exercises and some music that could be sung in unison to stimulate the group to sing and to look for some sound to identify themselves as a specific group.

Still basing on Brandão (2005), I considered that it was important to discover what possible kinds of knowledge to develop with that group, to understand better which system of musical ideas I could use, and to make those ideas significant for the group so that they would bring new senses for each one's life. Somehow I thought I would have to consider the feelings and emotions that united the group and still have the sensibility to integrate all those aspects through music. Through the integration of musical, education and emotional aspects, new sociability forms could appear guided by musical activity.

Fadiman (1986), talking about Carl Rogers's theory states that people use their own experience to define themselves and to build their identity. For Rogers there is a unique experience field for each person, and this experience field, which he names phenomenal, concentrates everything the person lives and is available to conscience at any moment. That repertoire of experiences includes events, perceptions, sensations and impacts of which the person not always takes conscience, but which comes to the

surface when one gives special attention to stimuli that liberate those sensations, feelings, perceptions, etc. In that way, it was indispensable to consider each person's significant musical experiences and that there was an effort of enlarging that significance for all, so that it built, through the musical encounters, another significant resonant experience now for that group of people. The task was not simple.

Paulo Freire (1981) states that the professional commitment is not anyone's commitment, but the professional's, and the society gives direction to this commitment. He even affirms that commitment implies a lucid and deep decision from the one who takes it and that any action of the professional must constitute a commitment. In that way, although I was also part of that group of friends, I was assuming the encounters as a professional, music teacher and conductor, who should develop musical repertoire and still strengthen the group's friendship ties, offering forms of a more effective and significant socialization.

The group began in this way. The professional commitment I had taken, although onerous because it required a trip every week, was also stimulating because it challenged me in its objectives and expectations.

According to Freire (1981) one can only commit to the one who is capable of acting and reflecting, of being in the world and knowing oneself in it and still take a distance from their context to be with it and later transform it. The professional cannot judge himself as an inhabitant of a technical and specialized world, savior of the others, much less truth owner. Before that, the professional should consider that humanism is a radical commitment. The work, therefore, established slowly, in the search of ways for musical and social development.

The first measure I took as a professional was to seek the means of information and continuous formation to supply the group's needs. A speech therapist helped me in the development of vocal health techniques, a singing teacher helped me in the development of vocal knowledge, and an exhausting research in terms of repertoire and theoretical framework placed me facing the group with effective proposals of change and cultural, musical and vocal transformation. A little later, the search of a music therapy course provided me with view enlargement on the perspectives of human development of the group.

The rehearsal itineraries included: warming up movement exercises, social interaction, relaxation; vocal technique exercises with different objectives (warming up, breathing, intonation, projection, range, etc); social actions that united the group and that offered a social meaning for the community in which they were inserted.

The work continued throughout the year, weekly three-hour long encounters, in which musical planning was applied, and after the rehearsal a snack was served, organized by all people in the group who brought small plates of snacks or sweet food, and that later gathered around the table.

This social practice of conversation around the table is where friendships were consolidated and where the group looked for a social meaning for the encounters, and constituted one of the strong points of this work and provided material for this research. The analysis through music therapy has broaden even more the perspective of acquiring important results to validate the group's human development and contributing to other projects of the same nature.

As it was necessary to give musical and social meaning to the group, some concerts were organized in the group's home town. But who to present the concerts to, considering that the repertoire was limited by the group's small size, in which the voices were unbalanced? We chose senior citizen's shelters, orphanages and institutions for children with cancer or special needs. This way the music therapy approach is enlarged beyond the group, towards important institutions of the community where the group is inserted. The musical benefit is not restricted to the group and the group also takes conscience of its community's needs, organizes itself, promotes events and it also grows humanly through this exercise of solidarity.

RESULTS

The concerts were presented at small parties offered by the vocal group to the institutions mentioned above. Birthdays with cake, presents and a lot of music for the aged, cotton candy, balloons and snacks for the orphanage, music and clowns for children in medical treatment. Other types of concerts were still added: serenades to bedridden patients and openings of visual art exhibitions.

I teamed the vocal group with an already experienced instrumental group so that the vocal music would be safer and more motivated. The strings doubled the voices, the clarinet soloed and sometimes just joined the group, bringing its interesting registration.

At the end of the year, the group met for the final concerts and a small closing meeting. One year had passed with all the rehearsals and small concerts, the participants had retaken old musical skills, new instruments were bought and people seemed happy with the new social practice. Small depositions were taken to finalize the year. The participants mentioned life change, a motivation to begin new projects and an overall a sense of

accomplishment by reinforcing friendships and also helping the community where they live, along with the happiness of having expressed themselves and communicated through music.

CONCLUSIONS: A PROJECT OF RESONANT AND MUSICAL IDENTITY CREATION STILL IN CONSTRUCTION

One of the syntheses of the pedagogic and social value of this work could be summarized in the word “citizenship”. Another word that could be used is “love,” in that wider sense suggested at the beginning of the text and retaken here. When one speaks about education and musical learning it is possible to speak of solidarity, sharing, interaction and participation. The interactive gestures that occurred through music became effective social actions for the community and the friendship maintained by traditional social events, became cultural, musical and social encounters.

The group then continues the work started in 2007 and has the possibility to share this experience from the conductor’s point of view with other musical educators and also with music therapists, it is expected that this musical practice can serve as a reference for other groups in which more people and communities can be aided.

REFERENCES

- Bosi, E. (2003). *Tempo vivo da memória: ensaios de psicologia social*. São Paulo: Atelier Editorial.
- Brandão, C. R. (2005). *Aprender o amor: sobre um afeto que se aprende a viver*. Campinas: Papirus Editora.
- Dussel, E. (1988). *Ética da libertação na idade da globalização e exclusão*. Petrópolis: Editora Vozes.
- Fadiman J. & Frager, R. (1986). *Teorias da Personalidade*. São Paulo: HABRA.
- Freire, P. (1981). *Educação e Mudança*. Rio de Janeiro: Paz e Terra.

The Social/Cultural Economy of Community Music: Realizing Spectacle

Cathy Benedict

New York University

New York City, USA

cathy.benedict@nyu.edu

ABSTRACT

In this paper I think through the problems and contractions embedded in community music engagements in post capitalistic society. I consider the possibility that even as community music seeks to afford spaces so that musical engagements and practices remain diverse and multiple, this diversity may be serving the hegemonic unity of capitalism and may, in some cases, be reproducing the systems of inequity community music specifically wishes to challenge.

KEYWORDS

community music, spectacle/capitalism, unifying/naming, poverty/treatment

INTRODUCTION

So long as everyday life remains in thrall to abstract space, with its very concrete constraints; so long as the only improvements to occur are technical improvements of detail (for example, the frequency and speed of transportation, or relatively better amenities); so long, in short, as the only connection between work spaces, leisure spaces and living spaces is supplied by the agencies of political power and by their mechanisms of control—so long must the project of “changing life” remain no more than a political rallying-cry to be taken up or abandoned according to the mood of the moment. (Lefebvre, 1991, p. 59)

We live in a time in which challenging ideological structures and systems of public institutions are the bread and butter of liberal academia. Problematizing is our constant state; systems of domination our adversary. Fear, dread, and apprehension keep many of us on our principled toes; forever cognizant of those ways in which hegemony creeps in on little cat feet. Those of us who have taken up this call in the music professions enter this conversation in the multiple ways that signify the poststructuralist production of discourses that are particular to institutions. In our field we have scholars that hail from all critical traditions; interrogating and critiquing forms of domination, legitimacy and

legitimation, gender and gendered constructions, reproduction and reification. We incessantly and persistently challenge framings and constructions such as trench warfare, urban doom, authority, high culture, salvation themes, multiculturalism; the status quo.

Today we gather here to think community music⁴³. We gather together to celebrate, to consider, to reflect on the success of some “thing,” or some process that perhaps begins to come full circle. From the earliest beginnings of musicing, through the processes of schooling, community music speaks to many desires that seem always to have at heart community, and music making.

What could be better than that?

Indeed, not to create spaces for celebration and consideration is to call into question the legitimacy of the community music movement and its sanctioning practices. However, this physical and social space, while seemingly fluid, is also defined by the very parameters of that which makes it sanctionable, because it is recognized as an “academic discipline” (McCarthy, 2008, p. 47), with an official journal, organization, marketability, and ideological manifestations.

I am not suggesting it is the intent of this or any gathering that seeks to address community music to simply revel in its successes. However, affirmations of the good and positive of community music, used as an explanation or even justification of community music, can serve to hide and even to make mysterious processes such as commodification and the production of space. Affirmations that speak of good and positive speak also of the “passive acceptance” of something simply because it exists. Considering the work of Debord, Merrifield (2005, p. 60) reminds us of the spectacle of capitalism and the tautology embedded in this spectacle: “That which appears is good, that which is good appears.”

We need then to consider, as Nietzsche suggested, under what circumstances the values of success and the goodness of community music come to be situated, as well as what value (and indeed capital) this goodness and success has—for whom, and to what end—indeed to contemplate the transformation from musicing and music to a value named by others. Taking into consideration the words of Nietzsche (2007, p. 5) helps to frame this discussion: “have these values,” (and their construction)

⁴³ This paper was originally conceived for, and delivered at, the XI Community Music Activity International Seminar, Rome, Italy, July 2008.

up to now obstructed or promoted human flourishing? Are they a sign of distress, poverty and the degeneration of life? Or, on the contrary, do they reveal the fullness, strength and will of life, its courage, its confidence, its future?

Integral to this discussion then, we also need to bear in mind the contradictions embedded in the desire to be named and identified. In these values, and in this desire, it is possible to be made subjects; even as we recognize the ideology we seek to challenge, this recognition guarantees something other, perhaps special, but always a part of—hence the project of this paper. Rather than a historical engagement that might seek to explain and envision community music as one that unfolds before us, through a “long baking process” (Foucault, 1984, p. 81), I hope to consider community music in such a way that past (and even future) events can be grappled with so that the use(fullness) of musicing, rather than abstraction and alienation, retains, perhaps even reclaims the focus of community music.

Arendt (1958, p. 5) suggests the path of responsibility begins with the “vantage point of our newest experiences and our most recent fears.” Lefebvre (1991, p. 65) writes also of an entry that “takes as its starting-point the realities of the present.” For Arendt, it was the arrival of Sputnik and the collective desire to literally “escape the human condition” by fleeing into space and thus the confines of the world. For Lefebvre (1991, p. 65), after the passage of over 30 years, the realities of the present are represented by the “forward leap of productive forces, and the new technical and scientific capacity to transform natural space so radically that it threatens nature itself.” At different times and in different ways, both speak of fleeing the confines and ordering of physical and abstract space, yet within each the call for conscientiousness and accountability.

Hence, desiring as Foucault (1994, p. 224) does to think through issues in ways that bring others in, not as definitive positionings, but rather as “game openings,” I begin with my most recent fear of an engagement, a process, a thing that seems so natural, so perfect, so harmless, so complete. I consider the space of community music through Marx, Bourdieu, Lefebvre, Butler, Illich, Foucault and others so that I might reflect on community music at a time in which “capitalism has reached its extreme figure,” where “exchange value has completely eclipsed use value and can now achieve the status of absolute and irresponsible sovereignty over life in its entirety” (Agamben, 2000, p. 75.5).

UNIFYING AND NAMING

The spectacle appears at once as society itself, as a part of society and as a means of unification. (Debord, 1995, p. 12)

Community music is often presented as diverse, a series of genres, indeed as something that is “other than.” It is a positioning that serves to separate and define, often in opposition to something; movements that come out of, or because of, practices that are different from or contrary to. While these movements may indeed attempt to reclaim musicing from larger productive forces and institutions, as Sennett (2006, p. 2) points out, “taking institutions apart has not produced more community.” These differences that define what community music is (when gone unchallenged) often serve to conceal issues we ought to attend, primarily the processes and unity of hegemony. It is this unifying ideal, this desire for consensus building, indeed the sense that there is policy power in unification that potentially lures us into misrecognition and denial of capitalistic based ideologies. We become submissive in our willingness to engage in acts that reproduce “rules of the established order” (Althusser, 2001, p. 89). Indeed, this denial requires acts of submission that inevitably serve normalized practices “giving [them] legitimation” (Swartz, 1997, p. 43).

Lefebvre (2003) believes that as a society, we are adept at addressing bourgeois culture much more so than at questioning its unity. To be sure, at even the most basic level, conversations of “high” and “low” culture permeate the discourse of music educators. Questioning, or debating this unity, as was pointed out during the conference, ought to be foremost on the agenda of community music and indeed, thinking community music through Lefebvre’s observation helps us to contemplate the problematics of embracing the unity of community music. Veblen (2008, p. 1) suggests that “Community Music as a ... unifying ideal is still unfamiliar to many.” And while she may not be conflating unifying ideal and the unity of which Lefebvre speaks, her use of the terms signifies that community music has or is on its way to becoming a unity under which multiple practices dwell, research possibilities exist, jobs are to be found, music to be made. Yet, community music is a culture that presents itself as diverse, divided by specialties and levels; and a “continuous” (Lefebvre, 2003, p. 72) “series of “genres,” “styles,” [and] “revolutions”.” And certainly one of the hallmarks of community music is its diverse sets of practices and processes, and its resistance to being defined as a distinct and definite unity.

However, as Lefebvre (2003, p. 74) warns, there is more to this diversity than meets the eye. We must take care to understand that embracing this semblance of diversity is really to “excuse bourgeois culture by denying its unity” (72). The spectacle of capitalism shifts so easily and is all pervasive that while it may seem there are “out there” choices to be made—community music, for instance, as an example of

interrogating cultural and social capital—”out there” really just represents “digging ourselves deeper into order.” “Bourgeois ideology,” Lefebvre writes, “offers hundreds of easy ways to get out of the bourgeois world—without actually leaving it.” So even though one may experience a sense of freedom in exploring several styles and genres, or even feel disdain for one genre or another, this freedom, these false differences, while seeming to contradict each other, actually reinforce each other. Thus, unity, order and consensus reign even as it appears that we are presented with choices and disorder.

And while there is certainly no agreement as to the uniformity of community music there is a sense of a historical development that speaks to a concerted effort to find, name, stabilize, indeed bring unity to and among disparate practices, and thus, establish a field. However, desiring this field can bring with it the possibility of ignoring (even denying) those ways in which “forms of capital (e.g., symbolic, cultural, social), as well as economic capital are invested, exchanged, and accumulated” (Swartz, 1997, p. 44). Thus, rather than acts of transgression as resisting practices of codification and appropriation, desire serves to institutionalize, unify and normalize practices.

To name musicing based on the value system of capitalism, is to name and define one’s actions based on value already placed, situated and constructed by those who have everything to gain by the naming. To do this is to abdicate one’s will, it is (in a Nietzschean framing) to desire weakness, and suggest that strength, in Nietzsche’s (1992, p. 481) words, “should *not* express itself as strength, that it should *not* be a desire to overcome....” This desire to be named is compelling because it provides an identity. On one hand, there is a reluctance in community music to define and codify practices, particularly those traditionally found in school music, as well as the calling to ground practices on the principles of social justice. On the other, however, there is the lure and power of seeing oneself as part of the system which guarantees being seen; a choice, unfortunately, that may further contribute to a process of alienating community music from social action and the use value of musicing.

SPACE, POVERTY AND TREATMENT

But it is precisely when some aspect of reality has been consumed by bourgeois life that it becomes a “value.” Gold by devouring everything before it takes possession of what it destroys. When love was still possible, love was not glorified, it was completely natural...When capital made all men slaves, “liberty” became a value. Over each corpse, a grand monument was raised. (Lefebvre, 2003, p. 76)

Illich (1972, p. 1) speaks of the process of production and abstraction and writes of those ways in which modernized poverty has come to be named and defined. For instance, poverty as lack defined by others, poverty as learned dependence on those systems and sources that “know better,” poverty held in relation to a single position defining the other; confusing and even obliterating processes and engagements that had not been historically and culturally connected to commodity production. He suggests that as these lines are blurred, engagements such as learning, creativity, imagination, literacy become more susceptible to treatment. Consequently, the more we become disposed, less resistant, and even desirous of treatment the more treatment is made available. If one considers then modernized poverty as social and cultural lack, the possibilities of treatment are made manifold; offering multiple ways one can administer those in need. However, treatment, framed as such, is dependent upon the vagaries of standards and benchmarks as to what is considered, for instance, quality, or legitimate. Thus what constitutes quality, and lack thereof, is at the whim of those who control rhetoric, resources, and find themselves in positions of power and influence, and are situated, placed, in fact, to define social, cultural and economic capital. “Poverty then,” in the words of Illich (p. 8), “refers to those who have fallen behind an advertised ideal of consumption in some important respect.”

Considering how the institutional mechanisms of schooling continually attempt to conflate school music with music, one also sees how we might have been led to confuse methods with music, creativity with creativity for productivity in the workforce, cooperative engagements towards social change with cooperative engagements toward commodified outcome. Musicing, creativity, even what music might be, and the spaces in which this should happen, becomes “defined as little more than the performance of the institutions which claim to serve these ends” (Illich, 1972, p. 1). As such, treatments are delineated and institutionalized by those who have stake in reproducing seemingly commonsense practices. Continual assurance of improvement becomes dependent upon the allocation of space, funding and resources to institutions that function to serve the same ends. Hence, if community music schools and programs are framed and organized by that which is determined legitimate the transmission and rendering of standard, prescribed, normative treatments becomes authoritative. If the school or program chooses to dismiss these practices, Illich suggests, the school will come to be seen as suspect, even as a “form of aggression or subversion” (3). Hardly a welcome representation for those determined to raise funds for the sustention of the community school.

Lefebvre (1991, p. 55) writes that “today more than ever the class struggle is inscribed in space; it is that struggle alone which prevents abstract space from taking over the whole planet and papering over all differences.” The dictates of poverty, indeed the fetishism of poverty and the class antagonisms embedded in these dictates often lead to spatial planning and urban development that do not consist of decisions made with the input and interests of the community to which the development seeks to “serve.” As such, we need to be cognizant of those ways community music can contribute, as Bourdieu (1998, p. 19) points out, to the “reproduction of the distribution of cultural capital.” One of the earliest community music schools in the U.S. is situated in New York City. While it is certain the operationalized practices have evolved since the inception of the school, the mission statement of the Third Street Music School Settlement remains unchanged on the website, and the 1894 sentiment reads clear:

Third Street Music School Settlement, the nation’s oldest community music school, was founded in 1894 by Emilie Wagner, who believed that music could offer the impoverished immigrants of New York’s Lower East Side some respite from their daily struggles. (<http://www.thirdstreetmusicschool.org>)

LINGERING THOUGHTS

Lefebvre was concerned with the ways in which ideology has come to be and is reproduced in the production of space. In considering spaces, perhaps similar to that of the stated mission of the Third Street Music School Settlement, he writes,

space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it (Lefebvre, 1984, p. 26)

The sovereignty of production and consumption resides in capitalism. Community music, and how we recognize or deny the use of it, and those ways it is bound by the production and exchange of goods and space, “depends,” as Lefebvre (1984, p. 57) points out, “on consensus more than any space before it.” As an international concern and on a global scale, how can we consider consensus; the spatial structuring, the practices of community, and those conditions that make possible, homogenization, repetition, monotony, reproduction, replication? Under what circumstances do these values come to be? In fact, keeping in mind the seductive cultural and symbolic capital that resides in this thing Community Music, Coombe (2001) reminds us that no longer is the product necessary in the exchange process; exchange value resides also in

the name, image and status of the thing in itself. It seems also then, that we need to contemplate the charismatic appropriation of those who have a stake in community music. While none of us would endeavor to claim community music, we stand reminded that

Capitalistic society is characterized fundamentally by the fact that the means of production are privately owned by a minority of the members of society who, acting largely independently of one another, tend to employ these means in such a way as to maximize the profit each earns on the investment. (Wood, 2004, p. 47)

The attempt of community music is also a commitment to be mindful of the tautology, “that which appears is good, that which is good appears,” as this positioning quite possibly reproduces that which community music seeks to challenge. Recognizing the ways in which the “spectacle” has been “consolidated on a world scale” (Lefebvre, 1991, p. 23), we need continually to attend to those ways the dominant discourse sanctions and authorizes words and actions of self-praise. However, the spectacle of our society also means that resistance and tension are never too far below the surface. If indeed community music has the “potential to evoke personal transformation, collective consciousness, and social change” (Olson, 2005, p. 55) then the values we construct, who we are and how we become requires a vigilance and refusal to be named, so as to reclaim and “revel [in] the fullness, strength and will of life, its courage, its confidence, its future” (Nietzsche, 2007, p. 5).

REFERENCES

- Agamben, G. (2000). *Means without end: Notes on politics*. Minneapolis, MN: University of Minnesota Press.
- Arendt, H. (1958). *The human condition* (2nd ed). Chicago, IL: The University of Chicago Press.
- Althusser, L. (2001). *Lenin and philosophy and other essays*. New York, NY: Monthly Review Press.
- Attali, J. (1985). *Noise: The political economy of music*. Minneapolis, MN: University of Minnesota.
- Bourdieu, P. (1998). *Practical reason: On the theory of action*. Stanford, CA: Stanford University Press.
- Butler, J. (1995). Conscience doth make subjects of us all. *Yale French Studies, 88, Depositions: Althusser, Balibar, Macherey, and the Labor of Reading*, 6-26.

Coombe, R. (2001). The demonic place of the “not there”: Trademark rumors in the postindustrial imaginary. In A. Gupta, & J. Ferguson (Eds.), *Culture, power, place: Explorations in critical anthropology*. Durham, NC: Duke University Press.

Debord, G. (1995). *The society of the spectacle*. New York, NY: Zone Books.

Ellsworth, E. (1997). *Teaching positions: Difference, pedagogy, and the power of address*. New York, NY: Teachers College Press.

Foucault, M. (1984). Nietzsche, genealogy, history. In P. Rainbow (Ed.), *The Foucault reader*. New York, NY: Pantheon Books.

Foucault, M. (1994). *Questions of method*. In P. Rainbow (Ed.), *The Foucault reader*. New York NY: Pantheon Books.

Higgins, L. (2008). Growth, pathways and groundwork: Community music in the United Kingdom, *International Journal of Community Music*, 1(1), 23-37.

Illich, I. (1972). *Decchooling society*. New York, NY: Harrow Books/Harper and Row.

Koptiuch, K. (2001). Third worlding at home. In A. Gupta, & J. Ferguson (Eds.), *Culture, power, place: Explorations in critical anthropology*. Durham, NC: Duke University Press.

Lefebvre, H. (1991). *The production of space* (English translation, Donald Nicholson-Smith). Malden, MA: Blackwell Publishing.

McCarthy, M. (2008). The community music activity commission of ISME, 1982–2007: A Forum for global dialogue and institutional formation. *International Journal of Community Music* 1(1), 39-48.

Merrifield, A. (2005). *Guy Debord*, London, England: Reaktion Books.

Nietzsche, F. (1992). *Basic writings of Nietzsche* (translated and edited Walter Kaufmann (1992)). New York, NY: Random House.

Nietzsche, F. (2007). *On the genealogy of morality* (Ed. Ansell-Pearson). New York, NY Cambridge University Press.

Ollman, B. (1976). *Alienation: Marx's conception of man in capitalist society* (2nd ed.). Cambridge, England: Cambridge University Press.

Olson, K. (Fall 2005). Music for community education and emancipatory learning, *New Directions for Adult and Continuing Education*, 107, 55-64.

- Popkewitz, T. (Autumn, 1980). Global education as a slogan system, *Curriculum Inquiry*, 10(3), 303-316.
- Sennett, R. (2006). *The culture of the new capitalism*. New Haven, CT: Yale University.
- Swartz, D. (1997). *Culture and power: The sociology of Pierre Bourdieu*. Chicago, IL: Chicago University Press.
- Veblen, K. (2008). The many ways of community music. *International Journal of Community Music*, 1(1). 5-21.
- Wood, A. (2004). *Karl Marx* (2nd ed.). New York, NY: Routledge.

Developing Social Capital: A Role for Music Education and Community Music in Fostering Civic Engagement and Intercultural Understanding

Patrick M. Jones

Boston University
Boston, Massachusetts, USA
pmjones@bu.edu

ABSTRACT

This article posits that musicing can uniquely foster the development of social capital; which leads to civic engagement and intercultural understanding. I review pertinent literature and build a case that music educators and community musicians have a unique role to play in its development. I also reveal a weakness in the theoretical framework of social capital and in the music research literature and I advocate for developing a richer theoretical framework that analyzes both the development of social capital and the unique civic roles, social skills, habits, and dispositions developed in various musical practices.

KEYWORDS

social capital, music education, civic engagement, intercultural understanding, civic roles, social skills

INTRODUCTION

The central challenge for modern, diversifying societies is to create a new, broader sense of “we.”
(Putnam, 2007, p. 139)

A modern society may be thought of as a series of concentric and overlapping radii of trust.
(Fukuyama, 1999, n.p.)

Alexis de Tocqueville chronicled the importance of voluntarily associating with others in community as a crucial component of American democracy in his classic study of the young USA (2001). Such associating builds what has come to be known as “social capital,” and is considered essential for civic engagement and civil society (Beem, 1999; Cohen & Prusak, 2001; Putnam, 1993). Researchers such as Putnam and Skocpol have chronicled a decline in such civic engagement in the USA in the

latter decades of the 20th Century as evidenced through declining participation in local, state and national associations (Putnam, 2000; Skocpol, 2003). There are many causes for this decline in associational activity, such as the development of accessible entertainment and telecommunications technology, and business practices in which people operate as individual agents even when working in groups (Florida, 2002). This decline can be threatening to civil society, a community's economic well-being, and geopolitical stability for a number of reasons. If this trend continues, it could ultimately have disastrous consequences in this era of globalization.

Music's inherently social nature helps people develop the kinds of social capital that can combat isolation and build crucial social networks (Coffman, 2001, 2006; Dabback, 2007; Ernst, 2005; Pitts, 2005). Therefore, in this paper I make the argument that globalization has made the development of skills and dispositions for civic engagement and intercultural understanding some of the most crucial things that people must develop for our era and the foreseeable future, that social capital is the stuff from which such understandings and engagement emanate, and that music educators and community musicians can and should purposefully foster the development of such social capital as goals to their musicing projects. Thus, instead of social capital being a byproduct of musicing, music educators and community musicians should make it an implied goal.

GLOBALIZATION HAS MADE THE DEVELOPMENT OF SKILLS AND DISPOSITIONS FOR ENGAGEMENT AND INTERCULTURAL UNDERSTANDING CRUCIAL FOR OUR ERA AND THE FORESEEABLE FUTURE

America is in the midst of renewing our historical identity as a nation of immigrants, and we must remind ourselves how to be a successful immigrant nation. (Putnam, 2007, p. 164)

We live in a global era in which more people, societies, and cultures are coming into contact with more "others" than at any time in history. People are regularly exposed to an increasingly diverse array of peoples, ideas, and goods—including cultural products from around the world (Friedman 2005; Prestowitz 2005). Some see this in gloomy terms, such as Samuel Huntington (1993), who views it as a "clash of civilizations" that he predicts will be the cause of global fracturing and future wars along cultural lines. At the other end of the spectrum are economic determinists like Clyde Prestowitz (2005) and Thomas Friedman (2005), who see it as a "flattening of the world" that makes opportunities equally available to those in "developing" as well as "developed" countries with the end result

being a higher standard of living for all. Thomas Barnett (2004, 2005) takes a geopolitical view that the world's countries are not divided along cultural lines as Huntington asserts, and not all predestined to economic success as Prestowitz and Friedman espouse, but that the world is divided into two groups, those countries connected to the global economy, and those that are not. He and economist Hernando DeSoto (2000) believe that countries must have a population that possesses knowledge and skills to succeed in the free market system and have appropriate institutions, policies, and mechanisms in place to support their country's participation in the global economy. As they see it, people and nations must develop the capacities necessary to engage in global society in order to avoid economic hardships and international conflicts (Barnett, 2004, 2005; DeSoto, 2000).

Globalization has resulted in massive and continuous immigration and the diversification of communities. While, immigration and diversity have been shown to be positively correlated with enhanced creativity, economic growth and sustainment, and global development, the rapid levels and large waves of immigration we are currently experiencing are not without problems (Putnam, 2007: 140-141). Researchers have studied individuals' cultural isolation and confusion in terms of cultural identity and their senses of nationality for over a decade (Appadurai, 1990; Sassen, 2006). Recent research is also indicating that diversification actually has a short-term negative effect on communities; that "high levels of racial and ethnic heterogeneity are accompanied by lower levels of trust and other civic attitudes" (Stolle, D., S. Soroka, & Johnston, R., 2008, p. 58). In short, "high levels of racial and ethnic heterogeneity are accompanied by lower levels of trust and other civic attitudes" (Stolle et al., 2008, p. 58). According to Robert Putnam's latest research "new evidence from the US suggests that in ethnically diverse neighbourhoods residents of all races tend to 'hunker down.' Trust (even of one's own race) is lower, altruism and community cooperation are rarer, friends fewer" (Putnam, 2007, p. 137). He has made three "broad points" that indicate we, as a society, must address (p. 138):

1. Ethnic diversity will increase substantially in virtually all modern societies over the next several decades, in part because of immigration.
2. In the short to medium run, immigration and ethnic diversity will challenge social solidarity and inhibit social capital.
3. In the medium to long run, successful immigrant societies create new forms of social solidarity and dampen the negative effects of diversity by constructing new, more encompassing identities.

Therefore, in order to combat cultural Balkanization, Putnam calls for modern societies to consider how to foster a “new, broader sense of “we”” (Putnam, 2007, p. 139). As he describes it, “the challenge is best met not by making ‘them’ like ‘us,’ but rather by creating a new, more capacious sense of ‘we,’ a reconstruction of diversity that does not bleach out ethnic specificities, but creates overarching identities that ensure that those specificities do not trigger the allergic, ‘hunker down’ reaction” (Putnam, 2007, p. 164).

Stolle et al. (2008), while agreeing with the research of Putnam and others, found however that “diversity is a challenge to trust only when it is not accompanied by enough social interactions” (p. 68). They cite extant research that indicates that “direct bridging contacts with diverse others can be important for the building of an overarching identity or a trust, more generally, that transcends group boundaries” (Stolle et al., 2008, p. 58). Their own research indicated that “the negative effects so prevalent in existing research can be mediated by social ties” (p. 71).

At issue here is not simply people getting along, but it is the development of social capital that connects people together, can help them be successful in life and upon which peaceful and prosperous communities are built. Social capital is the substance from which intercultural understanding and civic engagement are developed. Therefore, it is important to understand exactly what social capital is.

SOCIAL CAPITAL IS THE SUBSTANCE FROM WHICH INTERCULTURAL UNDERSTANDING AND CIVIC ENGAGEMENT ARE DEVELOPED

If individuals interact with each other repeatedly over time, they develop a stake in a reputation for honesty and reliability. (Fukuyama, 1999, n.p.)

Putnam (1993) defines social capital as “connections among individuals—social networks and the norms of reciprocity and trustworthiness that arise from them” (p. 19). This definition of social capital being network-centric is widely found in the literature. Fukuyama has perhaps gotten closer to defining the essence of social capital by removing the network-centric emphasis and calling it simply “an instantiated informal norm that promotes cooperation between two or more individuals” (Fukuyama, 1999). In plain language, social capital is a disposition toward and practice of cooperating with others. Such cooperation is based on values and interpersonal skills that foster cooperation such as honesty, honor, empathy, and trustworthiness. To illustrate the effects of social capital, Fukuyama has developed a model in which individuals and groups have various radii of trust, which incorporate other individuals and groups. He posits that “a modern society

may be thought of as a series of concentric and overlapping radii of trust” (Fukuyama, 1999, n.p).

This provides a macro definition of social capital, but social capital is further understood as consisting of at least four kinds. These are defined as strong ties and bonding social capital versus weak ties and bridging social capital.

Strong Ties. According to Richard Florida (2002) strong ties are “the kinds of relationships we tend to have with family members, close friends and longtime neighbors or coworkers. They tend to be ties of long duration, marked by trust and reciprocity in multiple areas of life” (p. 276). Strong ties are important, but may in fact limit intercultural understanding and civic engagement because they can be cliquish and self-contained and, thus, unaccepting of differences and unwelcoming to outsiders. Fukuyama (1999) discusses the limitations of strong ties in cultures where loyalty to one’s social group could support crime and corruption in public dealings by its members if such illegal activities serve the needs of the individual’s social group. Granovetter (1973) speculated that the tightly knit Italian community in Boston’s West End was unable to mobilize against the urban renewal that eventually destroyed it because it was fragmented into cliques, where each person was tied only to members of his or her clique, which paralyzed members from mobilizing across the community (p. 1373).

Bonding Social Capital. According to Putnam (2007) bonding social capital ties one to people who are like themselves in some important way such as race, ethnicity, and gender. It is different from strong ties in that it need not be with longtime associates or consist of “trust and reciprocity in multiple areas of life” (p. #). However, it still connects people to others who are similar to them.

Weak Ties. Weak ties, on the other hand, connect people to others who are different from them. They comprise various associational, communal, professional, recreational, work-related, and social networks to which one is connected in a variety of ways. According to Granovetter, “weak ties are more likely to link members of different small groups than are strong ones, which tend to be concentrated within particular groups” (1973, p. 1376). He clarified the value of weak ties stating that “those to whom we are weakly tied are more likely to move in circles different from our own and will thus have access to information different from that which we receive” (Granovetter, 1973, p. 1371).

Bridging Social Capital. Bridging social capital, like weak ties, connect one to people who are unlike themselves (Putnam, 2007, p. 143). Stolle et al. (2008) state that

bridging groups bring together people of diverse backgrounds, crossing ethnic, racial or religious boundaries. The resulting social interaction, cooperation and familiarity lead to the development of knowledge-based trust among dissimilar individuals, which in turn fosters the development of a broader, more generalizable trust. (p. 60)

The type of social capital that can foster intercultural understanding and civic engagement with those of diverse backgrounds are weak ties and bridging social capital. This is precisely where music educators and community musicians can fill a need. As Granovetter stated, “for a community to have many weak ties which bridge, there must be several distinct ways or contexts in which people may form them” (Granovetter, 1973, p. 1375). Putnam adds “to strengthen shared identities, we need more opportunities for meaningful interaction across ethnic lines where Americans (new and old) work, learn, recreate, and live” (Putnam, 2007, p. 164). I posit that performing music and participating in musical events as an amateur and for recreation provide exactly the kinds of opportunities and ways in which weak ties and bridging social capital are developed. Music serves as a perfect mediating space for people of different groups and musicing not only develops a sense of shared identity and intercultural understanding, but also can teach skills for democratic action such as leading and following, teamwork, debate, compromise, and so forth.

MUSICING CAN FOSTER THE DEVELOPMENT OF SOCIAL CAPITAL AND IMPROVE COMMUNITIES

Educational institutions do not simply transmit human capital, they also pass on social capital in the form of social rules and norms. (Fukuyama, 2007, n.p.)

Research indicates that engagement in community arts activities can help people develop social capital that can improve communities, help people develop tolerance and cultural understandings, and produce economic benefits. For example, a 2003 study found that members of choruses have higher rates of community involvement (Chorus America, 2003); a 2006 report from the National Endowment for the Arts indicates that people who are engaged in the arts are more active in their communities (National Endowment for the Arts, 2006); Robert Putnam found a positive correlation between community arts engagement and honest and effective civic governance in Italy (Better Together, 2000, p. 45; Putnam, 1993); and Stern and Seifert found that active engagement in community arts was a predictor of community revitalization in several measurable ways (2001, 2002, n.d.). Thus, there is an important role for music educators and community musicians to play in helping people develop the skills, knowledge, habits, and dispositions to engage in such

musical pursuits that can ultimately help them develop the weak ties and bridging capital that strengthen communities.

Focusing on developing skills that can eventually foster the development of social capital has not traditionally been seen as a role of school based music education in the USA; although some scholars have advocated that music educators should teach for democracy (Allsup, 2003, 2004; Bowman, 2001, 2002, 2005; Gates, 2000), and others have addressed community development and intercultural understanding (Jones, 2005, 2007), both of which are outcomes of social capital. However, this has not been a stated focus of music education. Community musicians in the United Kingdom, however, have directly focused on community activism and the social capital developed through musicing since the 1970s (Higgins, 2006). Within the Community Music literature, several scholars have directly addressed the development of social capital as an outcome of musicing (Coffman, 2006; Coffman & Adamek, 2001,; Dabback, 2007; Ernst, 2005; Higgins, 2006, 2007). This has also been of interest to at least one sociologist (Carr, 2006). Thus, there is a growing body of research on the development of social capital as evidenced in group identity and the skill sets one learns through musicing. The extant literature has developed in four particular areas; adult amateur musicians, popular musicians, chamber music, and interactions in school groups.

Adult Amateur Musicians

Researchers of adult amateur musicians have produced a body of literature that identifies the role amateur musicing plays in the development of shared identity and social capital among older adults. A number of studies have found that development of skills and passion for music are crucial for continued participation as active musicers (Booth, 1999; Bowles, 1988; Busch, 2005; Chiodo, 1997; Coffman & Adamek, 2001, 2002, 2006; Finnegan, 1989; Horton, 1992; Larson, 1983; Nazareth, 1998). In addition, Coffman (2001, 2006), Dabback (2007), and Pitts (2005) each found particularly strong indicators that social needs were met through musical participation.

Popular Music Studies

The body of research on popular musicians is particularly potent for school based music education because many, if not most, of these musicians pursue music outside of and in spite of the formalized music education offered at school. All of the extant studies have focused on how popular musicians learn music (Campbell, 1995; Davis, 2005; Green, 2002; Jaffurs, 2004; Snell, 2005; (Souza, J., L. Hentschke, A. Bozzetto, E. Cunha, K. C. Bonilla, 2003). Three of the studies particularly revealed social aspects of their studies' subjects.

Campbell (1995) studied nine young musicians in garage bands ranging in age from 14-16 in Seattle. In addition to musical activities, she found there is a certain amount of social cohesion and a social aspect to the bands. Green (2002) interviewed 14 popular musicians in the London area aged 15-50. She found that enjoyment of making music alone and with the band was important (238). And Souza et al. (2003) studied three rock bands in Porto Alegre, Brazil. This study revealed the importance of the peer group and socialization to separate themselves from home and school and in the choice of repertoire, improvement of technique, and assessment of musical development.

While studies on adult amateur musicians and popular musicians have revealed the development of social capital from a general sense, they have not revealed the development of specific skills of cooperation necessary for civic engagement. Such skills may be implied in their studies, but have been made more explicit in studies of participants in chamber music ensembles.

Studies of Chamber Music Participation

Studies of chamber ensembles are particularly interesting to a discussion of social capital as these ensembles follow the structured classical Western tradition, yet operate without a conductor and involve 'both musical and social collaboration' (King, 2006, p. 262). To create a successful chamber ensemble requires the members to exhibit and interpret nonverbal cues and personality traits and discuss, negotiate, lead, follow, support, and compromise. King (2006) studied three different student quartets and identified behavioral roles students assumed which she labeled: leader, deputy-leader, contributor, inquirer, fidget, joker, distracter and quiet one. While research has indicated that chamber musicians must have advanced general social skills in order for the group to be successful (Davidson & Good, 2002; Ford & Davidson, 2003; King, 2006; Murnighan & Conlon, 1991; Young & Colman, 1979), the nature of string quartet music results in the first violinist often assuming the leadership role, which was revealed in four different studies (Davidson & Good, 2002; Ford & Davidson, 2003; Murnighan & Conlon, 1991; Young & Colman, 1979). Thus, the genre of music performed may contribute to the type of roles and civic dispositions developed.

Studies of School Groups

In addition to studies of adult amateurs, popular musicians, and chamber ensembles, research is beginning to be conducted on the social interaction within teacher-led school based ensembles.

Allsup (2003) developed a pedagogical model based on mutual learning and democratic action. He developed a collaborative teaching and learning environment in a high school setting (pp. 24-37).

Goodrich (2005, 2007) studied peer mentoring in a high school jazz band in which mentoring was advocated and mentors were trained by the band director. He found that mentoring took place in and out of rehearsals and included both musical and social mentoring. Students developed social capital that is reflected in help and helping each other. Goodrich concluded that the band is better than it would be without mentoring because students took ownership and responsibility for making it better.

CONCLUSIONS

The three situations analyzed in this paper: globalization, the need for social capital, and the role music can play in its development, can inform music education and community music practice as follows:

First, globalization has made the development of intercultural understanding and civic engagement some of the most crucial things people must develop for our era and the foreseeable future. Therefore, music educators and community musicians should consciously make helping students develop intercultural understanding and skills and dispositions for civic engagement a goal of school and community music offerings.

Second, knowing that social capital is the stuff from which such understandings and engagement emanate, music educators and community musicians can focus their efforts not simply on the sonic sphere and cultural contexts of musics, but also the development of social capital through helping students develop the knowledge, dispositions, habits, and musicianship skills necessary to engage musically in a variety of social settings with a variety of other people throughout life.

And third, as some research has shown, pedagogical approaches that foster student engagement make a difference in developing student interaction, decision-making and leadership skills. In addition, some literature also indicates that the specific genres and ensemble settings themselves affect the types of civic roles and social skills musicians develop. Thus, music educators and community musicians should carefully consider these outcomes when determining the types of musical opportunities they offer and pedagogical approaches they employ.

CLOSING

Music educators and community musicians should focus on the development of skills that can foster musician's developing bridging social capital and weak ties in order to aid the improvement of the communities

in which they work. They should also carefully develop pedagogical approaches, and select musical genres, that not only facilitate the development of knowledge, dispositions, habits and musicianship skills necessary to engage musically in a variety of social settings throughout life, but that also take into consideration the types of civic roles, social skills and dispositions they foster.

What is missing from the literature is a meta analysis of the civic roles and social skills developed within various types of ensembles such as large conductor-led ensembles, small groups with or without prescribed parts such as jazz combos, rock bands, and classical chamber groups, and so forth. Surely, the civic roles and social skills developed by a last chair player in a large ensemble, which would be quite docile and somewhat musically anonymous, are quite different than those developed in a jazz combo in which each member is always heard as an individual, takes turns as both soloist and accompanist, and is involved in the majority of musical decision making. While both of these experiences may foster the development of social capital as defined in the literature, each is uniquely different and requires a deeper level of analysis in order to identify more specifically the kinds of civic roles, social skills, habits, and dispositions developed in those settings.

The social capital categories of strong, bonding, weak, and bridging fail treat all engagements equally and fail address these specific outcomes. Thus, a theoretical framework is needed that analyzes both the development of social capital and the unique civic roles, social skills, habits, and dispositions developed in various musical practices.

REFERENCES

- Allsup, R. E. (2003). Mutual learning and democratic action in instrumental music education. *Journal of Research in Music Education*, 51, 24-37.
- Allsup, R. E. (2004). Of concert bands and garage bands: Creating democracy through popular music. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education*. Reston, VA: MENC - The National Association for Music Education.
- Appadurai, A. (1990). Disjuncture and difference in the global cultural economy. *Public Culture*, 2(2), 1-24.
- Barnett, T. P. M. (2004). *The Pentagon's new map: War and peace in the twenty-first century*. New York, NY: G. P. Putnam's Sons.
- Barnett, T. P. M. (2005). *Blueprint for action: A future worth creating*. New York, NY: Berkley Books.

- Beem, C. (1999). *The necessity of politics: Reclaiming American public life*. Chicago, IL: University of Chicago Press.
- Better Together - The Report of the Saguaro Seminar: Civic Engagement in America. (2000). Cambridge MA: John F. Kennedy School of Government, Harvard University.
- Booth, W. (1999) *For the love of it: Amateuring and its rivals*. Chicago, IL: University of Chicago Press.
- Bowles, C. L. (1988). *An assessment of self expressed music education interests and music experiences by adult music audiences: Implications for music education*. Unpublished Doctoral Dissertation, Austin, TX, The University of Texas at Austin.
- Bowman, W. (2001). Music as ethical encounter. *Bulletin of the Council for Research in Music Education, 151*, 11-20.
- Bowman, W. (2002). Educating musically. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning*. New York, NY: Oxford University Press.
- Bowman, W. (2005). The limits and grounds of musical praxialism. In D. J. Elliott (Ed.) *Praxial music education: Reflections and dialogues*. New York, NY: Oxford University Press.
- Busch, M. R. (2005). *Predictors of lifelong learning in music: A survey of individuals participating in performing ensembles at community colleges in Illinois*. Unpublished Doctoral Dissertation, Urbana-Champaign, IL, University of Illinois.
- Campbell, P. S. (1995). Of garage bands and song-getting: The musical development of young rock musicians. *Research Studies in Music Education, 4*, 12-20.
- Carr, D. C. (2006). Music, socializing, performance, and the web of social ties. *Activities, Adaptation & Aging, 30*, 1-24.
- Chiodo, P. A. (1997). *The development of lifelong commitment: A qualitative study of adult instrumental music participation*. Unpublished Doctoral Dissertation. Buffalo, NY, State University of New York at Buffalo.
- Chorus America. (2003). *America's performing art: A study of choruses, choral singers, and their impact*. Washington, DC: Chorus America.

- Coffman, D. D. (2002). Adult education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning*. New York, NY: Oxford University Press.
- Coffman, D. D. (2006). Voices of experience: Interviews of adult community band members in Launceston, Tasmania, Australia. *International Journal of Community Music, D*. Retrieved November 17, 2008 from <http://www.intljcm.com/archive.html>.
- Coffman, D. D. & Adamek, M. S. (2001). Perceived social support of new horizons band participants. *Contributions to Music Education, 28*, 27-40.
- Cohen, D. & Prusak, L. (2001). *In good company: How social capital makes organizations work*. Boston, MA: Harvard Business School Press.
- Dabback, W. (2007). *Toward a model of adult music learning as a socially-embedded phenomenon*. Unpublished Doctoral Dissertation, Eastman School of Music, University of Rochester, Rochester, NY.
- Davidson, J. W. & Good, J. M. M. (2002). Social and musical coordination between members of a string quartet: An exploratory study. *Psychology of Music, 30*, 186-201.
- Davis, S. G. (2005). "That thing you do!": Compositional processes of a rock band. *International Journal of Education & the Arts, 6*.
- DeSoto, H. (2000). *The mystery of capitalism: Why capitalism triumphs in the West and fails everywhere else*. New York, NY: Basic Books.
- Durlauf, S. N. (2002). Bowling alone: A review essay. *Journal of Economic Behavior & Organization, 47*, 259-273.
- Ernst, R. (2005). Music for life: Improving the quality of life and wellness for adults. *International Journal of Community Music, B*. Retrieved November 17, 2008 from <http://www.intljcm.com/archive.html>.
- Finnegan, R. H. (1989). *The hidden musicians: Music-making in an English town*. Cambridge: UK.
- Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York, NY: Basic Books.
- Ford, L. & Davidson, J. W. (2003). An investigation of members' roles in wind quintets. *Psychology of Music 31*, 53-74.
- Friedman, T. L. (2005). *The world is flat: A brief history of the twenty-first century*. New York, NY: Farrar, Straus and Giroux.

- Fukuyama, F. (1999). *Social capital and civil society. Conference on second generation reforms*. Washington, DC: International Monetary Fund. Retrieved March 2, 2008 from www.imf.org.
- Gates, J. T. (2000). Why study music? In C. K. Madsen (Ed.), *Vision 2020: The Housewright symposium on the future of music education*. Reston, VA: MENC - The National Association for Music Education.
- Goodrich, A. (2005). *Inside a high school jazz band*. Unpublished Doctoral Dissertation, Music Education, Arizona State University, Tempe, AZ.
- Goodrich, A. (2007). Peer mentoring in a high school jazz ensemble. *Journal of Research in Music Education* 55 (2), 94-114.
- Granovetter, M. S. (1973). The strength of weak ties. *The American Journal of Sociology*, 78(6), 1360-1380.
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Hampshire, UK: Ashgate Publishing Limited.
- Higgins, L. (2006). *Boundary walkers: Contexts and concepts of community music*. Unpublished Doctoral Dissertation, University of Limerick, Limerick, Ireland.
- Higgins, L. (2007). Acts of hospitality: The community in community music. *Music Education Research*, 9, 281-292.
- Horton, R. L. (1992). *An examination of the post-secondary school musical activities of the graduates of Delbarton school from 1972 through 1985*. Unpublished Doctoral Dissertation, New York, Teachers College, Columbia University.
- Huntington, S. P. (1993). The clash of civilizations? *Foreign Affairs*, 72(3), 22-49.
- Jaffurs, S. E. (2004). The impact of informal music learning practices in the classroom, or how I learned how to teach from a garage band. *International Journal of Music Education*, 22, 189-200.
- Jones, P. M. (2005). Music education and the knowledge economy: Developing creativity, strengthening communities. *Arts Education Policy Review*, 106, 5-12.
- Jones, P. M. (2007). Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures. *Action, Criticism & Theory for Music Education*, 6(1).

King, E. C. (2006). The roles of student musicians in quartet rehearsals. *Psychology of Music, 34*, 262-282.

Larson, P. S. (1983). *An exploratory study of lifelong musical interest and activity: Case studies of twelve retired adults*. Unpublished Doctoral Dissertation, Philadelphia, PA, Temple University.

Murnighan, J. K., & Conlon, D. E. (1991). The dynamics of intense work groups: A study of British string quartets. *Administrative Science Quarterly, 36*, 165-186.

National Endowment for the Arts. (2006). *The arts and civic engagement: Involved in arts, involved in life*. Washington, DC: National Endowment for the Arts.

Nazareth, T. C. (1998). Achieving lifelong music education: Cooperation, coordination, and coherence. *General Music Today, 11*, 21-23.

Pitts, S. (2005). *Valuing musical participation*, Hampshire, UK: Ashgate Publishing Ltd.

Prestowitz, C. (2005). *Three billion new capitalists: The great shift of wealth and power to the East*. New York: Basic Books.

Putnam, R. D. (1993). *Making democracy work: Civic traditions in modern Italy*. Princeton, NJ: Princeton University Press.

Putnam, R. D. (2000). *Bowling alone: The collapse and revival of American community*. New York, NY: Simon & Schuster.

Putnam, R. D. (2007). E pluribus unum: Diversity and community in the twenty-first century - The 2006 Johan Skytte Prize Lecture. *Scandinavian Political Studies, 30*, 137-174.

Sassen, S. (2006). *Territory - authority - rights: From medieval to global assemblages*. Princeton, NJ: Princeton University Press.

Skocpol, T. (2003). *Diminished democracy: From membership to management in American civic life*. Norman, OK: University of Oklahoma Press.

Snell, K. (2005). Music education through popular music festivals. *Action, Criticism & Theory for Music Education, 4*. Retrieved November 17, 2008 from <http://www.maydaygroup.org>.

Stern, M., & Seifert, S. (2001). *Social impact of the arts project: Summary of findings*. Philadelphia, PA: The University of Pennsylvania School of Social Work.

Stern, M., & Seifert, S. (2002). *Culture builds community: Evaluation summary report*. Philadelphia, PA: Social Impact of the Arts Project, University of Pennsylvania School of Social Work.

Souza, J., Hentschke, L., Bozzetto, A., Cunha, E., & Bonilla, K. C. (2003). Práticas de aprendizagem musical em três bandas de rock. *Per Musi, 7*, 68-75.

Stolle, D., Soroka, S., & Johnston, R. (2008). When does diversity erode trust? Neighborhood diversity, interpersonal trust and the mediating effect of social interactions. *Political Studies, 56*(1), 57-75.

Tocqueville, A. de. (2001). *Democracy in America*. Edited by R. D. Heffner. New York, NY: Penguin Putnam Inc.

Young, V. M., & Colman, A. M. (1979). Some psychological processes in string quartets. *Psychology of Music, 7*, 12-18.

Community Music Life in Western Australia: Creating a Social Capital of Partnership and Trust

Joan Pietersen

PhD candidate

University of Western Australia

Perth, Western Australia

ejp57@gotalk.net.au

ABSTRACT

Community Music Groups reflect the scope and breadth of arts events in the local community. The success rate of community musicians in cities, towns and country areas highlight the importance of (a) local government support structures, (b) education through outreach programs and (c) community capacity building to sustain community music life in smaller, less fortunate communities. Community Music activities in Western Australia (WA) are found in small communities to communities exceeding over twenty thousand. Community Music activities in Western Australia span from sophisticated well-structured organisations supporting to the informal music making of the amateur musician in remote and rural Western Australia. The cultural diversity of communities is reinforced by the variety, style and actions of performing arts group members through their direct involvement in the staging, managing and organization of arts projects and festivals in their local community. The success of these events, however, is firmly embedded in the underlying principles of community development and lifestyle. Local Government interest and support in community development opportunities foster an awareness of organizational growth and social well being.

KEYWORDS

social capital, partnerships, local governments, community music, arts organisations

INTRODUCTION

This paper considers the importance of amateur and professional music making in communities through formal and informal music making opportunities to understand the potential of music in the community. The aim is to highlight the importance of investing in community music as a

vehicle for lifelong skills, and as a change agent for empowerment and for creating social capital through the arts and culture.

BACKGROUND

The management structures of Local Governments directly affect aspects of living for local citizens and Community Programs and similarly determine the degree of accessibility and availability for community arts in general. Community musicians play a crucial role as arts custodians in local communities. The expectation to bridge demographic and cultural differences and stage attractive, safe and professional events that combine amateur and elite musicians, however, requires communal insight and sophisticated communication skills. This places additional pressure on organizers of community musicians and community music events to guarantee audience participation and satisfactory outcomes.

Western Australia has over 127 central communities, all governed within the boundaries of the state and set in 142 shires, towns and cities. These localities have their own priorities and limitations framed within their local identity, historical background, population size, geographical setting, demographics and the involvement of the local government. Community Music making takes place on various levels in most of these communities and demographics play a key role in the availability and feasibility of Music Groups.

SOCIAL CAPITAL

Social capital refers to features of social organization such as networks, norms and social trust that facilitate coordination and cooperation for mutual benefit (Putnam, 1995). The concept of social capital in this paper can be described by four components, namely: (a) Community Gains (b) Community Development (c) Community lifestyle and (d) Capacity building. The Projects, Programs and Policies of local governments demonstrate the context of active music-making for creating a social capital of partnership and trust.

Community Gains

Quality of life is an important factor in the daily lives of local citizens, and communities in Western Australia vary considerably in this regard. The state is vast and Local Governments are divided into the regions in rural, remote and country areas and into regions within the metropolitan area. Local Governments provide essential services for local communities and their funds are generated through land rates, federal and state funding and revenues. Metropolitan, rural, regional and remote cities, towns and shires are all driven by factors which invariably govern their economic industries. These industries determine or shape the leisure activities of the

local community. The socio-economic status of local governments is directly linked to the arts-cultural environment of the local community.

Community Development Officers in Local Governments play a key role in coordinating organisations and facilities for Sport and Recreation and Arts and Culture activities. These are regulated, targeting all sectors of the community to benefit everyone including young families. All local governments have a Development Officer in place to serve the community in various capacities.

Community gains have a spiral affect for families when youth become involved in Youth Cafés for visiting dance groups and bands or joining music groups with adults as role models through school and community programs. Seniors in turn benefit from school program such as bands and school orchestras entertain senior citizens during Senior Week celebrations and young children enjoy the displays as well.

Community Development

The staging of Festivals, Concerts and Public events is a large undertaking in shires, towns and cities that lack the necessary resources or expertise. Overcoming demographic and cultural differences is an enormous feat but considered worth the effort once local communities experience the benefits of public community events.

Staging of events combining amateur and elite musicians in shires and cities requires teamwork, confidence and opportunity. This places enormous pressure on coordinators and managers of community musicians and community music events to win additional grants and guarantee audience participation and satisfactory outcomes. Working together towards social connectedness through cultural planning and consensus is closely linked to sustainable community development and creative planning consistent with the needs of the local environment.

Festivals, Concerts and Public events encourage community involvement and display the talents and efforts of community members and emphasises important seasons in the local calendar. Festivals require long term planning and Festival Coordinators play a crucial role in communicating with community leaders to have a positive shared outcome. Programs connecting the youth, young families and seniors hinge on the support structures of the local government, the generosity of volunteers and the expertise of professional musicians and artists. Outreach Education Programs are long term arrangements between Private and Government Higher Education Institutions with a passion for bringing music to everyone through workshops, High School Music Programs and higher education institutions. These require more permanent organisational structures and may change as funding wanes. The strongest

more permanent gain is Policy at the local government level with the placement of Community Development Officers backed with a suitable budget to manage or the nurture the creative arts and cultural planning of the community. This adds to the sophistication of the availability and life of music in the community for regions.

Community Lifestyle

Local Governments in Australia have a responsibility to provide a quality lifestyle to ensure the well-being of local residents in the day-to-day provision of services for local residents. These include sport and recreation facilities, cultural facilities and cultural outlets other than road maintenance, parks and recycling.

Communities have a variety of leisure activities to offer their local residents. For example, communities in Metropolitan Perth typically offer more lifestyle choices and as a consequence are important agents in the developing skills and benchmarks for further growth in their own region and in rural, remote parts of WA.

The lifestyle specifics of communities do not presuppose organisational development but do impact the future of community musicians. Organisational development concerns the growth and health of an organisation, including the ability to adapt and change through needs assessment. Funded Programs in the community that promote active music-making involve team building and strategic planning. Partnering connections at State and Federal Government level and the involvement of independent and Government Higher Education Institutions in funding visiting national and international professionals invariably contribute to the government working together with communities and institutions at various levels to achieve a coordinated investment in social infrastructure.

Increased involvement and partnership among members of a community achieve common goals and this strengthens communities. Successful strategies result in community building which increases the capacity of the community towards the development of a sustainable future. Social capital in an investment in the future of a community of partnership and trust and knows no age or cultural barriers.

Capacity Building

Capacity building is closely connected to social capital, which describes the way people invest in their local communities through activities community clubs or organizations; these networks benefit the whole person as an integral part of the community. Capacity building could be a civic concern or it could be to enhance the awareness of the

general well-being of the local community. Social capital affects further economic gains indirectly.

Community arts and cultural groups have the capacity to connect groups of different cultures and religious pursuits when community members make music together. Community groups can give members more purpose and acknowledge the contributions of groups and individuals.

Community music groups can add value to the lifestyle of communities, because they provide an avenue for all people to join groups using music as an outlet. Not only do such groups develop musical skills in individuals, they build active and sustainable communities based on mutual respect and trust. Such relationships can empower residents to change power structures where there are social justice issues and remove the barriers that prevent people from participating in the issues that affect their lives.

MUSIC IN THE COMMUNITY

Music Council Australia (MCA) endorses community initiatives to develop music organisations and projects. These include community music councils, community music schools, rehearsal facilities, musician and composer residencies, multicultural programs, programs for the disadvantaged or disabled, the elderly, at-risk youth; the especially talented and the ordinarily talented in urban and regional centres. MCA furthermore addresses the issue of Aboriginal Music and states that there is a need to provide support for contemporary Aboriginal music and recommends incentives, training, creative development, national and international promotion for recording artists to raise the profile of aboriginal Australians. MCA agrees that in general Aboriginal artists have not gained the status and respect that they deserve.

MCA also emphasizes the inclusion of support mechanisms through partnerships with state government, local government and the private sector to that of widespread active music making regardless of age, culture, socio-economic status, educational level or presence of disability. MCA acknowledges that the organisation of community arts participation in Australia tends to be dominated by visual arts and theatre with music as a minor partner.

Underpinning the endorsements of MCA and community music life potential in WA is the emergence of the creative industries and the fact that music, as a sub-sector of the creative industry, has the potential for job generation in the community in work with children and young people,

deprived communities, the workplace, small areas and the general population.

While social capital and cultural wealth are non-monetary outputs, the creation of a social capital of partnership and trust has the potential to generate social cohesion and community inclusion and in turn an economy of monetary gain through social well-being and economic growth in cultural industries.

Community Music remains a strong force in the community. Cultural development and cultural policy can make a difference in the community, particularly with the rise of the knowledge-based economy and the continual questioning of the relationship between knowledge and creativity. As rural, remote and regional Australia become connected to the knowledge economy, their inhabitants potentially can be affected by the life-changing force of music in the community.

CONCLUSION

Given the positive experience of musicians in active music making local communities and the partnering connections between schools, higher education institutions and funding agents, the question remains whether the benefits of community music are in fact counted. By creating a social capital of partnership and trust and building blocks through active participation and growth, a vehicle promoting social goals is being established for local residents. This in itself represents a window of opportunity to leverage increased support for locals whose input stand to be counted as is reflected in the words of a song written for our local school assembly.

REFERENCES

- Cahill, A. (1998). *The community music handbook: A practical guide to developing music projects and organisations*. Sydney: Currency Press.
- Letts, R. (2000). Editorial. *International Journal of Music Education*, 35(1).
- Letts, R. (2002). Why doesn't your town have its own music school? *Community Music Australia*. Retrieved from: <http://www.mca.org.au/m15208.htm>
- Letts, R. (2003, October 17). Personal communication, Montevideo, Uruguay.
- Music Council of Australia (MCA). (2006). <http://www.mca.org.au/> Retrieved from <http://www.cultureandrecreation.gov.au/wsd/235.htm>.

- Putnam, R. (1995). Bowling alone: America's declining social capital. *Journal of Democracy*, *6*(1), Retrieved October 30 2007 from http://www.muse.jhu.edu/demo/journal_of_democracy/v006/putnam.html.
- Schippers, H. (2004). Musical chairs: Changing views of music. *International Journal of Community Music*, *7*(1). Retrieved November 18, 2006 from <http://www.nyu.edu/education/music/meducation/ijcm/>.
- Sonn, C. C., Drew, N. M., & Pilar, K. (2002). *Conceptualising community cultural development: The role of cultural planning in community change*. Community Arts Network WA, Inc. Retrieved October 30 2007 from www.australiacouncil.gov.au/_data/assets/pdf_file/0012/1920/CCD_Bibliography.
- Stoll, K. (2002). *Youth and sustainability: Social capital, social entrepreneurship*. Retrieved October 30, 2007 from www.sustainability.dpc.wa.gov.au/docs/BGPapers/KerryStoll.pdf.
- Western Australian Local Government Association (WALGA). (2007). Retrieved October 30, 2007 from <http://www.walga.asn.au>.

Time, the Untimely and “It’s about Time”: Creating Community Music’s Capital

Patrick K. Schmidt

Westminster College of Rider University
Princeton, NJ, USA
pschmidt@rider.edu

ABSTRACT

This paper proposes that community music be considered in light of several concepts centered upon elements of time and the untimely. Further, the paper proposes a theoretical/philosophical analysis using a conflation of time and capital inside community practices, particularly, in USA. This is then presented in relation to an analysis of the role of various forms of capital—social, cultural, human and symbolic—and their potential elements influencing new community music possibilities.

KEYWORDS

community music, time, fields of capital, communitas

INTRODUCTION

Adapting is not repeating but replying. — Henri Bergson (2006)

Inside the ways in which we learn and consider, through the embodiments and enactments of who we are in society, or in our musings and incursions upon musical matters, our experiences are all faced with understandings that are, if not bound, at least shaped by time—by the realities of time. In music education the idea of time has been developed and addressed in multiple ways. Time is present as Small (1977) characterizes culture inside modes of being and music making, it is implied in the constructions of action inside various musics in Elliott (1995), it is experienced pedagogically in the popular practices presented by Green (2002), or enfolded in the desirous interactions proposed by Gould (2007).

Time can be viewed as “untimely”—inconvenient and disruptive, something that is unacceptable or intolerable. As such, it bares relation to noise and can be seen as that which brings discomfort and even fear to individuals and institutions alike. In fact, one could venture to say that untimeliness is for education what noise is for music—pervasive but always to be restricted, diminished, and silenced. In other words, these connotations adhere (or are actively affixed) not merely to propositions of

change, but also to those for whom time is “done” or experienced differently—that is, as a practice of Othering.

A discussion of Time, however, is absent in the many and emerging considerations of Community Music today. Such discussions, when connected to the context of global engagements and their realities and contradictions (be they apparent, constructed, or de facto), present us not only with the problem of “time-experienced”—that is, the sociological sense of how we “feel” time, but also with the challenge of understanding whether and in what ways, time conceptualizations influence the institutionalization of communities, and by extension, of Community Music. It might further mean to ask what political and pedagogical policies and practices might be inferred from such experiences.

At the center of this paper are the ways and circumstances that the appropriation of communal practices takes place, particularly through implicit, tacit, institutionalized or unexplored discourses. In order to uncover and propose questions, I explore time as a parameter for the concepts of multiplicity and variance as well as for difference and accumulation. I do so by considering the conceptualization of community music, particularly in the United States, in relation to issues of timeliness and untimeliness and how they develop and are framed through forms of capital. In order to do so, I begin with the concept of *communitas* and its manifestations through liminality, marginality and inferiority⁴⁴, made palpable through my own experiences and those of two young researchers/educators. All these unravel a set of preoccupations and hopes that a musical life in a community can create episodic replies that expand our limitations and generate agency, activism and change.

Finally, I propose that it would be a mistake to theorize about Community Music without considering and connecting to other educative practices, particularly as Community Music grows in interest, reach and structure and therefore may reinforce its own possible movement toward institutionalization. Thus, my analysis contends with interrelations between community and school, both in practice as well as in concept,

⁴⁴ Liminality as a term has come to be understood as points of “mid-transition,” as Turner would put it. While Turner has used it in terms of Ritual, I propose it as a pedagogico/transformational space of shift and adaptability. Marginality, then follows, not simply as in the sociological construction of being “outside,” but of finding oneself inhabiting, temporarily the space of the other. However, this is to be understood not in terms of a “development” or “evolution” but episodically, where the norm is in fact the constant presence of such “episodes.” Lastly, inferiority, is to be understood, not simply in the hierarchical sense—with its implied notions of power (or lack thereof), but principally as a “coming from behind” or an acknowledgement that emergence from the “base” is possible.

recognizing that creating spaces of and for music outside the norm of schooling does not automatically generate de-schooled practices (Illich, 1970).

COMMUNITAS: THE ELUSIVE AND PEDAGOGICAL NATURE OF A CONCEPT

Writing for the *Rural Sociologist* in 1955, George Hillary found ninety-four different definitions for the word “community,” noting that the only unifying element was the fact that people were at the center of the process. In 2003 Perlstein noted that a search for “community” in the Educational Resources Information Center (ERIC) database yielded 96,439 citations. The vastness of the issue and the multitude of interpretations are well put by Kahne, Westheimer and King (1996, p. 215),

The fast growing crop of literature reflects a rhetorical, but not a substantive consensus. Politicians (Bill Clinton and Pat Buchanan), social theorists (Robert Bellah, Cornel West, Christopher Lasch, and Benjamin Barber), and educational researchers (Mary Anne Raywid, James Coleman, and Sarah Lawrence Lightfoot) stress the importance of community, but hold significantly different understandings of its nature, its antecedents, and its value.

It is with this in mind that I turn to the idea of *communitas*, searching for a way—a personal, much used, and yet another way—to look at community and Community Music, attending to both micro and macro levels of analysis. Turner (1969) explores the idea of *communitas* as one of full and unmediated relation, a betwixt and between that is determined by experience as well as by liminality. Here, I interpret *communitas* as a concept for re-invention, for change and non-conformity, as well as a model for interaction. The central element in *communitas* for Turner—who is focusing on ritual aspects of life in communities—is that roles are not only reversed but somewhat forgotten in such moments, becoming and representing the shifting of power and hierarchical relations that takes place in temporal snapshots. However, we must also consider that the actualization of one’s history in community is also connected to verbalizing this actualization. This leads us to the concept of voice, for the timely relationship between having a voice, being conscious of such voice, and articulating it in public spaces, is paramount, particularly as it aids us in navigating liminal, marginal, and inferior spaces, actions, and relations.

This is timely, because Community Music finds itself simultaneously at the three sources or elements of *communitas*, that is, liminality, marginality and inferiority. In similar fashion, an internal gaze—when I turn from the literature and the public sphere to the private later in this

paper—reveals how I feel involved in *communitas* through these various elements, all at the same time. According to Turner (1969, 1977), these liminal, marginal and inferior experiences, elements, or even groups, act in and around society at different, although possibly concomitant, times. The liminal sources are those that break into society in moments of transition and change. Marginal elements happen at the edges or outer layers of society, and inferior elements come from underneath the structures of society.

Several of these elements are at play as we analyze the literature in the field of Community Music. Already in 1938, Raymond Burrows briefly acknowledges both liminal and marginal aspects of community music. While Burrows (1938) sees community music in more structured and institutionalized ways than our more recent incursions, it is still interesting to hear him.

So is the classroom itself stepping out into life and refusing to recognize limitations of school-day hours or of the usual pupil age or even of the physical boundaries of the school building. We are beginning to recognize the new day of community education, which operates for all ages at all hours and throughout the entire community. (p. 25)

Myers (2008) speaks to both marginality and the need for an inferior (bottom up) “revolt” as he proposes that music education imbued faces a “crisis of irrelevancy.” Citing Britton, he presents us with the issue of time and the intensification of teachers’ work. Myers (2008, p. 55) seems also concerned with the “quality of the human condition” while speaking of the attempt to “augment” music in and for the lifespan. This preoccupation and search for different and differing relationships is also present in Higgins (2007) as he navigates “acts of hospitality” while attempting to re-define Community Music. An articulation of *communitas* is evident, as Higgins exposes the contradictions in the concept of community through the paradox inside the concept of hospitality—sheltering both friend and foe. Here we find a perfect example of the difficulties of community, as well as the need for interpretations that acknowledge the multiple and temporary, or the episodic. But is this possible?

WHEN THE PARTS ARE MORE THAN THE WHOLE: THE IMPORTANCE OF THE EPISODIC

If we accept openness and readiness without preconception at least as an ideal and would like to investigate its feasibility and problems, we must address the issue of consciousness and its role in all forms of educational engagements. Maxine Greene (1973, p. 123) for instance, proposes that consciousness can be released in and through imagination and imaginative endeavors. However, she does not take this for granted, nor simplifies the

difficulty of such processes noting, for instance, that, “for much of the time...the individual teacher or student is not conscious of his standpoint...He lives immersed in his daily life.” The work of Greene (1992), by uncovering imagination as a dialogical relation for education and life, as well as a constraint on what we are not able, or willing, to see, presents issues that are formative in actualizing one’s history, and therefore in manifesting one’s agency⁴⁵ toward, with and through a community.

Thus, if we ask, “Are notions such as agency possible?” we ought also to ask, “Are they enough?” Untimeliness seems to be often manifested in this question; “Is this enough?” which in turn, is often met with the internalized defense, “It is all that I can do.” Freire (1970, 1997) addresses such internalization of the world by saying that pedagogical work must not resign itself to a consciousness that ends at oneself—that is, an acceptance that all I can do is in fact what I do alone, what I have already done, or that which I do only in the absence of conflict. Consciousness, in Freirian terms, is an intrinsically and undeniably communal enterprise, while at the same time, irrevocably personal. Therefore, we must consciously navigate among differing views of what is timely or untimely as we engage with others.

Arendt (1958, 1963) seems to suggest, that what is asked above is indeed possible if conceived through variance—I would say, multiplicity. She conceives of agency, and those engaged in it, as assuming an unstable and multiple being, a person that sees herself, and shows herself to others, differently in different situations—a self that is fragmented and discontinuous without, however, representing someone disjointed, incomplete or imperfect. As in Freire, we see a consciousness of action (perhaps even of activism), where engagements are defined “episodically” and not ideologically. This implies, as Arendt (1963, p. 34) puts it, a “self, defined as a position one takes with respect to a common issue,” which in turn leads those in a public space to “appear” to others in distinct positions. It is important thus, to see that these appearances can be viewed as both perception (how I see the other and, in turn, how I am seen or rendered invisible) and as enactment (how they are manifested in time and in relation to others).

Here then, as Butler (1988) would suggest, one performs as a temporary being in relation to various constitutions of a community. What

⁴⁵ Agency in this context has correlation to Critical theory and the understanding of one’s own potential for action and pro-active interaction with the world.

becomes significant is that moments of unity or cohesion are not anathema to multiplicity or to dis-synchronous engagements and becoming. Community, as *communitas*, is the space of permeability between self and other, permeability in the various constitutions of self and other, and permeability in the constitutions of the variant communities formed in and by these relations. *Communitas* finds unity then, in the various constitutions of the subjects involved in it. In other words, the place of *communitas* is a place of pure immanence—one that is always now, always concerned with its re-formation; a place that takes the ontological to mean that which requires a constant look from within (see Deleuze, 2002).

I submit that understanding this perspective is of great import for those engaging (or preparing to engage) in Community Music practices. On one hand, the notions above speak of the need for community music action to be concerned with the ability of individuals to manifest themselves in divergent ways, and thus afford spaces where community is not ideological but “episodic” —constantly re-constituting itself. Communities in music would do well in heeding Foucault’s (1980, 1982) advice that self-surveillance not only contributes to the control and structuring of communities and societies, but also to a sense of immobility; in other words, the perpetuation of particular, normalized or traditional ways of being. This comes from the need to “fit in/inside” communities, as well as to synchronize communities’ relationships, that is, to bring unity, not in re-constitution, but rather, in conformity.

What we see here is time as a constitutive element of institutionalization. For where timeliness and untimeliness are elements of the formation of self and interaction, they are consequently, elements of power and capital. While the anthropological ideal of Turner, the humanist project of Arendt, the critical pedagogy of Greene, and the politico-feminism of Butler address innumerable possibilities, they are not sufficiently explicit in an engagement with fields of power created by capital and its representation in society. This is the subject to which I now turn.

COMMUNITY MUSIC AND THE ORGANIZATION OF SOCIAL TEMPORALITY AND CAPITAL

The manner in which Community Music in North America may require and propose a different temporality for social beings is perhaps its greater offer and challenge. The promise of regaining alternative ways to conceptualize and develop productive capacities could be one starting point.

However, the relation between capitalist society and notions of formation of individuals can be said to be parallel to actions in the world that see “being” and “self” as bound by experiences and notions of owning and bestowing. Thus, time well spent (timeliness) is time that constructs the individual as worth(y), which in turn is defined by that which the subject “has” at any given moment (and thus what and how she can exchange or bestow).

The fixity here presented is at the center of much institutionalized and normalized engagements where time—as capital and as a scarce commodity—is the defining element that conjures ethical/moral engagements; for instance, more time devoted to “others” raises the worth of persons; a quantitative and unilateral hierarchization of value that we transfer to the creation, production and principally evaluation of arts and music.

If time is required for any creation, this logic suggests that the greater the amount of time dedicated to an activity, process or product the greater its value. Thus, it is neither surprising nor hard to conceptualize that the reasons for the persistence (and the re-awakening in undergraduates throughout the US) of aesthetic notions and parameters of art, have indeed more to do with capital, than with theories of human expression, feeling and form.

While a more extensive critique of aesthetic notions and capital has no place in this paper, the question remains, “In what ways might we re-invent musics and their enactments around the pervasiveness of capital?” The understanding of community as a possibility for a vision of multiplicity seems one alternative, where community engagements, such as community musics, are constructed, understood, conceptualized and enacted, as spaces of and for multitudes (Negri & Hardt, 2006). Deleuze and Guattari (1988, p. 32) have defined multiplicity as a concept “created in order to escape the abstract opposition between multiple and the one...to cease treating it as an organic element of a Unity or Totality yet to come.” Thus, a significant and timely challenge for community music is the possibility for the creation of spaces that do not wait, long or hope for the “totality yet to come” but that engage in the comprehension of its complexity and its challenges every day, at every moment, at every segmentation of time, which is thus not seen as something to be stretched, managed, exchanged, warranted, or denied.

While in my opinion the philosophical underpinnings of these elements are essential to the personal unveiling of these contradictions, it is also important that, along with the conceptual, we think about the experiential. Thus, below, I propose three examples of such episodic

engagements with multiplicity, that is, those moments in which individuals uncover the possibilities for being different and behaving differently.

MARGINALITY AND INFERIORITY: THE POLITICS OF CHANGE AND CONSCIOUSNESS

McCarthy et al. (2003, p. 450) speak of the “intensified proliferation of difference in contemporary culture” and I would suggest that engagements with Community Music could generate points of contact between this proliferation of difference and the reactionary positions of homogeneity that are created in response.

The work of two students at my institution speaks to the challenges mentioned above. While researching on the topic of second language acquisition, Reinsch (2008) stumbled upon the politico-communal elements of education in Meza, Arizona, where Proposition 203 mandates English-only instruction in schools where up to 86% of the student population is of Hispanic descent. Of interest to music educators, Reinsch reports that while instruction using song materials from any other cultures and languages is accepted in the school district, any reference to Spanish songs is prohibited in the two cases she investigated.

Reinsch confides that the changes she underwent in this process were the most important elements of the investigation, but she also asserts how through such changes she felt herself move to the margin of the profession. She started by looking for instructional and curricular elements, or “best practices” for English Language Learners in music classrooms and was confronted with the power struggles of a community of teachers, student and parents, and the preposterous nature of hegemonic practices that denied students their own heritage and thus their voice. The absurdity of Proposition 203, the denial of equity, as well as the utter dismissal of cultural capital of a whole community and population, became not only front and center to her study, but led her to a re-articulation of her questions and of herself as a teacher.

Reinsch (2008, p. 123) manifests these changes as she asks the profession to consider communitarian parameters as a manner of creating different learning inside schools.

Effective music teachers of ELLs balance their content knowledge with their contextual knowledge in this way, so that they minimize the restrictions of obstacles from within the school and from without. Wilson’s sensitivity to her students’ needs and Naomi’s conversance and empathy for second language learners exemplify perspectives through which restructured priorities enabled music-learning rather than detracting from it.

The dialogical “conversance” of which she speaks is embedded in the communities of learning brought from outside school into the realm of

schooling. It is important to note that the change in pedagogical notions also imply a change in the acceptance of a different time and timing for learning and teaching. These notions serve Reinsch as she proposes not a model of or for teaching, but models of engagement with various teachings. What we see through her, are teachers undoing what the state has determined as untimely; changing with their practices notions of assessment, accountability, cultural social value and effectiveness. These are not only discursive ideals, but they enact a practice of activism without which, these teachers feel learning would not take place. A shift from merely searching “best practices” to a complex view of educational engagements seems clear as Reinsh (2008, p. 127) concludes her study.

Power, colors student and teacher relationships, complicates interactions between differing groups of students, and allows people to decide the fate of others without considering their best interests. New conceptual models for music education will best serve ELLs by renegotiating the balance of power and status so that the music classroom becomes a microcosm of equitable community.

The concern and assumptions brought by a proliferation of difference also affects us in terms of our own identities. While Reinsch went out into a “different” community, Lashley (2008) looked inward into her own community and its music makings, perceptions and understandings. Studying in the US, but having lived most of her life in Barbados, Lashey speaks to the fact that school music, in her country, was irrelevant. For her, significant music experiences were developed in community centers and informal practices, based upon modes of interactions that were marked by cultural and communal parameters.

As she sets out to study musical preferences of Caribbean African Americans, both in Barbados and in New York City, what she finds is her notions of identity formation and their interrelation with musical communities challenged. She realizes that almost all of the 40 teenagers she studied do not come to music according to communal engagements and that latent in these rare engagements is the growing and overwhelming preeminence of culturally homogenized (one would say, imperial) musics. As she puts it,

The phrase “listen to” seems not to be all-encompassing in signifying ways with which music is engaged. In discussing their interactions with Soca and Calypso it was clear that such interactions took place in social and community settings in which participants “consumed” en masse. While global influences have resulted in recent attempts to make these genres more financially profitable on the world market, social traditions of these genres are such that the facilitation of community is a central aspect. In these settings, musical choice is not individual, as the experience itself is not individual but social. Thus, the implications of individual choice in inquiring what the students

listen to may be problematic in accurately assessing their engagement with various genres. (Lashley, 2008:8)

The mere four years of difference between Lashley and the high schoolers she interviewed seem to reveal what James (1993, p. 453) already knew—that is, that the popular arena is perhaps the most sober(ing) manner with which to see and understand the contextual specificities of societal life; a “context that reflects the crises and tensions of cultural integration and reproduction in our time.” However, what the study does for Lashley is to lead her to a rethinking of instructional models with which she has been presented in her teaching education program. She challenges them by re-framing a planning model that is in greater synchrony to the reality - cultural and communal - she has re-encountered. In other words she repositions the notions of musical inferiority that she herself had begun to make common sensical through her years in teacher education.

Despite her propositions, she is still concerned with what is not addressed here. She is still concerned with the manner in which music communities search for fixed notions. And thus, at age 22, she schools us in the process of embodying liminal spaces saying,

The answers I found were not to the questions I asked, and each “answer” was in itself a new set of questions. What, then, are the implications that music as a cultural commodity has for music pedagogy? Patti Lather suggests that as teachers we ask, “How can we position ourselves less as masters of truth and justice and more as creators of a space in which those directly involved can act and speak on their own behalf?” (Lashley, 2008, p. 12)

The fact that these two students are very young—both under 23 years old—is certainly an indication of their capabilities, but also speaks of the challenges for communities of consciousness, where institutional and non-institutionalized groups and forms of knowledge can interact. The two unifying elements here, time and capital, while not bringing unity or cohesion, present themselves as pervasive. They are both elements that change, often drastically, how interactions are realized. Timely and untimely perspectives—always in tandem with capital—have also shaped my own experiences. What I present below is a self-narrative of the denial and struggle for language.

MY LIMINALITY: THE BRAZIL PUZZLE

My educational, cultural, and musical experiences present exemplars of cultural balkanization as well as how communication in and through communities can happen interdependently discourses of capital. I focus here on language, particularly on how communities can present a worldview that seems complete, yet prevents us from seeing beyond its

borders. The struggle with language is thus a struggle with ignorance (Feldman, 1987).

While I grew up in a middle-class family of bourgeois sensibilities in Brazil, my engagements inside and outside communities (which struggled economically) revealed and formed a multiplicity, often times presented and perceived by me as contradictions.

I remember standing in the internal atrium of my catholic elementary school every morning and saluting the flag and singing the national anthem. I remember the early thoughts, mystified notions of economic affluence and democratic constriction in the community I lived. I remember ideological qualifications of “Brazil, Love it or Leave it” so strongly propelled by the Military governments that controlled the country through force and repression. I remember the contradictions of dire, mindful and elaborately logical arguments around the dinner table and the faith of a nation of Catholics. I remember the sounds of Lehar and lieder and the communal noise of my teenage rock band. I remember groups of men, sitting in lawn chairs in summer nights, with whisky in their hands and uplifting words in their mouths. I remember the vilification of many who were Other. I remember reading books of all kinds, logic and trust upon critical thought, but I remember also what I was supposed to know.

While formational remembrances of my life continued as I moved into college and then moved to United States, what I hope the excerpt above shows is both the tension of conflicting positions, as well as the explosion of unitary notions that are present in many places, perhaps all places; for me they are present in ways that are profound and still part of a becoming. Both the political and economic aspects of the constitution of communities and societies did not escape me (I saw my own family battle inflation rates of 80% a month that continually changed the landscape of everyday life in 1980s Brazil). However, their deleterious aspects were brought home more forcefully when I left to live in the US. They were made clear, episodically, through language; this powerful and formative element of consciousness and as such also of community.

My teenage years were spent inside spaces of education, but outside classrooms. We learned and engaged in a music community of several garage bands. At 16, 17, we (five members of the band and about 4 of our friends who, in exchange for a couple of beers and the promise of a night life, served as “roadies”) often drove as far as 5 hours to play, slept at the gym or club, and then drove back the following day. That was the community through which I became, every weekend, a musician. In school I participated in all the debate and argumentation I could find; elections were a new and powerful element of life in Brazil, and I was involved as

much as I could. College came and music became serious, academic as well as limited, and all of the sudden disconnected from monetary income.

I remember reading and hearing Freire as he addressed hundreds of people at the University. But I remember also what I was supposed to know. I remember a love for words and the discomfort caused by some of them. And then a life in a new language started. I remember the re-discovery of reading in a different set of parameters. I remember first the over-abundance of books, a Borges-like obsession that I carried with me always, and now the possibility of thinking differently, by thinking in a different language. I remember engaging in a different *communitas*, an interaction with my own self, with ideas I had heard and expressed and articulated before, an interaction with a former self. I understood then the discomfort that certain words had brought me before. Words like *oprimido* or *mais valia*. I remember the will to dismiss them, to draw silent a clamor I could not hear, a noise I could not decipher.

For the first time, at 28, I realized I had lived a life of passion and silence. I understood that in the midst of my arguments, the strength of my ideals, there was the quiet, powerful, insidious hand of that which was and was not me—the hegemonic will that denied and acquiesced. It was only in English that I was able to read Freire anew. It was only through a different set of symbolic parameters, inside a varied societal expectation, amidst an alternate community, that I was able to unlearn and was able to listen to these ideas; ideas which I knew well and was just discovering.

This re-discovery is a commentary that not only that which is blatant and overtly violent or suppressive, in fact, oppresses. My inability to listen was so connected to a particular community, so ingrained in the simplifications created by others for me, that it was only a shift as radical as the process of thinking in a different language that afforded the space for change. For me words formed the untimely, determining, in my own native language—and often without my “consent”—that which was out of place, out of order, and therefore, that for which I had no time; that which I could not consider.

A BRIEF INCURSION INTO FIELDS: A COMMUNITY OF VARIED CAPITALS

The interactions afforded in a new *communitas*, the new set of engagements—albeit not ritual in nature (as intended originally by Turner) were episodic—evident in my experience and that of the two students cited above, reflect the necessary care for a conscientization of the liminal, marginal and inferior aspects in any enterprise. In all three, formations of communities as fields of interactions serve as conceptual models to be considered when thinking about and critiquing Community Music;

particularly as we consider the manner in which forms of capital play a role in discourses and their enactments.

Community Music as a class-based enterprise is yet to be articulated and is beyond the scope of this paper. However, if Time is the “quantitative measure of exploitation” and if indeed we indeed concern ourselves with:

- the impossibility of teaching and learning in the times allocated for music;
- the different timing of individuals, “inside” the time of institutions;
- time as the *modus operandi* of musicking and musical creation;

Then, we must consider how economics and class influence music teaching and learning (as do their intersections with race, gender, sexuality, etc) and how economics indeed may lead to massification of education and music education. Community Music engagements can aid in the necessary shift of music inside institutions.

Bourdieu (1999, 1998) has proposed that fields of interaction and power present the possibility for relational understandings of the social world; meaning that as social beings we both seek spaces for dialogue and occupy relative positions. He presents structures in society, therefore as mutable, as fields, saying that, “the topology that describes a state of social positions permits a dynamic analysis of the conservation and transformation of the structure(s)” (Bourdieu, 1998, p. 33). A forward focus for Community Music would be to articulate more clearly the manner in which, its multiple, episodic fields of interaction can concern themselves with macrological questions, while attempting to address them at the micro level.

Geography always brings in its midst a political economy of values and value pedagogy. As we address the issue of social capital and its locality in community music, we must be careful that while addressing political economies they do not become the source of undisputed discourses. For instance, community music in urban schools or in penitentiary systems can become more or less valuable by the mere fact of the economic and geographic (social) elements it carries. The dispute is not that indeed such work is challenging and more so than in other spaces. The admonition is that normalized pedagogical practices in liminal or marginal spaces is often, not only meaningless, but can also re-create the basis for the unequal distribution of capitals in society; benefiting not the inmate or the underprivileged student, but the institutions that keep them as such, or even the “heroic” teacher who dares enter these spaces.

Let me give an example. Recently I attended the presentation of a bright, committed, young educator whose work at a state penitentiary seemed to embody notions articulated in and by the professions' recent awakening to social justice (at least in the US). Beyond the energy and passion of the acts he presented to us, there was also the articulation of the ideological underpinnings, the theoretical notions that, one could see, have helped this young educator return to this community. However, as the presentation turned into a workshop of the inner-workings of music education in that community and space, what became clear was a traditional education in music; a skill-based reconstruction of a time-framed understanding of perception and usage of music (read sound) that relegated the needs of that space (prison), and rendered that community, silent. Music was music as it is universally; done as if in the most affluent of spaces, the most distant of spaces.

What is at center here is that Community Music has the potential for addressing the symbolic, cultural, social and economic capitals located in each episode of interaction and in each geography of learning and teaching. At the same time, however, it has also the affinity to normalize any other enterprise. Therefore, how and where and in which ways we interrogate the power and reification of the internalized gaze of music education (in the US) becomes essential. If music exists inside a prison system, what does the space require music to be? If I teach ti-ti-ta at a prison, and do not acknowledge that the symbolic capital of such language might be mute to the individuals that inhabit that space, what am I teaching? If I articulate the capital potential of music, and disclose that literacy as traditionally defined is irrelevant for capital production (at least that of non-privileged subjects), what are then my curricular goals?

In the US we speak of teaching democratically, we articulate post-racist classrooms, we analyze using critical pedagogy as a lens, and yet our music teaching is preeminently the same universalized, aesthetically bound, phenomenologically construed act. We speak of pop music in the classrooms, for example, but are not willing to articulate the capital-bound nature of such enterprise. We critique the massification of some musics, but cannot articulate music as functional or as capital-generating work. We speak of commodification because it helps us to present the problems in commercial musics, but we dare not see, voice or construct music-making as mundane, repetitious, money-earning labor—that is, music as economics and thus also part of everyday life, also part of music for the "lifespan." Community education might be one way to negate these atavisms, by defining itself as localized and timely (of a particular time as well as transient). This micrological conception disrupts notions of fixed goals, into an invitation for multiplicity.

ENDING THOUGHTS

[Community] is evoked to signal the ways in which the collective obligation of society is organized in specific locales and through specific groups of people who can decide what is reasonable for the processes of change. (Popkewitz, 2001:124)

What I attempted here were the beginnings of a conflation between the needs of seeing day-to-day engagements as represented in both integrated and particular ways. The particular as well as the integrated—or the institutionalized—require engagements with time, which are mediated, obscured, or made patent by fields and its forms of capital, which are in turn, reproduced, challenged or altered in particular practices. Communities require of those wanting, willing or merely attempting penetration, that they understand and perform a raised consciousness of how engagements in said communities are valued. Pedagogically, thus, an engagement with Communities of Music necessitates that we are able to see with/through many lenses. For many music teachers one of the issues becomes understanding that the capital carried out of their teacher preparation or music programs is affected by the relation between how they saw themselves, and were seen in their programs, and how new communities might see them. In other words, the struggle to understand and come to terms with the realization that symbolic and social capital needs to be constantly re-drafted and re-negotiated.

Therefore, actions and visions needed in and for Community Music, must attend to the theorizing of its elements, along with the presentation of practices and empirical research. Community Music as a concept, a set of organizations and an institutional model can serve as the vehicle not of a re-feudalization of music, that is the same school music in a new dress, but rather the frontier where conflation of capital, culture, symbolic power is carefully addressed and not dismissed, yet again, as the untimely. Fields of cultural production where creative works are found do not merely render visible the aesthetic world or the imaginings of a group of people; they also provide a site in which general social relations can be represented and negotiated (Cohen, 1985). Because of this, it is not only aesthetic and symbolic, but also political—not distanced from, or disinterested in, the everyday world, but deeply embedded in relations of power.

A possibility in Community music is therefore, not that of repetition, but perhaps of a reply. A ripple, that expands our limitations, attending to and generating a constituency of music or for music where intergenerational engagements portend the need for educational parameters that re-consider time, forms of capital and practices. Attali (1986) spoke of the need for this complexity saying, “we are all condemned to silence, unless we create our own relations to the world and try to tie other people

in the meaning we thus create" (p. 134). Theorizing such possibilities is and must continue to be part of the project of community music today.

REFERENCES

- Arendt, H. (1963). *On revolution*, London: Penguin.
- Arendt, H. (1958). *The human condition*. Chicago: University of Chicago Press.
- Attali, J. (1986). *Noise: A political economy of music*. Minneapolis: University of Minnesota Press.
- Bourdieu, P. (1999). *The field of cultural production: Essays on art and literature*. Robert Johnson (ed.). Cambridge, MA: Polity Press.
- Bourdieu, P. (1998). *Practical reason*. Stanford, CA: Stanford University Press.
- Bourdieu, P. (1977). *Outline of a theory of practice*. Cambridge, MA: Cambridge University Press.
- Bourdieu, P. & Wacquant, L. (1992). *An invitation to reflexive sociology*. Chicago: The University of Chicago Press.
- Burrows, R. (1938). Music in community education, *Music Educators Journal*, 25(1), 25-26.
- Butler, J. (1988, Dec.). Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal*, 40, 519-531.
- Cohen, A. (1985). *The symbolic construction of community*. London: Tavistock.
- Deleuze, G. (2002). *Pure immanence: Essays on a life*. New York: Zone Books.
- Elliott, D. (1995). *Music matters*. New York: Oxford Press.
- Felman, C. (1987). Jacques Lacan and the adventure of insight: Psychoanalysis in contemporary culture. Cambridge, MA: Harvard University Press.
- Foucault, M. (1982, Summer). The subject and power. *Critical Inquiry*, 8, 777-795.
- Foucault M. (1980). Power/Knowledge: Selected Interviews and Other Writings, Colin Gordon (Ed.). New York: Pantheon Books.

- Freire, P. (1997). *Pedagogy of freedom*. New York: Rowman & Littlefield Publishes, Inc.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York: Continuum.
- Gould, E. (2007). *Music education desire(ing): Language, literacy and lieder*. Paper presented at the 2007 Philosophy of Music Education Conference, London, Ontario, Canada.
- Greene, M. (1973). *The teacher as stranger*. Belmont: Wadsworth Publishing Company.
- Greene, M. (1992). *Releasing the imagination*. New York: Teachers College Press.
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Burlington, VT: Ashgate.
- Gruenewald, D. (Fall 2003). Foundations of place: A multidisciplinary framework for place-conscious education. *Educational Researcher*, 40(3), 619-654.
- Higgins, L. (2007). Acts of hospitality: the community in community music. *Music Education Research*, 9(2), 281-292.
- Hillery, G. A. (1955). Definitions of community: Areas of agreement. *Rural Sociology*, 20(2), 11-123.
- Illich, I. (1970). *De-schooling society*. New York: Marion Boyars Publishing Ltd.
- James, C. L. R. (1993). *American civilization*. Oxford, Eng.: Blackwell.
- Kahne, J., Westheimer, J. & King, S. K. (Winter, 1996). Visions of community and education in a diverse society. *Harvard Education Review*, 12(2), 234-239.
- Lashley, D. (2008). "*My music" and my education: Music as a cultural commodity and implications for music pedagogy*, Unpublished paper. Undergraduate Research Award, Westminster College of the Arts of Rider University.
- McCarthy, C., Giardina, M., Harewood, S. J., & Park, J. (2003). Contesting culture: Identity and curriculum dilemmas in the age of globalization, postcolonialism and multiplicity. *Harvard Educational Review*, 73(3), 449-465.

- Myers, D. E. (2008). Freeing music education from schooling: Toward a lifespan perspective on music learning and teaching. *International Journal of Community Music*, 1(1), 49-61.
- Negri, A. (2003). *Time for revolution*. New York: Continuum.
- Negri, A. & Hardt, D. (2000). *Empire*. Cambridge, MA: Harvard University Press.
- Negri, A. & Hardt, D. (1994). *The labor of Dionysus*. Minneapolis, MN: University of Minnesota Press.
- Perlstein, D. (2003). Community and democracy in American schools: Arthurdale and the fate of progressive education. *Teachers College Record*, 97(4), 23-45.
- Popkewitz, T. (2001). Pacts/partnerships and governing the parent and child. *Current Issues in Comparative Education*, 3, 122-130.
- Reinsch, A. (2008). *Second Language learning in music education: Toward new pedagogies*. Unpublished Master's Thesis. Westminster College of the Arts of Rider University.
- Small, C. (1977). *Music, society and education*. London: John Calder.
- Turner V. W. (1969). *The ritual process: Structure and anti-structure*. Chicago: Aldine.
- Turner, V. W. (1977). Variations on a theme of liminality. In *Secular Ritual*, Sally Moore and Barbara Myerhoof (Eds.). Van Gorcum, Amsterdam. The Netherlands.

Short Term Projects: Parasite or Catalyst?

Catherine Pestano

Dept. Affiliation, School/Corp.

CRISP Croydon Intercultural Singing Project and Open University
Croydon, England

communitymusicsservice@gmail.com

ABSTRACT

Funding for projects focusing on building social capital is widely available in the UK, though this tends to be for very short-term projects. In particular, where a community musician or new community music group is building their service, it is hard to get projects with more than £2-5K funding at a time. Such “parachute” projects have in the past been criticized for going into an area, raising expectations and leaving people with nothing to follow on from their brief experience.

This Project Case Study paper arose from conflicts and questions experienced over my first few years establishing myself as a professional community musician and director of a new social enterprise. I seek to examine some experiences of running short projects to see whether there is a valid purpose to be delivered within these and how they can be built on for sustainability. I draw on my own experience of being a developing artist and running a growing organisation in just this situation, with some successes and some failures to reflect on, and learning from both kinds of experience.

Across 2004-2006 I ran a number of short-term community music projects under the wide umbrella of social inclusion. This paper explores the way six small community music projects, designed to develop social capital, were carried out with a diverse range of participants. Examples include:

- *A youth group campaign by Asian young people*
- *A campaign against closure of a service by African Caribbean children excluded from school*
- *Introductory training groups for community musicians*
- *Community singing groups*
- *Young lesbians and gays tackling bullying*
- *Young homeless people: songwriting and VJ project*

I draw on my own observations, accounts of the participants' views, from comments and evaluation materials and my individual tracking of what happened next. I reflect on my community music practice and process from several perspectives including ownership of the task, intended and unintended outcomes relating to social cohesion and economic benefit, and sustainability.

In this paper I propose a discussion of the way in which current funding opportunities and working practices can be used for possible good even on short-term projects. In particular, ethical practice considerations will be reviewed for new and emerging groups in relation to seeking funding for social capital oriented projects. It is, I suggest, a challenge to espouse the person-centered principles of community music practice within current funding arrangements. The paper concludes with recommendations for good practice, while inviting debate as to best practice in the widest sense.

KEYWORDS

community music, projects, workshops, youth music, social regeneration, sustainability

Community Music and Leadership

Sound Links: Uncovering the Dynamics of Lively Musical Communities in Australia

Brydie-Leigh Bartleet

Queensland Conservatorium Research Centre, Griffith University
South Bank, Queensland, Australia
b.bartleet@griffith.edu.au

ABSTRACT

“Sound Links” is an Australia Research Council Linkage project that examines the dynamics of community music in Australia, and the models it represents for music learning and teaching in formal and informal settings. This project is focusing on a selection of vibrant musical communities across the country and exploring their potential for complementarity and synergy with music in schools. This paper focuses on the most significant themes that have emerged from the author’s recent “Sound Links” fieldwork in four musical communities across Australia. Drawing on insights from well over 300 community music practitioners, participants, educators, and administrators, the paper touches on the critical success factors, key challenges, learning dynamics and models for community-school collaborations found in these diverse community settings. These themes are interwoven with ideas and concepts from community studies in the humanities and community music literature to provide a range of insights into the social, cultural and educational dynamics of musical communities in Australia.

KEYWORDS

community music, learning & teaching, community-school collaborations

INTRODUCTION

Tonight we attended the gathering of the “Nobodies” drumming circle at the Singing Gallery. It was like watching a secret men’s ritual as they each arrived and embraced one another. The drumming seemed to begin out of nowhere, with two men swapping their instruments and jamming together. Slowly more men entered the circle and without saying a word began hitting their drums. A profound sense of community was evoked as they engaged in musical dialogues with one another; watching, listening, responding, experimenting, learning, and exerting themselves. Then all of sudden the drumming dissipated and the room was silent. The men left the circle and walked outside to smoke and talk with one another. They tell us that they see this drumming circle as a family; they care for one another and help each other out. It gives them a sense of belonging and helps them cope with life.

(Bartleet Fieldnotes, 4 December 2007, 10.38pm, McLaren Vale, South Australia)

Today we visited the local high school in Cabramatta, recently labeled a “ghetto” by one of the local newspapers, and spoke with a group of primarily Pacific Islander students. They are part of a singing group which rehearses every Tuesday morning. Their director can’t read music; he’s the special education teacher. He simply counts to four and shouts “go!” and the students break into lush four part harmonies. When we ask them to sing us a song, our jaws drop from the moment they open their mouths; they are incredible. When we ask how they learnt to do this, they look confused. It’s not like someone has sat them down and taught them how to sing, it’s just part of their everyday lives, whether they’re at home, school or church. Their teacher simply facilitates and encourages them; he recognizes their talents and lets them take the lead. (Bartleet Fieldnotes, 19 February 2008, 10.55pm, Fairfield, New South Wales)

“Sound Links” is an Australia Research Council funded project which is examining the dynamics of community music-making in Australia, and the models it represents for music learning and teaching in formal and informal settings. It is being realized by Queensland Conservatorium Research Centre (Griffith University) in partnership with the Music Council of Australia, the Australian Music Association, and the Australian Society for Music Education. I am the Research Fellow on this project, and Huib Schippers (Queensland Conservatorium Research Centre), Peter Dunbar-Hall (University of Sydney), and Richard Letts (Music Council of Australia) are part of the Research Team. This project is focusing on six vibrant musical communities in the Dandenong Ranges (Victoria), Albany (Western Australia), McLaren Vale (South Australia), Fairfield (New South Wales), Borroloola (Northern Territory) and Inala (Queensland), and exploring their potential for complementarity and synergy with schools in their local areas. The project spans a period of two years, commencing in 2007 and concluding in 2008. So far, four of the six vibrant musical communities have been visited, with the last two scheduled for April and May 2008. In this paper I give an introduction to the study and position it within the broader context of Australian community music and education. I then briefly outline three of the most striking themes that have emerged in my fieldwork visits and briefly touch on the learning dynamics and models for community-school collaborations which have emerged in the preliminary analyses of these community settings.

While there have been numerous debates about what constitutes community music, it is widely acknowledged that it is a group activity where people join together to actively participate in the music-making

process. It encompasses a wide and diverse range of musics, which reflect and enrich the cultural life of the participants and their broader community. While there is nothing substantially new or novel about community music-making, there is a growing awareness and recognition of the connections between community musicians, music making, and education. As Veblen and Olsson (2002) suggest, “This broadening of vision for music educators promises many opportunities for research, such as investigating the variety of successful teaching and learning strategies found in Community Music settings” (p. 743). Despite the promise of such a vision, in the Australian context, only a minimal amount of research has examined community music settings, and their potential to enrich practices in music education.

BACKGROUND: THE AUSTRALIAN CONTEXT

Despite this lack of research, over the past 20 or 30 years, a community music movement has grown in Australia and played an increasingly significant role in the wide and varied musical landscape of this country. As the Australia Council describes in the discussion paper *Planning for the Future: Issues, Trends and Opportunities for the Arts in Australia* (2001):

The musical landscape in Australia today is broad and diverse, consisting of different cultural traditions, genres and practices. Increasingly, previously defined boundaries between musical genres are being crossed and exciting new genres are being created. Australia, with its multicultural make-up, is uniquely placed to lead the world in this development. The many interrelated layers that contribute to this musical landscape include grassroots music-making, music education, youth music practice, amateur music practice, moving through opportunities offered for professional development, to emerging artists, through community music practice and peak youth bodies, to professional artists and organizations creating and presenting music of the highest quality (p. 44).

A quick scan of the Music Council of Australia’s *Community Music Bulletin*, affirms this vibrancy and high level of activity in the community music sector, as does the recent response of over two hundred entrants in the inaugural “Music in Communities Awards” run by MCA’s *Music: Play for Life*. Entrants included choirs, music therapy programs, Indigenous groups, bands, festivals, orchestras, regional conservatoriums, country music clubs, samba schools, folk clubs, drumming circles, thistle pipe bands, studio recording projects and community music organisations, to mention just a few. The Australian Government’s culture and recreation portal also lists a large number of community music projects that range from Indigenous music to country, folk, rock, jazz, military and ethnic musics. Some States also have community cultural development

organizations, and Regional Arts Australia and its State and Territory organizations also provide strong support to community arts programs, including community music. However, this high level of activity is not without its problems. In the Australia Council's recent Community Partnerships Scoping Study Report, *Creative Communities*, Dunn (2006) identified a number of challenges facing musicians and the music sector, ranging from a devaluing/worsening of music education, music not being seen as integral to life/culture/wellbeing, a lack of support and recognition for certain groups including grassroots and community, and inequity in the division of the funding and resourcing pie.

Somewhat surprisingly, the aforementioned high levels of community music activity and considerable challenges have not been paralleled with much in-depth research. Notwithstanding the significant contributions of Hawkins' (1993) study on community arts in Australia, Breen's (1994) study on public funding of community music in Australia, Harrison's (1996) overview of community music in Australia, Cahill's (1998) handbook on developing music projects and organizations, and Coffman's (2006) study of adult community band members in Tasmania, in-depth research into community music in this country has been minimal. While we know there are high levels of activity across the country, the cultural and social contexts of these activities and their connections to the broader community and schools remain open for further research.

A similar situation can be found from an educational perspective, where considerable research has been devoted to formal Australian school music programs and their curricula, including the recent *National Review of School Music Education* (DEST, 2005). However, much less is known about Australia's informal community contexts and their approaches to learning and teaching music. As Myers (1992) argues, there is a need to think beyond the school level, as the emerging needs of society require an expanded view of education, one that nurtures the lifelong learner. The Australia Council reiterates this by highlighting, "that the formal education system is only one means of influencing the attitudes of children and that it cannot be expected to bring about significant change in isolation" (2000, p. 90). Recognition of this did reach the general brief of the *National Review of School Music Education*, which acknowledges that "communities play a vital role in effective music education" (DEST, 2005, p. vii); however, the final report still primarily focuses on music *in* schools. With this in mind, the "Sound Links" project aims to build a synergy with the outcomes of the *National Review*, and enhance our understandings of Australian community music and education.

METHODOLOGY

Outlining the Ethnographic Approach

To accommodate the aims of the research project, a combination of qualitative methodologies, including ethnographic case studies, and quantitative methodologies, including a nation-wide survey, have been used. This paper focuses specifically on the ethnographic case study findings, including insights from our field visits, semi-structured interviews, focus groups, participant and non-participant observations, and analyses of relevant documentation. This particular methodological approach lends itself well to uncovering the individual stories of the community musicians and educators, the dynamics of their practice, and the broader socio-cultural issues and structural frameworks that arise from these settings. As Higgins (2006) concurs, “Ethnographic strategy and method unmask the traits of Community Music in action” (p. 265, emphasis added). In order to fine tune our ethnographic approach and trial it in a local community music environment, a pilot study was successfully undertaken with the Queensland Youth Orchestras program in Brisbane.

This entailed the research team entering into a close interaction with the community musicians and educators in their everyday musical lives to better understand their beliefs, motivations, and behaviors (see Tedlock, 2000, p. 455). In order to facilitate this, a large amount of forward planning was necessary. In each community I identified a key facilitator who had significant local knowledge and a wide network of contacts within the community. In the Dandenong Ranges this was the executive officer at the music council, in Albany this was the senior teacher at the local high school, in McLaren Vale this was the head of performing arts at the Lutheran College and in Fairfield this was a senior member of the cultural policy team at the local city council. These key people introduced me to a number of community musicians, educators and groups, which not only made the organization of the trips more efficient, it also enabled me to tap into local knowledge and cover the community’s activities in greater depth.

Each fieldwork trip lasted five days, and we conducted approximately 30 interviews or focus groups with 60-100 participants. These participants included primary school students, secondary school students, school music teachers, principals, parents, community music facilitators, community music participants, cultural development workers, youth workers, settlement workers, festival organizers, local council workers, instrument repairers, radio presenters, and music retailers. As the focal point of each interview was the participant’s individual stories, we used semi-structured interviewing techniques, where we had a list of questions we wanted to

ask, but allowed the conversation to determine how the information was obtained (see Levesque-Lopman, 2002). These questions were drawn from the research team's extensive experience in community music and education, issues raised in the online survey, ideas discussed at a "Sound Links" workshop run at the Australian Society for Music Education's national conference, and broader theoretical ideas identified in the literature.

We also attended rehearsals and performances in a variety of settings, such as community centers, schools, churches, sports fields, recording studios, farmers' markets, arts centers, galleries, teaching studios, hospitals, halls, clubs, and temples. We visited local councils and community centers to gather documentation about the broader communities surrounding the music activities we were studying. The research also went beyond the more formalized interviews and observations; we shared many coffees, post-rehearsal drinks, as well as family meals with participants in some of the communities, particularly when I was traveling on my own. At times we were hauled into the action and handed various instruments to try out, other times we were told to sing along, and on two occasions I had to dance with the groups we were studying. We also attended church services, radio interviews, book launches, and other social occasions including a civic ceremony held by the mayor of Albany to welcome me to the town. All of these experiences led to new insights about the people involved, the broader communities and how music functions within these settings. As ethnography is a method that is about forming relationships, these interactions were obviously significant, but could never be exactly reproduced; as such, each community case study was subtly different (see Behar, 1999, p. 480). Likewise, the research team also differed slightly from trip to trip. I attended each fieldwork visit to ensure a consistency of approach; however, sometimes I was on my own, other times I was accompanied by different team members, and these changes in personnel subtly influenced the dynamics of our interactions with the community musicians. It is also worth mentioning that each of the team members has been actively involved in community music-making; in fact, we often drew on our "insider" status as a point of introduction and a point of common ground with the participants. This meant sharing our own experiences during interviews, sometimes giving advice other times asking for guidance.

The *preliminary* analysis phase—and I emphasize preliminary, as two more case studies still need to be completed before the final data analysis can begin—has involved identifying a number of key themes and coding and sorting the data into these categories. Some of these themes or categories arose spontaneously from the participants themselves, other

concepts arose whilst we were immersed in the experience of fieldwork, and further ideas have been generated from the literature. This process of analyzing and then writing about this ethnographic research has also called for a balance between the individual participants' stories and a broader social critique.

Defining the Community Contexts

Selecting the locations and parameters of the study was a challenging process that brought to the surface a number of debates about the "definition issue," which have been documented extensively in the literature on communities and community music. As Elliot, Higgins and Veblen (2008) explain, the concept of community music is "situated, contested, contingent, and hard to pin down" (p. 3), hence making the selection of field sites a complex and complicated process. I'm not suggesting that I re-open the debate that has been going on for many years within the CMA commission about what community music *is*. As Higgins (2006) amongst many others has argued, discussions of definitions can lead community music into a "discursive cul-de-sac" where insights into both practice and theory are limited (p. 2). While I agree with Higgins' argument, when it came to selecting the locations we would study, our own conceptions, and dare I say definitions, of community music did require rigorous critique in order for us to reach a productive discussion about what we were studying, what we were hoping to find out, and where we thought we should visit. As different research questions require different definitions, we had to make sure that ours were aligned for this particular project's focus. Of course, each member of the research team also brought their own assumptions to the discussion, as did the project's industry partners with their extensive network of community music organizations. As Mason (2000, p. 19) explains, the concept of community is complex because it involves a number of different elements, and people interpret these elements differently, or weight the presence or absence of them differently, and hence disagree over what counts as a community. When choosing the locations, debates raged about whether small isolated "communities of interest," such as our pilot study with the Queensland Youth Orchestras, should be included in this project, given that their level of interaction with what many would perceive as their broader community is sometimes modest. Likewise, the team debated about whether festivals and annual events could be included, given that they often cater to audiences outside the local community and do not necessarily service the local community on an ongoing and regular basis.

In the end, we had to embrace the "slipperiness" of this concept, but at the same time make sure we didn't become too vague and variable in

how we used it. As Amit & Rapport (2002) caution, expressions of community require skeptical investigation, rather than providing a “ready-made social unit upon which to hang analysis” (pp. 13-14). Likewise, Elliot, Higgins & Veblen (2008, p. 3) suggest “community music is a complex, multidimensional, and continuously evolving human endeavor.” Taking into account the slipperiness and ever evolving nature of the concept, we did agree on a number of essential elements we wanted the communities we were studying to have. Firstly we were keen to visit community music programs, of whatever style of genre, that included a group of people who had a sense of common interest for which they assumed mutual responsibility, who acknowledged their interconnectedness, who respected the individual differences among members, and who committed themselves to the well-being of each other and the integrity and well-being of the group (see Wood & Judikis, 2002, p. 12). Following Cahill’s (1998) definitions, we also looked for community music programs which were “owned” by the local community, with a “management committee or board [that] is elected from within that community” (p. vii). Following Higgins’ (2006) suggestion that community music revolves around “people, participation, places, equality of opportunity and diversity” (p. 83), we also wanted to study community music activities which connected with the broader community – whether that broader community is defined in terms of geography, interest, ethnicity, and so on – and were aware of their “place” within that broader social, cultural, and oftentimes economic context. This led us to select communities that were widely dispersed geographically. These communities also represent a cross-section of Australian social contexts, including a culturally diverse urban city (Fairfield), a middle class suburban location (Dandenong Ranges), a remote Indigenous setting (Borrooloola), an urban Indigenous setting (Inala), a small rural town (McLaren Vale), and a large established regional centre (Albany).

In September 2007 I visited the Dandenong Ranges Music Council Incorporated (DRMC). This is an arts organization located in the foothills of the Dandenong Ranges, approximately an hour’s drive east of Melbourne. It serves the community of the Dandenong Ranges and Yarra Valley in the Shire of Yarra Ranges and has been funding, facilitating and teaching community music in this region for over twenty five years. One month later, I traveled west to Albany, the largest regional city in Western Australia. It is situated around a port on its southern coast 409 km south of Perth, and is the hub of a 40,000 square kilometer region known as the Great Southern. In December 2007 my colleague Peter Dunbar-Hall and I visited McLaren Vale, a wine region approximately 35 km south of Adelaide in South Australia. The research trip also included the small

neighboring towns of Willunga, Aldinga, Morphett Vale and Kangarilla. Then in February 2008 my colleague Huib Schippers and I visited Fairfield City in Western Sydney, an area which incorporates 27 suburbs. It is one of the most culturally diverse cities in Australia with more than half of all residents having been born overseas, mostly in non-English speaking countries. In these settings we searched out vibrant community music programs, but also looked outwards to the local schools and explored the connections that they had with the community music groups we studied. We also explored the level of interaction between the different community groups in each location, and how they engaged with the non-musical community around them. The remaining two case studies include the remote Indigenous community of Borrooloola in the Northern Territory and an urban Indigenous Youth Music Festival in Inala in Queensland.

CRITICAL SUCCESS FACTORS

The primary aim of this study has been to identify critical success factors in these different community settings, and how they can inform the development of models and exemplars for other Australian community and educational contexts. Here I will limit my discussion to three of the most significant success factors that were found in the communities studied. A number of other factors – including enhancing community well-being, validating a sense of identity, nurturing intergeneration interaction, encouraging sustainability and ownership, supportive locations, venues, and facilities, committing to equal opportunities and a sense of inclusiveness and creating a community vision – will be discussed in future publications arising from this study. These factors echo some of the characteristics of community music settings identified in the policy statement of the CMA (<http://www.isme.org/>).

Inspiring Leadership from within the Community

When the participants in this study were asked what factors contribute towards the vibrancy of their community music activities, oftentimes their first response was to describe the inspiring leadership of an individual community musician or educator who directs the activity. They referred to this person's leadership capabilities, musical and administrative expertise, pedagogical skills, inspiration and encouragement. The most respected community music leaders seemed to have a deep understanding of how music connects people not only in their own groups but also within the broader community. As a strong community music leader in McLaren Vale, Greg John (Head of Performing Arts at Tatchilla Lutheran College) explained,

It's about community building and relationship building and the underpinning thing in all of this is [...] the music. [...] The thread that goes through all this

community building around here, where you can get people from the stiff accountant through to the hippy performing together, from an eighty-seven year old to a thirteen year old, and the little kids and the mums and dads performing with each other and cheering and saying, “isn’t this wonderful?” and seeing where they can go [...] all of that is only possible because of the music. I don’t know any other medium that could do it (personal interview, 9 December 2007).

Such leaders are also deeply attuned to the unique needs and concerns of people in their local area and have a vision for how they want music to assist their communities to grow. They are highly creative people, who have the ability to find a multitude of different ways to engage the broader community in music. In fact, participants in our study also spoke of the importance of leaders who look beyond their own activities in order to connect with others. This kind of leadership was exhibited by some, but certainly in the minority. After discussing this issue in relation to Fairfield and Huib Schippers’ notion that behind every vibrant community music program is a “mad” person; someone who defies all odds and madly devotes their lives to the needs of their community music group, Tiffany Lee-Shoy (Senior Policy Advisor - Cultural Planning, Fairfield City Council) commented,

In Fairfield there’s very strong bonded social capital, so within the Cambodian community, or within the Chilean community, it’s very strong in Fairfield [...]. Perhaps those mad people are the ones who come up with the ideas in those particular community groups, but it perhaps also is that mad person who is mad enough, brave enough, to step out of that bonded group and look for other opportunities for that bonded group and plug them into others. The thing is there are not that many of those bridging people (personal interview, 18 February 2008).

Looking at the qualities of the leaders in the four communities we visited, they certainly resonate with those described by Veblen (2002). They lead by example. As a well-known leader in the Dandenong Ranges, Bev McAlister (Executive Office of the Dandenong Ranges Music Council) said,

I like to think, and I can see it happening, that we as the elders, I guess, through community music are showing leadership and setting examples that a lot of young families who come into the hills to live suddenly find themselves involved in helping set up a concert band, taking responsibility for supporting the Fire Cycle. That Fire Cycle project had over two hundred performers, but it would have had a cast of two hundred and fifty backstage who felt a commitment and showed willingness (personal interview, 14 September 2007).

These leaders tend to be highly efficient communicators and listeners, with the ability to make everyone feel important. They are incredibly well

connected to a network of other teachers, musicians, council workers, and so on, and are skilled advocates. They are patient, have a sense of humor, and a loyal commitment to their communities, as well as a generosity of spirit.

Community Collaborations

The most vibrant programs studied were those which connected across community groups and out into the broader community. As one might expect, such collaborations seemed to occur more frequently in smaller regional towns, where due to their smaller populations there was more interaction amongst musicians and groups. In such cases, community groups were interacting with one another on different levels, sometimes sharing concerts, other times sharing rehearsal venues, or working on large scale productions or festivals. In such instances, these community groups pooled together their financial resources, equipment and personnel to serve mutually beneficial purposes. Sometimes this was formalized and other times it occurred on a relatively informal basis. More often than not, these collaborations were formed by virtue of the groups having members in common.

While some of the community collaborations studied do occur on a regular basis, the most striking examples appeared to occur through flagship community events, which involved participation from the broader community beyond only music-makers. A striking example of this was found in the Dandenong Ranges with their Fire Cycle project, which culminated in a major community performance in 2005. The project was created in consultation with the community and was designed to educate and heal the community after a number of serious fires had taken both homes and lives in the area. It involved community song writing workshops with composers, commissioning of new music especially composed for the project, visual arts and dance to tell the community's fire stories, the production of a Fire Education music CD with fire brigades and the community, the premiere performance of the *Song of the Fireys (We're Not Heroes)*, a fire fighters torchlight parade at the Knox Festival, and the Fire Cycle Finale Concert at Belgrave Heights Convention Centre on October 8th and 9th, 2005. This project involved a range of local community singers, musicians, dancers, visual artists, circus performers, professional musicians, composers, choreographers and school students. It also included Parks Victoria, the Country Fire Authority, Shire of Yarra Ranges, environmental groups and emergency services personnel, the Community Forest Project and volunteer helpers and stage crew. The inspiration for this project came directly from current environmental issues facing the community and appeared to spawn new projects that looked at

different environmental issues, such as water conservation. Students from the Ferny Creek Primary School spoke about the excitement they felt being part of a big project with other schools, older people, and inspiring figures from the community such as the local fire-fighters. When I asked them about the importance of making music that relates to local community issues such as fire, a young student explained,

“I think it’s really good because kids, especially, they don’t really want to sit and hear people ramble on about this happened this time [...] so it’s more interesting, especially to like children, to actually hear it in a different way.” Another student interrupted and said, “Yeah. With music it’s a lot harder to switch out than if someone’s just talking” (focus group interview, 13 September 2007).

Embracing Cultural Diversity

While the first three musical communities studied appeared to be largely monocultural (in the sense of Caucasian Australians with a primarily Anglo-Saxon frame of reference), the Fairfield case study provided a contrasting perspective due its cultural diversity. While the other three communities were certainly vibrant in terms of music-making and engaged large proportions of the local community in their activities, the nature of the music-making that was observed was primarily Western, although not always classical, in nature. Traditional bands, orchestras and choirs prevailed in all these contexts, but so did popular music, jazz, folk music, country music, pipes and drums, and so on. However, little cultural diversity was expressed through music, and when it was – for instance with Indigenous musicians – it was usually occurring on the margins. While this type of Western music activity was also present in Fairfield, the community’s cultural diversity stood out as its defining feature. The single decisive factor people gave for Fairfield’s vibrant community music scene was its cultural diversity. This was also strongly linked to its economic make-up: Fairfield is known for its affordable housing and social services for recent migrants.

In Fairfield we observed a very strong connection between local musicians’ cultural identities and their chosen community music activities. Many spoke of the ways that music gives people, young and old, a means to express their cultural identity and feel a sense of pride about whom they are and where they come from. As Ramphay Chittasy from the Lao Temple explained to me,

In the Western society people are always rushing, but when we come here to the temple the young people learn about being graceful. The minute they put the costume on they don’t run anymore [...] and they learn how to move their fingers to go along with the music, so it all synchronizes, the teacher, the drum, everything, the music, girls, and boys. It brings out the spirit of the

music and you can feel it with goose bumps, you know. It brings back something from our country, which is really needed. When you go out and say, where are you from? I say I'm from Laos and I'm very proud that we have something to treasure [...] (focus group interview, 21 February 2007).

A number of other “older” participants also spoke about the value of music in connecting the generations and “passing their culture on”. Young people from particular cultures, such as the Pacific Islands, seemed to be accustomed to this, possibly due to their heavy involvement in singing at church and at home. Other children, such as a Vietnamese children’s singing group seemed to enjoy the opportunity to learn the language that their parents speak at home through music. Some of the most vibrant community groups also spoke about their organizations in familial terms, discussing the ways in which a sense of cultural community and family is nurtured through their music-making together. Interestingly, many community music groups also provided “traditional” food to their members, and this also nurtured a social aspect to the rehearsals.

LEARNING DYNAMICS

The second primary aim of this study has been to examine the types of learning and teaching found in Australian community music contexts, and how they can contribute towards an expanded view of music education in this country. The concept of learning is clearly integral to community music and the notion of community is clearly integral to music learning and teaching. As Jorgensen (1995) explains, “One of the most pervasive models underlying music education is that of community. Whether it be the Hindustani sitarist instructing his disciple in traditional manner, the Western classical pianist conducting her masterclass, the Australian Aboriginal songman teaching his young kinsman a love song, or the Balkan mother singing her daughter a lament, all participate in a community in which music making and taking plays a central role” (p. 71). Likewise, Wood & Judikis (2002) suggest, “One cannot belong to a true community without learning in the community and from the community. [...] every community educates – in making its decisions, in developing or agreeing upon values, in determining cultural norms, in negotiating differences among members and with other communities, and even in the everyday unstructured interactions and communications among community members” (p. 112). Of particular interest to this study is the ways in which people learn in community music settings and how these approaches can offer alternatives to the current methods of learning and teaching found in many Australian school settings.

In each of the four musical communities visited, a number of different learning and teaching methods were observed. These ranged from

traditional aural transmission, to experimental learning, to strongly technology-based ways of learning. While some were more structured with set rehearsal and performance schedules and administrative infrastructure, others were more unstructured and “ad hoc,” where community members could simply “drop in” whenever they wanted to make music. While we did observe a diverse range of informal learning methods across these different community contexts, we also discovered a number of more formalized situations – where a facilitator took on the role of “the teacher,” thereby defining the others as “students” (see Folkestad, 2006, p. 142). Sometimes this was because the facilitator was a school teacher and accustomed to a more formalized approach to learning, and other times, in more culturally diverse settings, this was because the facilitator was an “elder” and teacher of their cultural traditions. It would seem the most vibrant programs showed awareness and flexibility when it came to finding their positions on this spectrum of approaches (see Jaffurs, 2006).

A striking example of this was observed in the contemporary music program *Recipe for Jam* run at the Vancouver Arts Centre in Albany. In October 2007 fifteen emerging musicians gathered together for a one week residential music program that culminated in a free public performance. Mixing jazz, hip hop, rock, heavy metal, folk and roots they created the “right recipe” of music to captivate one another and their local community. The program included workshops on song writing and instrumental skills with experts and jam sessions with guest artists and bands. As it was a live-in program, there were large amounts of time for jamming and experimenting across different genres. In these cases the learning was based on a peer learning model that was clearly self-directed, where participants felt a sense of common purpose, assumed mutual responsibility, respected the individual differences among members, committed themselves to the well-being of each other and the group, and had a sense of ownership over the music. As a participant MJ Rogers, a self-described “metal-chick” explained,

There are so many genres, from metal to pop and the fact that you throw them in a house together [...] but the fact that we got along together and collaborated together [...] the diversity is pretty much what amazes me. [...] Very eye-opening; normally music genres tend to hang out together, but to be thrown into every genre at once is such a great experience. Like before, I’d never known how to structure a jazz song or known what’s a blues chord, but just sitting there watching people do it, you just take it all in. [...] That’s why I couldn’t sleep, the music was just permanently there, it was all different styles, you know (personal interview, 14 October 2007).

This self-directed approach resonates with Mullen's (2002) statement that what excites him is the "way that the practice of community music seeks to move away from the expert teacher and willing pupils model of music transmission to a more dynamic and interactive community of participants" (Mullen, 2002). MJ went on to describe how they each were teachers of their own styles and learners of the others, often changing roles. As Veblen (2004) reminds us "a reoccurring theme in musical communities concerns the fluidity of knowledge, expertise, and roles, with individuals participating in various ways from observer, to participant, to creator, to leader."

In the case of *Recipe for Jam* motivation to participate and learn was sparked by fun, friendship, identity formation, exploration and ownership of the music. Such elements then motivated these participants to pursue their musical collaborations after the week had finished and form new groups. These are elements echoed by Green (2002):

Not only do identity, friendship and enjoyment go hand-in-hand with motivation, but they are also intrinsically and unavoidably connected to particular ways of learning: playing by ear, making both close copies and loose imitations of recordings by professional musicians who are respected and admired, transforming what is "picked up" into a piece of music, improvising, jamming and composing with friends, attempting to create music that both fits in with and is distinct from the sounds one enjoys hearing around [...] (p. 216).

The examples that Green gives resonate strongly with those found in the *Recipe for Jam* program, but were also observed in a number of the other community settings we researched; such as a group of "at risk" young people collaborating on their hip hop tunes in a "drop in" community centre studio, a folk club session where people shared their latest songs and compositions with one another in a large circle, a group of pipers sitting around a table imitating their leader who was reading music from an internet download, a drumming circle that played by ear and experimented by improvising with one another.

Many of the educators in this particular study also spoke about the benefits of learning music in a community environment. In such settings community music activities are not bound by restrictive curricula, standards and assessment needs. Instead, musicians are able to enjoy a greater sense of creativity and flexibility, with the opportunity to learn alongside people of different ages, abilities and backgrounds. Other educators saw community music activities as a healthy supplement to what is currently being offered by schools, particularly in circumstances where schools are lacking in resources and specialist teachers. However, these educators were also keen to point out that this doesn't necessarily flow in

one direction; often healthy school programs nourish healthy community music programs, by contributing teachers and students with high musical competencies. In fact, a number of the teachers we interviewed were also actively involved in music-making in their communities, not only as facilitators, but also as participants.

MODELS FOR COMMUNITY-SCHOOL COLLABORATIONS

The third primary aim of this study has been to examine vibrant models for community-school collaborations, and how they can enrich both the offerings of school music programs and the activities of community groups. The need for such connections and collaborations, particularly in the lives of young Australians, is advocated by Temmerman (2005):

A central issue for all involved in the musical education of young people is how to connect the three contexts of the school, home and community to enhance positive attitudes towards music making, to build on existing opportunities to engage in music making, and to bring together the wealth of music activity, resources and expertise. The question “why connect?” is well answered by the fact that music plays an important role in young people’s lives and that school, home and out-of-school musical experiences all contribute in important, differing ways (pp. 118-119).

The connections that Temmerman speaks about still need to be improved in the Australian context; however, there is a wealth of international discourse on such educational improvement efforts, where educators have launched many initiatives to bring the community into the school, take school programs and activities into the community, and create communities of learning within the school itself (Decker & Decker, 2003, p. 27). However, such efforts have not always succeeded, and schools have ended up functioning autonomously and communities have rejected the school’s efforts at outreach. In such cases, Carruthers (2005) argues that the school suffers the most: “The community may remain unscathed by a school’s insularity but the reverse is rarely true” (p. 3).

In terms of building these community-school partnerships so that they are sustainable, dynamic and successful, Decker & Decker (2003, p. 115-116) suggest that having a collaborative vision in decision making from the beginning and a clear structure for communication are crucial. They also suggest that acknowledgement of the specialties of the collaborating partners, as well as clearly defined roles and responsibilities are also important, as are clear goals with a method of measuring success, adequate funding, and an active connection with the local neighborhood and political processes. Looking at the models for school-community collaborations that we’ve observed in the four communities so far, I would also add the need for a shared sense of ownership, flexibility, engagement

with multiple community organizations beyond those involved in music and education, and a suitable venue that supports the collaboration. Of course there isn't a single model for developing such educational connections. The different levels of involvement and partnership will clearly vary from school to school depending on the local needs and circumstances.

A striking example of one of these community-school collaborations was found in the Dandenong Ranges. This collaboration works on a number of levels from the day-to-day to larger project-based work. The DRMC's music centre is located at Upwey High School in a building which was refurbished for this specific purpose. Some of the school instrumental and vocal music lessons occur in this building, and as a result, the DRMC is very accessible and visible because of this connection. Its permanent location on the school grounds is also beneficial in any grant or funding applications they submit; this physical permanency shows that the organization won't fold easily, has a sense of outreach, is sustainable, is visible, has a commitment to education and young people, and is worth funding. The school also provides a steady stream of students into the music activities run by the DRMC, such as after school lessons, evening ensembles, and major community projects. The school is also heavily involved in a number of the major projects that are run by the DRMC, not only providing students but also support and assistance from school teachers and administration. Some of these projects have also been the inspiration for new and innovative approaches to the music curricula. Speaking to those involved in both the DRMC and the school it is clear that it is a mutually beneficial relationship. The principal of Upwey High School, Greg Holman, described it as

Extremely effective; it's one that is based on a mutual understanding of the needs of the community of the school [...] and the needs of education especially in music [...]. It's supportive and both parties are supportive of each other. Both parties understand each other's needs. It's reliant on outside grants and self-funding [...]. It's a model based on trust and cooperation. Without the trust I don't think we'd be able to sustain it. [...] We see it as another resource for teaching staff to use that provides music education that wouldn't be available to some students. From a provisional point of view it's a very important educational organization because not all schools can provide music education (personal interview, 11 September 2007).

As Greg Holman suggests, the benefits of building such partnerships are wide ranging; from an improvement to the school's curricula and the quality of learning, to other factors which were mentioned later in the interview, such as the active involvement of parents and families in student learning, the professional development of teachers, community

leaders, and musicians (see Dreeszen, Aprill & Deasy, 1999, pp. 3-4). In terms of parental involvement, another striking model was found at the Community Carols run by Tatchilla Lutheran College in McLaren Vale. In this setting, parents, teachers, students and community members all work collaboratively to form various choirs, instrumental groups and a large-scale orchestra for this event every year. The model is driven by a commitment from the school towards intergenerational learning and community outreach.

CONCLUSIONS

While this paper has provided a particularly brief and cursory glance at some of the key issues which are emerging in the “Sound Links” project, I have aimed to at least begin addressing some of the gaps in our understanding of the cultural, social and education dynamics of community music in Australia. Moreover, the topics discussed in this paper highlight a range of ideas, which might be worth discussing further at the CMA Seminar in light of the theme “Community Music and Leadership” from an Australian perspective. In particular, the issues which I highlighted in the methodology section about the use of ethnography in community music settings and the challenges of defining “fields of study” in community music projects are worthy of further consideration. The critical success factors which were identified in connection to inspiring leadership, community collaborations and cultural diversity are certainly worth “unpacking” further not only from an Australian perspective, but an international standpoint too. Finally, the key concepts which were raised in relation to the learning and teaching dynamics observed in the fieldwork settings, the benefits of community-centered music education and the models for community-school collaborations are also worth discussing in further depth.

REFERENCES

- Amit, V., & Rapport, N. (2002). *The trouble with community: Anthropological reflections on movement, identity and collectivity*. London: Pluto.
- Australia Council. (2001). *Planning for the future: Issues, trends and opportunities for the arts in Australia*.
- Behar, R. (1999). Ethnography: Cherishing our second-fiddle genre. *Journal of Contemporary Ethnography*, 28(5), 472-484.
- Breen, M. (1994). Constructing the popular from public funding of community music: Notes from Australia. *Popular Music*, 13(3), 313-326.

- Cahill, A. (1998). *The community music handbook: A practical guide to developing music projects and organisations*. Sydney: Currency Press in association with the Music Council of Australia.
- Carruthers, G. (2005). Community music and the “musical community”: Beyond conventional synergies [Electronic Version]. *International Journal of Community Music, C* Retrieved April 27, 2007 from <http://www.intljcm.com/index.html>.
- Coffman, D. D. (2006). Voices of experience: Interviews of adult community band members in Launceston, Tasmania, Australia [Electronic Version]. *International Journal of Community Music, D* Retrieved April 27, 2007 from <http://www.intljcm.com/index.html>.
- Decker, L. E., & Decker, V. A. (2003). *Home, school, and community partnerships*. Lanham, Md.: Scarecrow Press.
- Department of Education, Science and Training. (2005). *Report of the national review of school music education*. Canberra: Australian Government, Department of Education, Science and Training.
- Dreeszen, C., Aprill, A., & Deasy, R. J. (1999). *Learning partnerships: Improving learning in schools with arts partners in the community*. Washington, DC: Arts Education Partnership.
- Dunn, A. (2006). Community partnerships scoping study report: Creative communities. Strawberry Hills, NSW: Australia Council.
- Elliott, D., Higgins, L., & Veblen, K. (2008). Editorial. *International Journal of Community Music, 1*(1), 3-4.
- Folkestad, G. (2006). Formal and informal learning situations or practices vs formal and informal ways of knowing. *British Journal of Music Education, 23*(2), 135-145.
- Green, L. (2001). *How popular musicians learn: A way ahead for music education*. Burlington, VT.: Ashgate.
- Harrison, G. (1996). *Community music in Australia*. Paper presented at the International Society for Music Education 1994 Seminar of the Commission on Community Music Activities, Athens.
- Hawkins, G. (1993). *From Nimbin to Mardi Gras: Constructing community arts*. St. Leonards, NSW, Australia: Allen & Unwin.
- Higgins, L. D. (2006). *Boundary-walkers: Contexts and concepts of community music*. Unpublished Doctoral Dissertation, University of Limerick, Limerick, Ireland.

- Jaffurs, S. E. (2006). The intersection of informal and formal music learning practices [Electronic Version]. *International Journal of Community Music, D*. Retrieved April 27, 2007 from <http://www.intljcm.com/index.html>.
- Jorgensen, E. R. (1995). Music education as community. *Journal of Aesthetic Education, 29*(3), 71-84.
- Levesque-Lopman, L. (2000). Listen and you will hear: Reflections on interviewing from a feminist phenomenological perspective. In L. Fisher (Ed.), *Feminist phenomenology* (pp. 103-132). Dordrecht: Kluwer Academic Publishers.
- Mason, A. (2000). *Community, solidarity and belonging: Levels of community and their normative significance*. Cambridge, U.K.: Cambridge University Press.
- Mullen, P. (2002). *We don't teach we explore: Aspects of community music delivery*. Paper presented at the International Society for Music Education Seminar of the Commission on Community Music Activities, Rotterdam, The Netherlands. Retrieved April 27, 2007 from <http://www.worldmusiccentre.com/uploads/cma/mullenteachexplore.PDF> .
- Myers, D. (1992). Teaching learners of all ages. *Music Educators Journal, 79*(4), 23-26.
- Tedlock, B. (2000). Ethnography and ethnographic representation. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.). Thousand Oaks, Calif.: Sage Publications.
- Temmerman, N. (2005). Children's participation in music: Connecting the cultural contexts - an Australian perspective. *British Journal of Music Education, 22*(2), 113-123.
- Veblen, K. (2004). The many ways of community music [Electronic Version]. *International Journal of Community Music, A*. Retrieved April 27, 2007 from <http://www.intljcm.com/index.html>.
- Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 730-753). New York: Oxford University Press.
- Wood, G. S., & Judikis, J. C. (2002). *Conversations on community theory*. West Lafayette, Ind.: Purdue University Press.

Leading Beyond the Walls: CMA Interdisciplinary Cooperation through the Virtual Classroom for Students with Disabilities Project

Donald DeVito

Sidney Lanier Center
Gainesville, Florida, USA
dondvto@yahoo.com

Magali Kleber

Universidade Estadual de Londrina
Londrina, PR, Brazil
makleber@uol.com.br

Emma Rodríguez Suárez

Syracuse University
Syracuse, New York, USA
erodri05@syr.edu

David Akombo

Weber State University
Ogden, Utah, USA
dakombo@hotmail.com

ABSTRACT

With the arrival of computers, the Internet, broadband access, and video-conferencing, accessing diverse musical communities in an instant is no longer a dream. The same is said for creating partnerships across borders. The “Virtual Classroom for Students with Disabilities Project” incorporates three universities (Syracuse University, Weber State University, and Universidade Estadual de Londrina in Brazil) and a public school for students with disabilities (Sidney Lanier School in Gainesville, Florida). With the enhancement of interdisciplinary cooperation among members of the ISME Community Music Activity (CMA) as a purpose, this virtual community of educators has taken a leadership role with the following goals:

- bridging the distance between institutions by networking universities, public schools, and community musicians using a variety of technology;*

- *enhancing the variety and quality of instruction of graduate and undergraduate music education majors in the field of music and special education;*
- *enhancing the quality and variety of instruction provided by public school music educators for their students with special needs by including instructors associated with community music; and*
- *promoting cultural interaction and demonstrating CMA's vision of complementing, interfacing with, and extending formal music education structures.*

This on-going project has proven to be a success with little financial investment (free internet program available internationally and \$50 U.S. for a web camera) and many educational rewards. One such reward was the Florida Music Educators Association 2006 Innovative Music Project Award. CMA's goal of enhanced dialogue between professors of related fields is evident in this project. Typical sessions involve learning to sing and perform music taught by education majors at Syracuse University; learning original Brazilian songs by music composition majors at the Universidad de Londrina in Brazil; and learning to perform the beat to Kenyan music in their Florida classroom as Weber State University ethnomusicologist Dr. David Akombo accompanies them on flute. Special education music teacher Dr. Donald DeVito provides feedback to all of the participants.

These real-world experiences help college students to overcome their apprehension and become enthusiastic about sharing music with students with disabilities and their families. By incorporating this multicultural approach, CMA professors of related fields and their college students have the opportunity to develop the knowledge, skills, and confidence necessary for teaching special learners of all ages. The public school students, in turn, have opportunities to transcend their challenges through creative interaction and expression with community musicians.

KEYWORDS

community, music, virtual, disabilities, project

INTRODUCTION

With the arrival of computers, the Internet, broadband access, and video-conferencing, accessing diverse musical communities in an instant is no longer a dream. Through this project case study, the same is said for creating partnerships across borders. The "Virtual Classroom for Students with Disabilities Project" incorporates three universities (Syracuse University, Weber State University, and Universidad de Londrina in Brazil) and a public school (Sidney Lanier School in Gainesville, Florida)

for students with disabilities. With the enhancement of interdisciplinary cooperation among members of the ISME Community Music Activity (CMA) as a purpose, this virtual community of educators has taken a leadership role with four key goals.

The first goal is to bridge the distance between institutions by networking universities, public schools, and community musicians using a variety of technology. As Internet technology becomes increasingly accessible, then its utilization as a method of communication should increase. The goal of this project was to select a method of technology that was inexpensive and easy to initiate. By creating a membership in Skype®, a free internet service available internationally, and purchasing internet cameras that cost on average less than fifty U.S. dollars, it took approximately twenty minutes to make this project functional.

The second goal of this project is to enhance the variety and quality of instruction of graduate and undergraduate music education majors in the field of music and special education. With busy schedules kept by both university professors and their students, this approach incorporates both a technological and internship related educational experience for all participants. Allowing the university students to select the teaching method that suits their musical interests and expertise increases their confidence and provides greater variety and quality of instruction.

The third goal of this project is to enhance the quality and variety of instruction provided by public school music educators for their students with special needs by including instructors associated with community music. By replicating the approach used in this project, partnerships can be created with community musicians from outside of the particular neighborhood in which the public school is located. Tasana Camara, an expert kora musician who performs in many Sidney Lanier Community Music Program events is an example of the type of partnerships created in this project. He will begin performing and interacting with public school children in Salt Lake City, Utah in the fall of 2007.

The fourth goal of this project is to promote cultural interaction and demonstrate CMA's vision of complementing, interfacing with, and extending formal music education structures (International Society for Music Education, 2007). The information provided in this project case study will highlight each aspect of this vision. Typical sessions involve learning to sing and perform music taught by education majors at Syracuse University; learning original Brazilian songs by music composition majors at the Universidad de Londrina in Brazil; and learning to perform the beat to Kenyan music in their Florida classroom as Weber State University ethnomusicologist Dr. David Akombo accompanies them on flute. Special

education music teacher Dr. Donald DeVito provides feedback to all of the participants.

DESCRIPTION OF PARTICIPANTS

Students from the Sidney Lanier School in Gainesville, Florida constituted the pool of public school participants for this project. Student participants had mild, moderate, or profound disabilities such as autism, cerebral palsy, Down syndrome, and traumatic brain injury. Their instructors represented community music professors and music majors from the related fields of music education, ethnomusicology, and music composition. Specifically, the teachers in this project included music education professor Dr. Emma Rodriguez Suarez and her majors at Syracuse University, ethnomusicologist Dr. David Akombo who taught at Wabash College in Indiana in year one of the study and Weber State University in Utah during the second year, and Dr. Magali Kleber of the Universidad de Londrina and her music composition majors.

Sidney Lanier Students and their Syracuse Music Education Majors

This section includes a sampling of Sidney Lanier students representing a variety of disabilities. The Syracuse University participants were undergraduate and graduate students in music education. A common response from the students was their lack of prior experience in teaching students with special needs. The music majors had the option of selecting the type of lesson they would be interested in teaching. Based on the lesson, the music education major is matched with a Sidney Lanier student based on the nature of the activity.

Necessary instruments and materials are arranged ahead of time and any necessary handouts e-mailed to Sidney Lanier. After meeting the Sidney Lanier students online, prior nervousness and anxiety often changed to enjoyment and a sense of satisfaction. Common observations among the Syracuse students included their need to think creatively, adapt to new situations, and the positive experience of getting to know their particular Sidney Lanier students.

Chante

Chante, a student with cerebral palsy and a speech language challenge, tends to be self-conscious about speaking. When seated in front of a computer with a large class of Syracuse students for the first time, she began the discussion with a simple hello. She had no prior knowledge of virtual classrooms or Internet conferencing and was eager to continue. With no stutters or nervousness for Chante, the first interaction between the two schools began with a social conversation. Afterward, Chante had a lesson on rhythm and asked to continue her lessons next semester.

Jake

Jake, a student with behaviors similar to those associated with autism, enjoys performing in Sidney Lanier's world music ensemble. He repeatedly asked to receive additional lessons and was eager to interact with the Syracuse teachers. He received a lesson on traditional Brazilian instruments. It was interesting to note his instructor was able to observe Jake's hand position with clarity on the Djembe and successfully provided instruction on correct hand position and performance technique.

Mariah

Mariah is a high school student diagnosed with an early aging condition. While being approximately 3 feet in height and frail as a symptom of her condition, Mariah has a dynamic personality and enjoys singing. Her online singing lesson centered on the concept of dynamics and was recorded by a local television station. After speaking with her Syracuse teacher Shannon, her mother indicated that singing in church was a personal goal for her daughter.

Celine

Celine probably has greater affective responses to music than any other student at Sidney Lanier. She is a high school African American student who suffered a traumatic brain injury when she was two and was classified with a profound disability. Her primary therapeutic goals are to maintain eye contact and in time make choices by being presented with two objects and looking at the preferred item. Celine's most significant responses to stimuli are through music. She exhibits what at times appear to be profound affective responses to beautiful melodies, jazz, and Motown. Part of the challenge is that Celine screams when presented with stimuli. They are not screams of pain, but of excitement for the attention, which is greatly appreciated. Meredith, a Syracuse music education major, asked to develop a lesson that will assist Celine in: (1) recognizing Meredith's presence on the screen by focusing attention on her through instrumental performance and (2) perform with Meredith through hand over hand assistance by Dr. DeVito to help her keep a beat to the song presented in the lesson.

By using a LCD projector, Meredith is projected on a large screen making it easier for Celine to focus on her new teacher as she rocks her head to the beat of Meredith's violin rendition of children's songs. We have learned to recognize the sounds Celine makes when she is excited, worried, sad, or happy. Although she may not be able to do many activities a person over age 2 can do, she had clearly identifiable affective responses to the lessons in the virtual classroom.

Sharina

Sharina is a high school student with autism and is unable to speak. Among her educational goals is the ability to maintain eye contact and answer questions using alternative communication devices. The first step in this process is to answer yes or no questions posed to her by her teachers. In her lesson with music major Ellen, Sharina answered yes or no questions to correctly identify the name and timbre of musical instruments. Sharina can communicate a significant amount of information if given time and the technological means to express herself. While not a necessity in this project, the use of a LCD projector enhanced the transfer of information by providing Sharina with a large projection of Ellen’s facial expressions and the instruments.

Universidade de Londrina

Dr. Magali Kleber is a music education professor at the Universidade de Londrina in Brazil. She integrated her music composition majors into the curriculum of the project. Universidade de Londrina music major Rafael Rosa composed *Meu Balaio* (see Figure1) for the Sidney Lanier students and taught it to them using the virtual classroom. While the simple translation of the title is “My Basket”, the meaning behind these words is significant. The basket, referred to by the composer as a *balaio*, is a wicker container for items of importance or emotional value in Brazilian culture. The lyrics are a comparison between the virtual classroom and a *balaio* for collecting the musical experiences shared between the participants of the study.

Figure 1. *Meu Balaio*



A complete harmonic arrangement was performed by Rosa and his classmates in the virtual classroom, followed by his description of the project:

This project was very interesting because using technological resources provided the participants with a very rich musical experience. By exchanging experiences with a foreign institution, we had the opportunity of showing aspects of Brazilian music to people who could never have this in another

way. This kind of experience is very important to inclusive musical practice that makes the music education field open to cultural diversity.

It was a great pleasure for me to present this composition, which reflects part of my experience as a popular composer in Brazil. I hope everybody can feel the joy of these traditions, and this feeling can bring the image of people who are able to change situations of social and political inequality through poetry, arts and hope. (Rafael Rosa, Kleber's student at the Music Course in State University of Londrina, musician and composer)

Weber State University

Dr. David Akombo is an ethnomusicology professor at Weber State University near Salt Lake City, Utah. Dr. Akombo is from Kenya and participated in the study in two ways. First, he taught *Jambo Bwana* to 200 of the students in the Sidney Lanier Cafetorium including family members. A LCD projector was connected to the computer and the entire school population saw his image on a large screen.

His second method of participation was through teacher training. A dozen music educators from neighboring schools gathered in the music room and received djembes. Using flute and the lyrics of *Jambo Bwana*, Dr. Akombo taught Kenyan singing and percussion techniques to the music educators, which were then shared with the students at their assigned schools. After training, Duval Elementary, a neighboring school, created a community music program and drum circle for their families with the approach created in this project.

CONCLUSION AND IMPLICATION FOR MUSIC EDUCATION

The instructors associated with the project provided their own conclusions and implications for music education.

Dr. Donald DeVito

Utilizing Internet technology provides music education majors and public school students with significant disabilities a unique opportunity. The types of interactive lessons presented to the Sidney students are diverse yet adaptable for the needs of each student. In some cases, the parents of the students were invited to the lessons to interact with the college students and provide additional information. In every case, the parents and guardians knew of the lessons and were encouraged to share the music learned by each child in the home. Sidney Lanier students received dynamic and well-designed lessons by each of the university professors and their students. This project was selected as the 2007 Florida Music Educators Association's Innovative Project Award recipient. Interest in the project has resulted in several public radio and television news stations documenting the lessons and interviewing participants.

These real-world experiences help college students to overcome their apprehension and become enthusiastic about sharing music with students with disabilities and their families. By incorporating this multicultural approach, CMA professors of related fields and their college students have the opportunity to develop the knowledge, skills, and confidence necessary for teaching special learners of all ages. The public school students, in turn, have opportunities to transcend their challenges through creative interaction and expression with community musicians. For students with special needs, the “Virtual Classroom Disabilities Project” opens up an immediate and direct link to experiences with world culture, both personal and educational.

Dr. Emma Rodriguez Suarez (Syracuse University)

One of the biggest hurdles in teaching prospective music educators is the lack of hands-on opportunities university students have to practice their craft. In the United States, many college students observe public school teachers during field experiences and finally teach through internships. These experiences are not enough to prepare them for the array of challenges and personalities they will encounter in the professional world. The advent of technology has facilitated an otherwise difficult interaction. Through the computer, music education students can make music with the community at many levels. Furthermore, instant feedback can develop from this interaction. True mentorship grows organically through electronic technology, as true scholarship in action develops.

Dr. David Akombo (Weber State University)

With the advent of technology in music education, effective music teaching, curriculum development, and pedagogy in music education are fundamental issues that music teachers need to address for the present day music education of special needs children. The present day music teacher needs to get into the driveway of technology for effective music instruction for all children. In his research on the use of technology in the classroom, Cuban (1986) confirmed that many teachers have discovered that technology will help solve their daily problem of motivating students to learn and are capable of supplying relevant and meaningful content that will get students to reason and solve problems. With the No Child Left Behind Act (U.S. Department of Education, 2001) students with special needs must be exposed to these technologies where and when available.

Dr. Magali Kleber (Universidade Estadual de Londrina)

This experience showed a large possibility to share musical knowledge and pedagogy for both the teachers and students. In addition, the experience provides the possibility to discuss, from a socio-economic-

cultural perspective, the importance of cultural diversity as a symbolic richness in the process of cross-cultural identity. Even in low-tech conditions, because the University of Londrina does not have a videoconference room, the workshop with students of both institutions was a grateful and gainful musical moment.

This report shows important shared experiences of this complexity can be a guide for reflection leading to concrete actions in the music education field and public policies that aim at promoting social change. The Virtual Classroom for Students with Disabilities Project provided the participants with a discussion for integration of the pedagogical process related to citizens' values, articulated with several dimensions of humanity.

REFERENCES

Cuban, L. (1986). *Teachers and machines*. New York, NY: Teachers' College Press.

International Society for Music Education. (2007). *Community music commission goals*. Retrieved October 1st, 2007 from: <http://www.isme.org/en/community-music-activity/vision.html>.

U. S. Department of Education. (2001). *The no child left behind act*. Retrieved October 20th, 2007 from: <http://www.ed.gov/nclb/>

Live Music Encounters: An Integrated Vision of Leadership, Good Teaching and Facilitation Practice

Dochy Lichtensztajn

Levinsky School of Music Education

Tel Aviv, Israel

dochi@macam.ac.il

ABSTRACT

This paper presents the community project "Live Music Encounters," of the Levinsky School of Music Education (LSME), Tel Aviv, as a platform to examine issues of transformative leadership and pedagogic methodology in and through the live concerts programs models in different communities. The working policy of the "Live Music Encounters" program was formulated based on six central strategies. Each community project would:

- 1. be wide-reaching, bringing together students and graduates of the LSME, interested in participating in community initiatives.*
- 2. generate employment opportunities for young music educators and musicians.*
- 3. be grounded in a process of careful preparation of the youngsters for the concerts, so as to ensure maximum enjoyment "on the day" as a result of previously acquired insights.*
- 4. produce an important pedagogic effect increasing with the adoption of a multi-year curriculum and a long-term programming plan in music education.*
- 5. involve a renewal attitude through pedagogic methodology, and new approaches in teaching strategies.*
- 6. include co-operative endeavors: partnership between the schools, the LSME, the performers-artists, arts organizations, music education inspectorate, and municipal administration.*

Based on the idea that the "Live Music Encounters" community project promotes the development of skills that are transferable from the context of schools to those of live concert models, the LSME promotes an unique course for guiding music educators-in-training, musicians-performers, and community leaders in terms of combining the development of musical abilities, musicological knowledge, and

pedagogical-didactic experience. The strong belief on an improvement of practice for teaching and learning from this new perspective, the live concert programs models , promotes a generation of music education community leaders for the "Live Music Encounters" project, based on a critical experience of an integrate vision of leadership, good teaching and facilitation practice.

KEYWORDS

guided concerts, leadership renewal attitudes.

INTRODUCTION

The past ten years have witnessed a crucial turning point in the history of the Levinsky School of Music Education (LSME), as it looks to the community, listens to its concerns, and witnesses the significant decline of the live concert. This direct contact between the young audience, live music, and performers has lost its power to create a collective experience that instills insights and affective responses in the youngster's personality.

Over ten years ago, our institute began to mobilize to enhance the standing of the live concert. The LSME "Live Music Encounters" program (LME), currently includes a range of kindergartens and elementary schools, as well as high schools all over the country with and without music orientation programs, and a series of concerts for adult audiences.

The program is based on some of the major goals of music education and music appreciation: (a) to expose the audience to a wide repertoire of artistic music; (b) to enhance listening skills for different kinds of music; and (c) to cultivate music appreciation. At the same time it has developed a concept of its own—to make frequent encounters with "live" music a chief component of the school and community curriculum.⁴⁶

The rational and the application of the LME, represent a unique model of leadership in collaborative programmes, bringing together the educator, the practitioner, the performer and the researcher to examine new possibilities in the process of music education. To this end, the program is made up of three components:

⁴⁶ The most comprehensive official document that deals with the goals of music education in Israel was published in the late 1970's (Shmueli, Orbach, Tal-Atrani, Mizrahi, Kirsh and Talmi, 1978) This 77 page document, which focuses on performance along with listening, proposes a program for music education, which offers ways to promote within the schools the musical repertoire relevant to Israeli cultures. Together with the MENC program it creates the foundation of the current music education program in Israeli schools.

1. In-class activities in which the young students learn about works of music that are played later on at the end of each semester at the symphonic concerts.⁴⁷
2. Three in-school chamber ensemble performances that are presented, animated, and narrated by young music educators-leaders (graduates of the LSME). These performances are held prior to the concerts and focus on the pieces played at the final concerts. They allow the pupils to get to know the musicians and their instruments in a more intimate setting.
3. Live concerts at the community auditorium, which are the culmination of the in-school musical preparation activities animated and narrated by the young music educators- leaders from the LSME.

“LIVE MUSIC ENCOUNTERS” WORKING POLICY

The working policy of the LME program was formulated based on six central strategies:

1. Each community project would be wide-reaching, bringing together students and graduates of the LSME, interested in participating in community initiatives and in their coordination and management teams, with young leaders in music education and in public instances responsible for education, social and cultural affairs.
2. Each project would generate employment opportunities for young music educators and musicians in order to coordinate and host the chamber concerts taking place in the community.⁴⁸
3. Each project would be grounded in a process of careful preparation of the youngsters for the concerts, so as to ensure

⁴⁷ The team from the Levinsky School of Music Education is responsible for conducting in-service training for the schools music educators and preparing listening guides for these activities.

⁴⁸ In the last decade more than twenty graduates of the school have joined the pool of initiators, coordinators and community project presenters involved in the “Live Concert.”

maximum enjoyment “on the day” as a result of previously acquired insights.⁴⁹

4. Each project would produce an important pedagogic effect increasing with the adoption of a multi-year curriculum and a long-term programming plan in music education.
5. Each project would involve a renewal attitude through pedagogic methodology, new approaches in teaching strategies among music educators from schools and kindergartens, hosted by the teaching staff of the LSME and guest lecturers from other disciplines.⁵⁰
6. Each project would include co-operative endeavors: partnership between the schools, the LSME, the performers- artists (symphonic orchestras, chamber ensembles, and choirs), arts organizations, music education inspectorate, and municipal administration.

A REVIEW OF THE LIVE MUSIC ENCOUNTERS PROJECT

Over 80 elementary schools, 30 high schools and 60 kindergartens from the center and north of the country joined the LME project. Below is a short survey of several projects operating in different areas of the country, in the central cities and in the periphery, in the small towns, in the rural settlements (kibbutz and moshav), and in the mixed cities (Jewish and Arab inhabitants).

⁴⁹ In order to examine the connection between enjoyments, learning and previous concert-going experiences the correlation between the measures was checked in the evaluation of central projects. The results indicate a significant correlation between enjoyment and previous concert preparation. The pre-concert preparation measure has the greatest unique contribution to predicting the enjoyment measure ($p < .01$, $\beta = .37$). In other words, the more pre-concert preparation the students receive, the more they actually enjoy it. The school social class and extracurricular musical instrument lessons also have a unique contribution towards enjoyment—students from lower class schools enjoy the concert more than their peers from upper-middle class schools. (S. Shimoni, Y. Shteiman, & T. Yaakobi, 2003; Y. Shteiman & J. Vinograd, 2007).

⁵⁰ Since the establishment of the LME program, the Ministry of Education supports by giving 28 hours of annual salary credits and bonus to all the music educators who participate in it and lead the teaching process of the repertoire in the various classes in their schools.

I. Musica Viva—Intergenerational Encounters (since 1998)⁵¹

High school music major students (future leaders/“big brothers”) and Kindergarten children’s are taking part in this specific project. The music major students offer a series of vocal and instrumental chamber encounters and mini-concerts to the kindergartens pupils in the neighborhood in which they live and learn (Fig. 1-4).

Figure 3



Figure 4



Figure 5



Figure 6



(permission granted for using these photos)

II. LME Project for Primary and Secondary Schools (since 2000)

These projects were designed in the Center and North of the country in collaboration with the *Israeli Philharmonic Orchestra* (“Keynote” Program), the *Haifa Symphonic Orchestra* (“Kadma” Program), the *Tel-Aviv Soloists Ensemble*, the Northern Arab music Ensemble “Vatar,” and the “Shesh Besh Arab Jewish Ensemble.” Alongside the teaching of repertoire in music lessons, providing lectures that capture the meaning

⁵¹This project was inspired on some basic components of literacy method in Paulo Freyre’s *Pedagogy of the Oppressed*, like the decodification by a “cultural circle” under the self-effacing stimulus of a coordinator who is no “teacher” in the conventional sense, but who has become an educator-educatee in dialogue with educatees-educators too often treated by formal education as passive recipients of knowledge. The first stages in this project, was presented at the C.M.A. Seminar in Toronto. Since then, it has gained considerable impetus, has been expanded and extended, and its early kinks have been ironed out.

and joy of music, a series of guided and narrated preparatory meetings have been held between pupils and small ensembles during each semester, playing arrangements of the pieces that were to be performed later on in every symphonic or chamber orchestra concert (See Fig.5-8). Some 10,000 pupils have taken part in these projects (Lichtensztajn, 2006).

Figure 5



Figure 6



Figure 7



Figure 8



(permission granted for using these photos)

III. Divertimento (2003)

This series is intended for an adult audience, living in the community environment of LSME, that is interested in approaching the world of classical music and participates in the subscriber's concerts of the *Israel Philharmonic Orchestra* (IPO). The model was designed in the spirit of the IPO *Keynote* Program held by the LSME in various educational institutions.

Musicians and researchers, among the leading in their fields, reveal to the participating audience the repertoire of symphonic music and the “secrets” of musical performance in a series of preparatory meetings prior to the symphonic concert. In each semester four meetings take place in various interdisciplinary subjects connected to the concert program, together with chamber ensembles made up of musicians from the IPO; the ensembles play adaptations of the works that shall be performed in the symphonic concerts, alongside original chamber creations in the style of the final repertoire. As stated, the process reaches its peak in the symphonic concert.

THE LIVE MUSIC ENCOUNTERS—A TRANSFORMATIVE ROLE OF LEADERSHIP

A dynamic picture is emerging from those projects in which student-teachers from LSME are taking part in welcome cultural community activity. The involvement of student teachers in the kindergartens, primary and high schools , as well as in the *Divertimento* community program for an adult audience, enables them to be involved at every stage of the process, witness the leadership nature of the coordinators and concert narrators of the projects in each district, as well as the elaboration of the repertoire, the respectable level of performance, and the carefully devising of the program preparing the young students and the adult audience for the live concerts themselves.

Based on the rationale of the LME program the need arose for training a pool of leaders and concert program editors from among the LSME students. The practicum was translated into a credo so that for the first time in its sixty years of existence the LSME unveiled a new rationale at the base of which stands the teacher in training as a leader who will influence expanding circles of multicultural communities and art education policy in the district.

The Levinsky College of Education is expanding its area of activity and is initiating multi-systemic educational partnerships that enrich the life of the school and its multicultural surrounding communities. In our changing world, studying in educational partnerships is not limited in time and scope, but rather becomes an integral part of our lives, which accompanies us along our professional paths. (Bulletin, 2003-2004, Levinsky College of Education)

The multi-systemic connection in the community around the live concert had reached a new level of conceptualization when nine years ago I was honored to introduce for the first time in Israel, a unique course in LSME on communal initiatives around the live concert, focused on cultural democracy and transformative leadership in educational institutions and the surrounding community, along the skills development

of live concerts design and narration. (On the transformative role of the cultural amateur, see E. André-Egg, 1985, pp.95-113.)

In order to promote a transferability process of skills and knowledges, the course was designed for musicians—practitioners who have been giving concerts in schools for many years, music teachers in the formal and extra-curricular systems who fulfill a key function in the community, senior municipal facilitators responsible for music and education, and student teachers—training at the LSME.

The accompanying theoretical lessons and workshops were intended for broadening the “tool box” of the participants in editing skills and hosting concerts and for coping effectively with a new group of pupils each day during the chamber concerts in the various educational institutions.

Some of the priorities focused on encouraging and fostering new collaborations based on the idea of partnership, on strategies that result in improving the inclusiveness of campus workplace environment (primary and secondary schools, kindergarten, and adult communities audiences), and on practices for staff diversity and inclusion in the project-workplace.⁵²

During the course there was a gradual and interesting interaction between the “different camps” each with its traditions of working, learning and teaching (Sydney Strauss and Tamar Shilony, 1994).

- The music educator who regularly teach the concerts’ repertoire in schools or kindergartens.
- The music educators-in-training (from the LSME).
- The performing artists (players, singers and conductors) who appear in mini-concerts in educational institutions and later in the symphonic or chamber concerts in the communal auditorium.
- The leader-coordinator who narrates the chamber meetings in class room and in the symphonic concerts at the communal hall.

This model reinforces trusting relationships, open communications and conflict management skills. The aspects of guided concerts in schools, kindergartens and adult audiences aroused interesting discussions between my colleagues, the guest lecturers – distinguished artists in the field of conducting, playing and singing, who had great and successful experience in hosting concerts for children, teenagers and adults, but “admitted” they

⁵²See Coffman (2006, pp. 44-54) for a comprehensive analysis concerning collaboration and partnership between musicians and institutionalized music education.

were never before requested to conceptualize and lecture on a topic from a disciplinary perspective (rationale, principles, criteria, objectives, implementation and alike). These discussions yielded important outcomes for everyone, the learning participants and the lecturers who are teaching and studying a new discipline (Josep Martí, 2000).⁵³

SOME OBSERVATIONS TOWARDS BASIC CRITERIA IN THE LME ACADEMIC COURSE

The criteria of guided concerts was addressed in theoretical lessons, workshops, and especially through the structured observation of concerts performed for young audiences of different ages and different social and cultural backgrounds.

The categories for discussion and analysis of the concert models and long time process including class room preparation were based on following topics:

1. Rationale and objectives of a specific concert program:
 - The concert program agrees with the rationale and objectives stated by its designers.
 - The considerations guiding the design, and manner of presentation of the repertoire, concord with the approach (cultural, philosophy, didactic, intuitive, etc.).
 - The stated objectives are sufficiently broad to suit a variety of circumstances and community populations at schools.
 - The program is rich enough to achieve aims in addition to the stated objectives.
 - The program represents a model of “human/stage” and a dynamic/social/value interaction among the young audience, the musicians- performers and the music leader.
2. Choice of repertoire:
 - Major principles and important concepts in the field of knowledge are reflected.
 - The content reveals attention paid to the world of the student-listener (images and associations, cognitive ability, social maturity, interest of the age-group in the themes, etc.).
 - The content is not dogmatic and gives legitimacy to differences of opinion, attitude, and point of view.

⁵³ See J. Martí (2000, pp. 259-283), for an exhaustive reflection promoting change vision in music education at different schools communities emerges from this research.

- The content is free of stereotypes or biases.
- The program offers contextual links to other fields of knowledge.
- The program offers audience participation activities in the realms of movement, singing, playing music.
- The program offers content that enlarges and enriches the student-listener.

3. Structure and organization:

- The logical structure of the program is clearly organized:
 - in terms of previous experiences and based on the concept that the concert is preceded by a process of preparation at the school.
 - around a guiding principle: overall sequence; a modular series of sub-sequences.
 - moves from the simple to the more difficult.
 - moves from the familiar to the more remote.
- The timing of the program is suited to the characteristics of the target audience.
- Alternatives for presentation of the works, concepts and links between them are suggested.
- The program is designed with enough flexibility to make it suitable for a heterogeneous group of listeners.
- The program is organized according to a developmental principle, shifting between “direct moments” and “high” points.
- The program is organized so as to reach a high point at the end of the concert.
- There is a link between the program and non-musical fields of knowledge.
- The structure of the program aids in extending the listening threshold of the audience.
- There is a link between the structure of the program and the stated objectives.
- There is a link between the content of the concert and its structure and "stage environment" (stage design, props, etc.)
- There is a link—whether covert or overt—between the content of the program and its staging

4. Accompanying narrations:

The text explanations and the narration style concords with the stated objectives. The explanation is a direct product of the major elements of the content of:

- The repertoire and program.
 - The explanation highlights the elements of the content.
 - The nature of the narration is balanced in respect to the repertoire and the manner of its performance.
 - The proportion between narration and music concords with the stated objectives.
 - The narration is given by the performers; the explanation is given by an animator-guest.
 - The narration is phrased in sophisticated language, in a spoken language, in prose, and in rhyme.
5. Assessment of the value of the concert model and its performance to the audience:

With the help of a process of preparation for the concert:

- The program enables listeners to find a certain relevance, connection, or identification between the musical/stage events and their inner world.
- The audience is actively involved in the program (they are challenged by the structure and performance of the repertoire; by clues regarding familiar and unfamiliar musical materials; by leading questions; by a story; by activities in the realm of singing, movement, or playing music; by the charismatic presence or character of the narrators and/or performing artists, etc.).
- The program arouses in the audience a sense of empathy, curiosity, or motivation for future encounters with “live” music.

One of the major conclusions drawn from the participants’ feedbacks is connected to the conceptual changes that occurred in the methodologies of learning/teaching. The LME young leaders-narrators get to experience the cultural diversity of communities that make up the Israeli school system; in addition to teaching at their own schools three times a week, they work at other schools (2 times a week), as concert facilitators and narrators.

Semi-structured interviews, testimonies and open discussions were included during the last year in order to explore this topic. A basic questionnaire was distributed; questions and statements were grouped under headings like:

- What is a good teaching?
- What changes have you made during your career through the leadership roles in the LME project?

- The opportunity for learning through the coordination-animator role.
- The potential transferability of teaching- learning strategies in both fields experiences.
- The LME leadership process at schools as a communality inspiration.
- The capacity for creative expression.
- The collaboration and inclusiveness.
- The frequency or absence of reflection and discussion on musical goals.

Here is a selection of responses that were raised in a personal interview:

R. The sense of communal vocation has increased in the concert projects and increased my awareness of the need to participate in processes of change in the society around me. There is a great similarity between the two roles, yet: Teaching is a work on something which necessitates long-term planning, personal contact, patience and trust-building. The coordination and presentation of the concert programs require a meticulous preparation for a one-time impact. The leadership role has “released” me from mental models of teaching on one hand, and deepened my disciplinary knowledge on the other. The class lesson plans are completely different from the narration “scripts” of the concerts and team coordination. The latter are demanding and utilize my creative, writing and language abilities. The dilemmas and mutual inspiration arising during the preparation meetings between the musicians and myself towards the chamber meetings in the classes, widens my horizons and strengthens my place and my leadership role in the team work.

N. The perception of the role of coordinator-narrator greatly influences my teaching abilities, although the shaping of the role of narrator has been built on my didactic principles as a teacher. The experiential emphasis, the fact that this is “live music,” the one-time quality of the encounter and its power, are unique qualities of the role of coordinator-presenter. The multi-system work characteristic of the “Live Music Encounters” presents a new and different complexity from the one characteristic to schools: the different strengths of the staff members leading the encounters, the issues of hierarchy, equality or cooperation invite constant discussions.

S. “The Live Music Encounters” process forced me to a constant reflection on my goals and means to accomplish them and the expected achievements. The restricted time dedicated to the chamber meeting during its performance in class influences my methods of teaching in school and kindergarten in the aspects of enjoyment and effectiveness. In the “Live Music Encounters” I see myself in the role of mediating between the world of music, the performers, and the world of the pupils. The source of everything is the encounter with the music, I make the music leave one heart (the performer artist) and enter another (the listening child). Like sending mail.

The exposure to other learning environment has strengthened the leaders-narrators' pedagogical outlooks, which are characterized by: (a) a feeling of social calling and emotional involvement; (b) an acute awareness of differences in social dynamics among the various schools and communities; (c) a deeper need for a wide range of disciplinary knowledge; (d) a need for long term experience in performing; (e) an expanded use of creative thinking; (f) a concise and eloquent style of verbal communication with the students; and (g) an increase in their "stage" awareness. The guides-animators became aware of the manner in which they are acting as concerts facilitators in the LME program and of the degree of influence upon their teaching strategies as music educators in their own schools.

We can assume that conducting a qualitative research among music educators (whose school or kindergarten has participated for many years in the LME program), will expose the degree of influence upon their mental models /teaching strategies as a result of the continual observation during the intimate chamber meetings on the leaders-narrator's ways, on the "informal" music learning- teaching and on the musicians performance.⁵⁴

CONCLUSION

The "Live Music Encounters" program in LSME curricula is aimed at creating a "flow chart" that links the various bodies participating in them, ensures that they listen to each other, and induces a constant process of collective reflection on diversity and quality of instructional practices and styles of collaboration. In bringing the different entities together, the LME academic program reinforces the wisdom that music education is a process through dynamic partnerships that provided effective field experiences for our young music educator's candidates and leaders-narrators as well as for the performers.

Regarding our students-teachers, this community program offers a critical experience for an integrated vision of leadership, good teaching and facilitation practice.

This approach highlights the strong links between the academic world and education practicum in the community, between theory and social practice, between what is being done and what can be done in order to influence the quality of a dynamic transmission in the community's contexts at schools.

⁵⁴On the formal and informal ways of music learning, see Kari K. Veblen's paper *Community Music and Ways of Learning* (2006, pp. 111-121).

REFERENCES

- Ander-Egg, E. (1987). *Qué es La Animación socio-cultural?* Buenos Aires: Editorial Espartaco Córdoba.
- Coffman, D. D. (2006). Community musicians and music educators: Minding the gap. In D. Coffman & L. Higgins (Eds.), *Creating partnerships, making links, and promoting change: Proceedings from the 2006 seminar of the Commission for Community Music Activity* (pp.44-52). Singapore: International Society for Music Education.
- Freyre, P. (1965). *Pedagogía del Oprimido*. Buenos Aires: Siglo Veintiuno Editores
- Froehlich, H. C. (2007). Sociology for music teachers: Perspectives for practice. In R. J. Colwell (Ed.). The Prentice Hall mini-series in music education. New Jersey: Pearson-Prentice Hall.
- Levinsky School of Education. (2003-2004). *Levinsky School of Music Education Bulletin*. Tel Aviv, Levinsky School of Education.
- Lichtensztajn, D. (2006). The “live” concert, a transient episode or a continuous educational event in a multi-culturally divided society? In D. Coffman & L. Higgins (Eds.), *Creating partnerships, making links, and promoting change: Proceedings from the 2006 seminar of the Commission for Community Music Activity* (pp. 111-121). Singapore: International Society for Music Education.
- Mark, D. (1998). The music teacher’s dilemma—musician or teacher? *International Journal of Music Education*, 32, 3-24.
- Marti, J. (2000). *Más allá del arte. La música como generadora de realidades sociales*. Balmes: Deriva Editorial.
- Shmueli, H., Orbach, A., Tal-Atrani, E., Mizrahi, M., Kirsh, M., & Talmi, D. (1978). *Music curriculum for kindergartens and secular and religious primary schools: A Proposal*. (in Hebrew). Jerusalem: Ministry of Education.
- Shimoni, S., Shteiman, Y., & Yaakobi, T. (2003). *Evaluation of the Keynote Project in Elementary Schools*. The Levinsky Research Dept.
- Shteiman, Y. & Vinograd, J. (2007). *The Kadma Project report and evaluation* (in Hebrew). The Levinsky Research Dept.

Strauss, S. & Shilony, T. (1994). Teachers' models of children's minds and learning. In L. A. Hirschfeld & S. A. Gelman (Eds.), *Mapping the mind: Domain specificity in cognition and culture*. (pp. 445-460). Cambridge Univ. Press.

Veblen, K. (2006). Community music and ways of learning. In D. Coffman & L. Higgins (Eds.), *Creating partnerships, making links, and promoting change: Proceedings from the 2006 seminar of the Commission for Community Music Activity* (pp. 111-121). Singapore: International Society for Music Education.

Different Ways of Learning in Community Music Activities: Cases of Japanese University Students Learning Traditional Music

Mari Shiobara

Tokyo Gakugei University
Tokyo, Japan.
shiobara@u-gakugei.ac.jp

ABSTRACT

This paper investigates different organizations and styles of learning in community music activities and focuses especially on cases of Japanese traditional music clubs at one particular university in Tokyo. Some of the leadership/ownership of the music communities is determined by how these music communities were formed at first place and who initiated that process as well as how they have been managed. Four approaches were identified: (1) the community creates a completely self-sufficient music learning environment, (2) the community learns with a music teacher, (3) the community provides a bridge between its members and the outside professional music world, (4) the community creates a semi- self-sufficient music learning environment with professional advice.

KEYWORDS

music communities, leadership/ownership

INTRODUCTION

Community music activities in Japan are generally identified in four different categories according to the kinds of agencies that organize the activities as well as the kinds of music people learn to play together. The most wide-spread and perhaps most influential bodies for providing such communal music activities for local people are municipal authorities that often organize “citizen’s seminars,” and the music seminars are very popular. These local governments usually have their own town music halls and sponsor various concerts by famous professional musicians as well as “citizen’s concerts.” From Western classical music to local folk music there are numerous courses to choose from. Because Japanese school music education is still considerably biased towards Western music, these seminar classes provide a variety of musical opportunities that the schools are not able to provide, to people of all ages.

The second category of community music making is comprised of music companies such as Yamaha and Kawai, which have public music schools and organize their own grade systems similar to the Associated Board of the Royal Schools of Music (ABRSM), to teach the basics of playing music, especially those of Western classical and popular music. Music shops that sell musical instruments, private music schools that offer music lessons (particularly piano lessons) and Karaoke schools are very popular. These shops and private schools organize public concerts for their students and they sometimes organize music competitions hence they provide opportunities for people to create their own music communities extending beyond the shops and the schools.

The third category of community music making involves local festivals. Along with the awareness of local Japanese identities and revitalizing of the rural country side since the 1980s in parallel or in reaction to globalization there are numerous festivals old and new are held in Japanese towns every year. These festivals include religious ones and the most common of these are Shinto festivals at local shrines and supporters of these shrines called *ujiko* people dedicate their musical performance of *hayashi* that often accompanied by dance. *Ujikos* practice the music and dance all year around and often local schools are the places for such practice. Children often play an important role performing along with their parents and oral transmission of the music from one generation to the other strengthens the community through music.

The fourth category of community music activity is somewhat related to the third one, however it goes beyond festival settings and has to do with traditional music transmitted through generations. For example, there are folk singing traditions in various parts in Japan and there are singers professional and amateurs alike who are specialized in that particular singing tradition. When one particular tradition of singing or playing traditional musical instrument catches public attention it is common that a preservation society called *honzonkai* for that particular music tradition emerges. The society organizes concerts and competitions and takes care of literally everything necessary to preserve as well as promote the music.

However, the perspectives of community music activities in Japan presented above are broad descriptions and do not give us any clear picture what are really going on inside of these communities. Therefore, this paper investigates different organizations and styles of learning in community music activities and focuses especially on cases of Japanese traditional music clubs at a university in Tokyo. The university is renowned for teacher education and educational research, and the majority of the students graduate with teaching certification in either primary or

secondary education, or sometimes both. Many of the students become teachers in the state schools in Japan.

Club activities are considered a vital extra-curricular activity of Japanese school life and every child is encouraged to participate in at least one. Many are sports clubs but one study (Shiobara, 2006) found that about 40% of the students of the third year primary school teacher education classes at the same university looked back their school days and responded that they had joined music clubs in primary and/or in secondary schools. According to this study, only 3% of the students mentioned that their experiences had involved Japanese traditional music, so it could be assumed that the majority of these music club activities were Western music oriented.

In the universities of Japan, clubs are called “circles” and are run by the students with a spirit of independence. According to the university’s “Circle Guide,” edited by the students’ committee, there are 64 circles for cultural activities, of which 15 music circles are registered. Among these music circles, 11 are Western music clubs of various kinds, leaving only four dedicated to Japanese traditional music. Because few students have experienced traditional Japanese music in the schools, the majority of these of Japanese traditional music circle members are beginners. It was interesting to investigate what was happening in these four relatively small musical communities within the university in terms of how they organize their learning environment and how they actually learn to perform music.

FOUR LEARNING COMMUNITIES OF TRADITIONAL JAPANESE MUSIC

The biggest of the four traditional Japanese music circles in the university is the Japanese drumming circle called *Yui*, which literally means “tie together” in Japanese. There were 34 active members there when this research was carried out. They play *minzoku geino* (Japanese folk performing arts) music intended for festivals (*matsuri*) in several regions of Japan that feature this type of drum ensemble. Their repertoire consists of about eight pieces of such music. In addition to playing big drums (*nagadoudaiko*) and small drums (*shimedaiko*) in ensemble, their performance includes playing bamboo flutes called *shinobue* (also called *takebue*, literally meaning “bamboo flute”) and small gongs called *surigane* or *atarigane*, which are held in the palm of the left hand and struck with a deer horn-tipped stick. Singing and dancing are also added when called for by a particular piece.

The *shinobue* club “Jun” is named after the instructor who visits to teach them every week. There are 11 members and they practice the instruments used in the ensemble music of festivals called *hayashi*. The

shinobue is a simple bamboo pipe with six or seven holes and is often played with the drums and the *surigane* in hayashi music. Hayashi ensembles are usually named after the particular district from which they come or the style or type of music they play. The Jun club practices the music from the Edo period (17th to 19th centuries—Edo is the old name for Tokyo) and they have been learning four pieces of such music.

The *Shiragiku* Society, literally meaning the society for “white chrysanthemums” in Japanese, calls themselves a *hogaku* circle. *Hogaku* refers to Japanese music in contrast to *yogaku*, the term used for Western music. It is a small circle of seven students: two *koto* players, two *shamisen* players and one *shakuhachi* player. *Koto* is a 13-stringed plucked zither (Malm, 1959, p.343) and *shamisen* is a three-stringed plucked lute (p.349). *Shakuhachi* is an end-blown flute made from bamboo with four finger holes on the top and one for the thumb in the back. These traditional Japanese musical instruments are often played in an ensemble and this type of Japanese chamber music is called ‘sankyoku,’ which literally means ‘three instruments together.’ The *koto* players of the circle sometimes play duets without the other members.

The last of the four traditional Japanese music clubs in the university is the *gagaku* circle called *Toshu*, comprising 15 members. *Gagaku* is court music, considered to be the earliest instrumental music in Japan and dating back to the 6th century. The ancient music of India, China, and Korea greatly influenced its formation and development. The word *gagaku* means elegant and refined music and can be identified as orchestral music since it has instruments in each of the three basic units, namely percussion, strings, and wind instruments. (Malm, 2000, p. 97) Within the percussion family, there are musical instruments called *tsuridaiko*, a kind of hung drum, and *shouko*, which is like the *surigane* described above, and *kakko*, a double-faced drum played with two sticks with tips shaped like dates. *Gakubiwa*, a plucked lute, and *gakusou*, an ancient type of *koto*, are the string instruments. Concerning wind instruments, there are the *hichiriki*, a short double-reed wind instrument, and *sho*, an organ-like wind instrument with 17 reed pipes of bamboo and a cup-like wind chest. The *ryuteki* is a bamboo flute resembling a shinobue and is thought to resemble the sound of a crying dragon. As the university has whole sets of these rare musical instruments, *Toshu* members enjoy a special privilege in having access to them.

While talking to their members and observing their activities it became clear that these four circles of traditional Japanese music in the university all have different approaches for organizing their community

music activities. Their learning styles and ways of transmitting musical knowledge also differ between groups.

LEARNING STYLES AND TRANSMISSION OF MUSICAL KNOWLEDGE

The Yui Japanese Drumming Club

Yui is a self sufficient circle and over the last 11 years since it was formed, members have developed their repertoire of music as well as system of learning and teaching each other. They collect membership fees and carefully save money in order to buy their own musical instruments. They own two big second-hand drums and several small drums so far and plan to buy more in the future. It was clear that the circle members run and manage their affairs quite efficiently and with a sense of responsibility and pride.

There is no community music teacher or instructor from the outside to teach them, nor are there any musical scores. Senior members of the circle, usually second and third year students, teach junior members everything necessary for playing the drums and other musical instruments, as well as singing and dancing. They teach music orally and by demonstrating what to do and the learners imitate and memorize the parts, thus learning by rote. There is an unspoken rule of the circle that the senior members should be the first to go to the juniors to offer help. Some interested members go to the region where their music comes from and learn from local musicians during university holidays. What they learn is then shared with other members of the circle. They have arranged the music to suit themselves and explore various possibilities for improving their performance together as a team.

Each member on average plays two or three pieces. Due to the limitation of the number of drums as well as constraints in their practice space, their twice a week sessions are organized in such a way that each piece is played by each of the members in turn for each given piece. Some members watch others' practice and give comments to them, while others practice their parts outside or on the spot quietly.

During their practice sessions, they used an interesting idea in which all the members were encouraged to participate. There was a big chart on the blackboard, each column bearing the title of the music. Members wrote comments based on what they had noticed while observing others as well as their own practice, then all of the items written were discussed afterwards. In the session that I observed, each column was full of comments by the end! Indeed they seem to discuss everything together and enjoy their community music making in the full communal sense.

THE JUN SHINOBUE CLUB

The Jun shinobue learning circle was formed two and half years ago after the founding members of the circle took workshops given by a community music teacher/instructor as part of one of the university's course offerings, which lasted six months. They wanted to continue learning so that they asked the teacher to come and teach them more. They have weekly group lessons led by him, and because of the original intention and nature of how it started, their community music activities are more like those of the organized group lessons given by the teacher they had come to respect.

When I observed them, they had worked mainly on the shinobue part of the hayashi music and the teacher had just introduced them to the parts for the drums. The teacher used special scores along with an oral mnemonic transmission system common in Japanese known as *shoga*, similar to *solfège* in the West. Each member takes turns on both the shinobue as well as drum, thus become familiar with both.

In addition to learning the shinobue, they practiced the shamisen with him during the second part of the lesson. They practice music of *nagauta*, literally meaning "long songs," which are lyrical songs that are part of the *kabuki* theatre tradition. There was a new member who never touched the instrument before at the shamisen lesson that I observed. The teacher attended to a new student all through the second part, giving her a one-to-one lesson, while the other experienced members practiced by themselves. The new student could hardly be stopped at the end of the lesson and said with her eyes shining, "I love the shamisen...so interesting." Other members were looking at her with smiles.

The Shiragiku Club for Koto, Shamisen, and Shakuhachi

Thus far, there has been no opportunity for me to observe the so-called the practice of Shiragiku Society, as they usually do not practice together. This circle provides a space and few kotos and shamisens for the members to practice individually whenever they like. However, the circle has a unique role to play in the learning community of Japanese traditional music at the university, because members act as a sort of match makers or go-betweens for the students who want to learn the instruments and the professional musicians and teachers outside the university.

Normally private music lessons can be quite costly, and it difficult or even impossible for ordinary students to afford lessons. So, if there are any students who want to learn the koto, shamisen, or shakuhachi, they come to the society and pay a modest membership fee. The circle then sets them up with a teacher, making it possible for them to have lessons using only the fee that they have already paid to join the circle. The society has

been operating in this way for many years and some of the teachers are actually former members of the society who were similarly supported by the society's system for their own studies. Now they pay back the society by giving its members relatively inexpensive private lessons for the students who need economic support for learning music. Other teachers as well support the society's system in the same way. This system may only be possible due to the university affiliation and the students benefit from this unique, but powerful music learning support system.

The Toshu Gagaku Club

Toshu has a professional musician/teacher who plays ryuteki and gakubiwa in a well known gagaku orchestra and who comes in to teach them every month. Because of the nature of the musical instruments and the kind of music they play, they definitely need professional help from time to time. They need to know how gagaku music was played in the 8th century as it is considered to have been preserved virtually unchanged to the present day. They also need to understand the ceremonial aspects of its performance because it is music originally intended to be played in the imperial court. They seem to manage very well on their own by basing their rehearsals on the advice she gives them, working diligently until the next time she comes.

They have special scores that are exclusive to gagaku music and the teacher uses the oral transmission system of shoga specifically developed for learning this music. The teacher interjects shoga syllables whenever the players experience difficulty or when the performance needs support.

When I observed the rehearsal, the teacher brought along a professional hichiriki and gakusou player and both performers listened attentively to the circle's performance. After the performance finished they each gave their own comments to the students. They also gave all the members advice such as how they should sit on the floor, when and how the sticks of the tsuridaiko and other percussion instruments should be picked on the stage, etc. They also suggested ways to make the music shorter in order to fit the programme for the stage performance that they planned to give the following week. The members of the circle appreciated all of this professional advice and practiced eagerly for another two hours.

CONCLUSION

As we have seen above the four circles of traditional Japanese music at this university have different approaches for organizing their community music activities and their learning styles and ways of

transmitting musical knowledge also differ accordingly. So far the following four approaches in community music activities are identified:

- the community creates a completely self sufficient learning environment;
- the community learns with a teacher;
- the community provides a bridge between its members and the outside professional world;
- the community creates a semi- self-sufficient learning environment with professional advice.

The determination of how a particular approach is chosen for the community seems to be the nature of music and musical instruments as well as the nature of the learners and their motivation to learn. An additional factor, as seen in the case of the shinobue circle, was more circumstantial: they simply enjoyed their course with a particular teacher and decided to find a way to continue that relationship, basically along the same lines as they had previously. The fact that they named their circle after their teacher makes this unmistakably clear. This is not to say that their motives were entirely extra-musical, for they enjoyed making music. Yui, the drumming club seemed purely driven by the music they made together, as did the other groups, but the Shiragiku Society's emphasis seemed to be more on providing instrumental lessons to its members than playing together as an ensemble. Due to the complex nature of the music, the gagaku society was probably faced with the most difficult challenge and would probably not have been able to function effectively without outside assistance. What is perhaps most striking about all four groups is that they are entirely student-initiated and organized, with the university providing them facilities and also lending its name to give credibility to the outside professionals who willingly offer help at either a reduced rate or entirely on a voluntary basis. However, the relationship with the university ends here: there is no faculty or staff intervention in the actual running of these societies, aside from a faculty member designated as a safeguard for problem resolution purposes. It should also be remarked that, except in the case of Jun, leadership does not fall on a single individual, but rather is handled collectively in a "circular" fashion, giving true meaning to the term "circle."

The four circles of Japanese traditional music explored here are relatively small and minor music communities within the university. On the whole, the music clubs that are based on Western music tradition enjoy a larger membership. However, there is no doubt that even though they are small in size, they are active and productive communities in their own

ways and there is a lot to be learnt from what they do and what they try to achieve.

REFERENCES

Malm, W. P. (2000). *Traditional Japanese music and musical instruments*. Tokyo: Kodansha International.

Shiobara, M. (2006). Japanese university students looking back on their musical experiences: Has community music played a vital role in their lives?, in D. Coffman, & L. Higgins (Eds.), *Creating partnerships, making links, and promoting change: Proceedings from the 2006 seminar of the Commission for Community Music Activities* (pp. 87-95). Singapore: International Society for Music Education.

Tokyo Gakugei University (2007). *Circle guide*. Students' Service Division.

Music Participation and the Safe Space

Lee Higgins

The Liverpool Institute for Performing Arts
Liverpool, United Kingdom
l.higgins@lipa.ac.uk

Westminster Choir College of Rider University
Princeton, New Jersey, USA
lhiggins@rider.edu

ABSTRACT

As a response to the question how facilitative is facilitation, this paper sets out to describe the creative music workshop and its relation to a notion of the safe space. It is organized into four sections: (1) Community music is located as emerging from the community development initiatives after World War II; (2) Participant Rural Appraisal provides a base through which one can consider participation in terms of community music; (3) As a strategy to encourage participative arts activity, the workshop is discussed through the “event” and the “welcome”; (4) As an emerging concept, safety without safety becomes a framework for thinking and initiating creative music making. In conclusion the paper suggests that it is the embrace of the welcome and an acknowledgment toward safety without safety that encourages participants to take creative risks.

KEYWORDS

Community music, workshop, facilitation, welcome, creativity, safety

INTRODUCTION

*Vela, Vela,
Vela sikubone
come, come,
we want to see you*

(Traditional South African community song)⁵⁵

Vela means “come” in Zulu.⁵⁶ This call to the unexpected visitor dominates a traditional song sang in South African communities. In a

⁵⁵ Translation from: Simunye. (1997). *Music for a Harmonious World*. Paris: Erato Disques.

⁵⁶ I have a second translation (Munnik, Roos, & Grogan, 1996) suggesting that *vø/a* means “come from” —*za* is given as the verb “come.”

performance by the Seventh Day Adventist Students' Association (SDASA) Chorale from Soweto and I Fagiolini, a solo voice ensemble from Oxford, England, the two groups introduce one another. "Come, come, we want to see you, we are the SDASA Chorale/I Fagiolini." It is this welcome, this embrace, this beckoning, this commitment towards the unexpected that will saturate this paper.

Emerging themes and subsequent discussions generated in Rotterdam during the Cultural Diversity in Music and Dance Education's (CDIME) 8th symposium,⁵⁷ suggest that those committed to the issue of active music and dance participation embrace the notion of the facilitative "workshop." Throughout the conference it became apparent that whether one viewed oneself as a music/dance educationist, or a community musician/dancer, the notion of the workshop and of the facilitator was an important attribute within teaching and learning strategies.

Attending this conference has evoked deeper reflections upon my own practice as a community musician. These reflections have instigated a series of questions that have at their core a skepticism surrounding music facilitators design and execution of the so called creative music workshops. My questions are phrased in the following ways: How often do music facilitators fool themselves and/or fool the participants that they are working within open creative structures? How often does one start creative music making workshops but know full well what the artistic outcome will be? Do facilitators control and limit the participants under a smoke screen of empowerment idealism? Have significant aspects of the creative process been lost in well-honed expert methodologies and systems? In short, how facilitative is the facilitation?

In order to explore the problems arising from these questions this paper is organised in 4 sections:

1. Community music: This section locates community music as emerging from the community development initiatives after World War II. As the paper's touchstone it provides the overarching lens through which the subsequent ideas flow.
2. Participation and development: As a pathway towards sustainability, relevance and empowerment, explorations of Participant Rural Appraisal (PRA) provides a base through which one can consider participation in terms of community music.

⁵⁷ 8th International Conference on Cultural Diversity in Music and Dance Education, Rotterdam, The Netherlands, 13-18 December 2006.

- PRA's contemporary criticisms alert us to the dangers of an overzealous demand towards empowerment.
3. Workshop and the Welcome: As a strategy to encourage participative arts activity, the workshop is discussed through the "event" as articulated by Lyotard (1991). In order to active creative music the welcome is explored in terms of a call towards participation. A sample "case study" provides an illustration of the theoretical discussion.
 4. Safety without safety: As an emerging concept, safety without safety outlines a mode of action. As an idea it becomes a framework for thinking and initiating action; encouraging music participants to take risks, whether emotional, psychological, corporeal, or physical. As a concept, safety without safety attempts to encapsulate the overall discussion.

COMMUNITY MUSIC

Contemporary ideas surrounding community music have many orientations.⁵⁸ However, this paper proceeds from a perspective that locates the practice within the community initiatives instigated in the UK around the 1940s. The Second World War had destroyed long-established working-class communities, consequently generating a new mobile employment trend as people moved from destroyed cities to new towns. These movements created new communities, and the comfort of "knowing your neighbour" was now not a given. In order to try to overcome problems caused by this mobility, a new profession of the community worker arose towards the end of the 1940s. Against the broader impetus of community development these initiatives were concerned with social and economic development, the fostering and capacity of local co-operation, self-help, and the use of expertise and methods drawn from outside the local community.

The necessity of these posts led to the development of community education in the 1950s. Already established in the working men's institutes in the nineteenth century, community education was not a new idea, but its requirements were new in post-war Britain. The practical purpose of community education now revolved around assisting individual people to cope with the pressures of new social and economic organization. These included the interpretation of government forms, private employment law, benefit, rebates, pensions, and those who had English as a second language.

⁵⁸ See Veblen (2007), Veblen and Olsson (2002), Higgins (2007b) and McCarthy (2007).

Through new government legislation civil rights issues such as voting rights, civil liberties and social responsibilities also began to grow. Those working within this broad sphere of community education recognized the lack of cultural activities within their job description and so began to add a cultural element to its practical purposes. Benefactors of the new cultural impetus began to ask for arts activities as part of the service. As a consequence this led to increase requests for arts activity throughout the 1950s and the decade to follow. As these developments collided with the cultural radicalism synonymous with the late 1960s, it is possible to locate the emergence of the community arts movement, and therefore also community music.

As a critique of Western capitalism, the community arts movement was part of the counter-culture prevalent throughout the Western industrialized nations during this time. Politically charged, community arts offered a resistance to the “high” art domination of the ruling classes. Philosophically, community arts are indebted to classical Marxist theory and its variants, such as those proposed by Althusser (1971), Adorno (2001), Marcuse (1991), Benjamin (1992) and Gramsci (1971). Growing ever more concerned with the promise of the liberal individual and its relation to society, those involved with community arts politically turned towards socialism where the idea of community was central to its thinking.⁵⁹

As a trace of community arts, community music followed in ideological suit, seeking to redress the balance between such things as musicians/non-musicians, product/process, individual/community, formal music education/informal music education and consumption/participation. Using the concept of cultural democracy⁶⁰ as a guiding light, community arts laid the groundwork for the independent development of specific arts

⁵⁹ As an industrial working class ideology socialism became the major challenge to liberalism. See Kingdom (1992).

⁶⁰ In its extreme cultural democracy condemned the cultural heritage of Europe as bourgeois whilst locally standing against the Arts Council’s attempts at the “democratization of culture.” Through its manifesto, the Shelton Trust (1986, p. 9) politicises the term stating that “Cultural democracy offers an analysis of the cultural, political and economic systems that dominate in Britain. More importantly, it offers a tool for action.” Essentially cultural democracy was a doctrine of empowerment and as a touchstone is still an important idea for contemporary community music analysis.

practices, such as community dance,⁶¹ community video,⁶² community drama,⁶³ community theatre⁶⁴, and community music.

The initial development of community music practices can be also linked to the experimental music vocabulary of composers and educators such as John Paynter, Peter Aston, George Self, John Cage and Murray Schafer. The influence of the composer-teacher had been developing throughout the twentieth century, with Igor Stravinsky, Arnold Schoenberg and Paul Hindemith, all of whom shared musical ideas and techniques with students. In England, the composer Peter Maxwell Davies had provided a high-profile example of an approach to teaching music within an avant-garde frame during his residency at Cirencester in 1959.⁶⁵ This line of composer-teachers had all contributed to the development of “new” classroom practices and was influential on the approaches of the community musician.

From the current trends in music education during the 1960s and the early 1970s, the increased attention given to popular and world music forms and styles were most outstanding in terms of the development of community music (Cole, 2000). During this time there were changes in classroom teaching practices, shifts that were significant through the adoption of creative groupwork. Community music practices, nurtured through the social activism of the community arts movement, extended many of these ideas.

With the growing ubiquity of World Music, the work of the ethnomusicologist and folklorist began to have a greater impact within the

⁶¹ For an overview of this activity see Matarasso (1994), Brinson (1991), and “Animated” the quarterly periodical published by the Community Dance Foundation (www.communitydance.org.uk).

⁶² See Braden and Huong (1998).

⁶³ For a sense of the development of community drama from the perspectives outlined in this article see Kershaw (1992) Randell and Myhill (1989) and Grant (1993). It is interesting to note that anthropologist Margaret Mead (1941-42) wrote an article in 1941 with direct reference to community drama.

⁶⁴ For recent developments in this field see Taylor (2003). For international perspectives, see Van Erven (2001). Van Erven attributes the roots of contemporary community theatre to the same period as community arts. According to van Erven, anthropological arguments could date the origins of community theatre back to pre-Colonial and pre-Graeco-Roman times. Community theatre’s immediate antecedents ‘lie buried in the various forms of counter-cultural, radical, anti- and post-colonial, educational, and liberational theatres of the 1960s and 1970s’ (2001, p. 1).

⁶⁵ For an comprehensive overview of secondary music education in Britain, see Stephanie Pitts (2000).

music education sector. Attributes resonant with the pursuits of community arts appear similar to those of “applied ethnomusicologist” and “applied folklore.”⁶⁶ It is perhaps no coincidence that these practices emerged from the cultural upheavals of the late 1960s, a period of time that included civil rights, black power and anti-war demonstrations. Jeff Todd Titon (1992a) suggests that applied ethnomusicology has its awareness in practical action rather than the flow of knowledge inside intellectual communities.⁶⁷

During the latter half of the 1980s community music organized itself and began to find its own identity⁶⁸ eventually establishing itself within organizations such as the International Society of Music Education.⁶⁹ Historically, the significant difference between community musicians and music educators/teachers has been between the non-formal or informal as opposed to the formal situation. In other words, community musicians are most often found working outside set curriculum whilst music educator/teachers are most often constrained by a curriculum of some description.⁷⁰

As a practice, community music can be understood within the framework of practitioners who actively encouraged people’s musical-

⁶⁶ See the special issue of *Ethnomusicology* edited by Jeff Todd Titon (1992b) and the special issue of *Folklore Forum* edited by John Fenn (2003). Barbara Kirshenblatt-Gimblett (1988) article “Mistaken Dichotomies” also highlights the ideological, political, and economic bases of folklore studies.

⁶⁷ Alongside these correlations there appears two stark differences between community music and applied ethnomusicology. 1. From a foundational position located within the Academy ethnomusicology has been able to ground its practice with substantial theoretical and methodological underpinnings. Contrary to this, community music has no significant history within the university sector and this has I suspect contributed to its lack of theoretical and methodological enterprise. 2. Applied ethnomusicologist suggest that traditional ethnomusicology needs to consider its social conscience and think of its role beyond the walls of the Academy. This movement from the inside to outside is the antithesis of community music. As applied ethnomusicology begins to look outwards beyond the Academy, community music looks towards the Academy with graduate programmes such as those currently in operation at University of York, Goldsmiths College at the University of London, The Liverpool Institute of Performing Arts, University of Edinburgh and the Irish Academy of Music and Dance at the University of Limerick.

⁶⁸ In 1989 UK community musicians held their first gathering. This led to the formation of the national organisation Sound Sense who continues to promote and advocate community music in the UK. See www.soundsense.org

⁶⁹ The 7th commission of the International Society of Music Education (ISME). Community music Activity (CMA) held its first independent seminar in 1988. See McCarthy (2004).

⁷⁰ A broad and detailed investigation into the many ways of community music can be found in issue 1 of the *International Journal of Community Music*.

doing. From my perspective community music is an intervention. As such this is different from notions of “music in the community” and “communal music-making,” where these terms related to a community being musical. The emphasis resides in the encouragement of active and creative music participation. It is to this I now turn.

PARTICIPATION AND DEVELOPMENT

Since the 1940s, participation has been a central concern for different approaches to development theory and practice.⁷¹ Each of these approaches is characterized by particular debates and empirical experiences. If the growth of community music flows from the community development practices after World War II, then it may be possible to consider its historical root within the United Kingdom’s Colonial Office. I am not suggesting that community music is a colonial enterprise but only that we might find some clues to the participatory approach within the colonial experience. As a directive, the Colonial Office had a number of emphases including: obligation of citizenship, self-reliance, cost sharing, adult literacy, leadership training, institution building, and the initiation of development projects. Importantly to this discussion community formed one of the key levels of participatory engagement and may be thought of as a commitment to homogeneity rather than a celebration of difference.

As colonial governments folded, there was a resistance to the homology of such regimes. Ideas such as those of exiled Brazilian Paulo Freire (2002), helped present an “alternative” vision of participation. Freire’s methodology can be crudely summarized as an approach that promotes radicalization and transformation within the notion of *conscientization*. From the Portuguese *conscientização*, conscientization is the ongoing process by which a learner moves towards critical consciousness. Freire’s “pedagogy” encourages people towards a process of permanent liberation. It is this “alternative” vision of development that reflects a shift from the colonial to the post-colonial.

Through an alternative vision of “emancipation” through participation, the shortcomings of the “top-down” developmental approach such as those emulating from the Colonial Office were challenged. The emancipatory, or post-colonial approach had emphases on supporting structures that put local people at the centre of the process. Indeed, the process itself was given a value rather than the technocratic products of state-led modernization.

⁷¹ For a useful historic chart that outlines a selective history see Hickey and Mohan (2004, pp. 6-8).

The ineffectiveness of externally imposed and “expert-orientated” forms of research and planning within developmental projects became increasingly evident during the 1980s. During this period major donors and development organizations began to adopt participatory research and planning methods that more closely reflected those they were trying to empower. These included non-governmental organizations (NGOs) such as MYRADA,⁷² IIED,⁷³ the World Bank,⁷⁴ and UN agencies. Literature pertaining specifically to research methods and methodology supports this shift towards the “emic”⁷⁵ view, a perception that values and prioritizes the local and “beneficiary” population.⁷⁶ This radical approach to development began to recognize difference as a guiding idea, celebrating local and indigenous knowledges.

Championed by Robert Chambers in the 1980s, Participatory Rural Appraisal (PRA) attempted to consolidate a vision of “emancipation” through participation. PRA endeavoured to provide a platform of prominence for those voices that had been marginal under previous rules. As a methodology, PRA encouraged facilitation as its chief praxis whilst maintaining that those that facilitate must be critical and self-aware. Other precepts include: “improvise in the spirit of play,” “embrace error,” and “being relaxed and not rushing” (Chambers, 1994b, pp. 1254-1255).

Defined as “a family of approaches and methods to enable rural people to share, enhance, and analyse their knowledge of life and conditions, to plan and act” (Chambers, 1994a, p. 953), PRA’s impetus strongly reflects community music’s notion of participation. The correlations between the ethos of community music and PRA’s are unmistakable: an emphasis on structures that support a “bottom-up” rather than “top-down” approach to development, a stress on the inclusion of

⁷² MYRADA is a Non Governmental Organisation managing rural development programmes in 3 States of South India and providing on-going support including deputations of staff to programmes in 6 other States. It also promotes the Self Help Affinity strategy in Cambodia, Myanmar and Bangladesh <http://www.myrada.org/>

⁷³ <http://www.iied.org/> International Institute for environment and Development.

⁷⁴ <http://www.worldbank.org/>

⁷⁵ The terms *emic* and its counterpart *etic* were coined in the 1950s by Kenneth Lee Pike and adopted throughout anthropological scholarship soon after. The *emic* is from ‘phonemic’, or perspective of one born and raised within a culture, and the *etic*, from ‘phonetic’, or the perspective of someone born outside the culture of study. See Campbell (2003).

⁷⁶ There are many good texts that support the shift towards the *emic*. I have found the following useful: Clifford and Markus (1986), Clifford (1988), Denzin and Lincoln (2005), Denzin (1997), Brown and Jones (2001).

marginal peoples,” a healthy distrust of the state, a celebration of local and indigenous knowledge’s, and an emphasis on empowerment.

If, as Su Braden (1978) implies, community music is an attitude to music-making, then PRA’s defining characteristics also lie less in its techniques than in its attitudes towards the tasks in hand. Participatory approaches to development are justified in terms of sustainability, relevance and empowerment. Presented as flexible and continuously evolving, participatory development methods are able to manoeuvre around problems of application and adaptation within specific contexts. Conditions such as flexible, evolving, application, adaptation and context, are also key characteristics within community music practice.

The questions raised at the beginning of this paper do however challenge the “authenticity” of this approach. I am not rejecting this wholesale, not at all, only recommending a closer scrutiny.⁷⁷ My uneasiness is echoed in the chapters presented in Bill Cooke and Uma Kothari’s (2002) *Participation: The New Tyranny*. As a critique of PRA’s approach there is an interrogation of decision-making, control, the group, and the method. Cooke and Kothari examine the naivety in assumptions about the authenticity of motivations and behaviours in participatory processes. Further, Heiko Henkel and Roderick Stirrat (2002) suggest that much of the recent success of the terms participation and participatory as prefixes for development policies is due to the ambivalent connotations of the terms.⁷⁸ Their apprehension is that it may just re-establish frameworks that mirror existing bureaucratic structures.

Those concerned with the tyranny of participation oscillate their arguments around simplistic understandings of communities, those of homogeneous, static and harmonious units within which people share common interests and needs. Within this rubric, an articulation of community conceals power relations and masks biases in religion, gender, and ethnicity for example. Resonating with contemporary anthropology,⁷⁹

⁷⁷ Larry Watson (2005) writing for MailOUT (the UK’s national magazine for people developing participation in the arts) also encourages a closer review as regards participation, asking ‘How often do Participatory Arts practitioners discuss what they mean by participation? We use the word, but don’t appear to debate what it is or how it works’ (p.18).

⁷⁸ According to Henkal and Stirrat (2002) a genealogical trace of the term participation reveals two considerations. (1) A reference to people taking part in decision-making processes; providing a reaction to the dominant hierarchical approach to development. (2) From within a religious context; connotations that involve “a specific vision of society as ‘communitas’ and at times, of evangelical promises of salvation” (p.172).

⁷⁹ For example Amit and Rapport (2002), Augé (1995), and Gardner and Lewis (1996)

ideas that portray the social as a heightened sense of community neglect other social groupings and institutions and thus fail to recognize the current climate in which we live.⁸⁰

As a key term within participatory discourse, and consequently community music, the notion of “empowerment” exerts a force within participatory development. The root of empowerment remains in the concept “power,” and an over-simplified understanding of this term within the theory and practice of participation may lead to what Michel Foucault (1980) terms “subjection,” those sets of knowledges that have been disqualified or buried through particular historical perspectives. Henkel and Stirrat (2002, p. 178) make this point stating that “‘participation’ might not be so straightforwardly liberating as it appears.” Seen in this light, the question is not so much “how much” are people empowered but rather “for what” are they empowered. Through participatory arts projects the attempt to empower people may therefore be misused within structures that set out to reshape the personhood of the participants. Through a commitment to difference, cultural diversity in music education must resist a slide into a currency of power that continues to be located within the project of modernity.

Development by its very nature is suggestive of change. Participation has a temporal nature and therefore the dynamics of its operation need to be understood as the potential for transformation. From this perspective, participatory approaches to development are justified in terms of sustainability, relevance and empowerment. However, to avoid an idealist view of *empowerment*, a rigorous system of self-reflexivity should be in place. One might say a continued problematizing of participation’s central concerns.

Presented as flexible and continuously evolving, participatory development methods should be constructed to manoeuvre around problems that suggest fixed contexts. In terms of community music, it is the workshop that provides these opportunities. As a temporal and spatial domain through which creative activity takes place, the workshop is a contingent structure that may reflect the broader appeal of participatory development. The next section outlines a conception of the workshop as a contingent structure that promises a welcome in advance of any music activities.

⁸⁰ I present further discussion pertaining to the question of community in “Acts of Hospitality: The community in Community Music” (Higgins, 2007a).

WORKSHOP AND THE WELCOME

As a practice, I have already suggested that alongside participatory development community music lies less in its techniques than in its “attitude” towards the task in hand. Although ideas surrounding community music have many orientations, the primary mode of its practice, if indeed it is one, takes place within the so-called “workshop” space. As a term “workshop” is most often associated with experimentation, creativity and group work.

As a contingent structure the workshop is an ideal site through which one can create an open space to foster and harness human desires for music making. My own understanding of the workshops is conceptualized through the “event” as explored by Jean-François Lyotard (1991). The event can disrupt pre-existing frames or contexts giving opportunity to the possible emergence of new form and voices. In this way, the workshop can mark the point at which something happens, a potential location to shatter prior ways of making sense of the world. Through a search for new means of expression and new rules of presentation the event has the potential to generate new genres of artistic discourse.

Run effectively, the workshop as event is able to challenge that which is established. As event, the workshop becomes a disruptive happening that challenges with the potential to transform. Although guidance is needed, it is imperative that the structure remains porous and accessible. It is this commitment to openness that allows a genuine “welcome” to the potential music participant, a feature that should permeate music and dance education programmes that advocate cultural diversity.

As a preparatory thought and consequential gesture, the welcome is an invitation to potential music participants. As an ethical action, the welcome becomes the unconditional embrace; an intrinsic component to the workshop event described here. In this context the welcome of the music or dance facilitator refutes the closure inherent within colonial notions of community and participation.

As a gesture, the welcome becomes the ethical claim for the workshop as event; a call to the participant that releases the “ethical moment.” Through this action the facilitator puts her ego into question.⁸¹ This results in the other of the music and dance participant maintaining an “exteriority” to the facilitator’s aims and objectives. As an unconditional gesture, the welcome is a reminder that the facilitator/participant

⁸¹ This conception of ethics is described by Emmanuel Levinas (1969) and given an exposition by Simon Critchley (1992).

relationship should endeavour to celebrate difference and encourages challenge through creative play.

Through understanding the welcome as an ethical moment, music and dance facilitators may experience a greater sense of connectivity between the participant and the workshop material. Although the facilitator strives for the unconditional welcome it must be clear that this “desire” is limited within particular constraints, resources, time, skill etc. Although facilitators attempt to resist these limits they are restricted to a structure that demands boundaries in order to make any arts activity possible. From this perspective one might say that within a given possible workshop situation the music facilitator might look towards *the impossible*, meaning something whose possibility one did not and could not foresee.⁸² This idea can be explained as follows.

As a preparation for a new arrival (a potential music participant) the unconditional workshop has no barriers. Those that we do not expect, but whom we wait for, do not simply cross the threshold but challenge the very experience of it. However, it is the conditional workshop that is the only possible solution and as such has set boundaries, however faint they appear. Practical and conceptual tensions arise through the workshop leaders yearning for a state of unconditional welcome whilst having to operate within the practical realities of our everyday life. For example, I recall running music technology workshops in an inner city youth club. As a drop-in facility in a multicultural part of South East England, I was always expecting new participants and as such was always alert to my first “*Hello*”. These moments were crucial as the potential participant made decisions whether to take part or not. I wished that my workshops could accommodate the requests, demands and necessities of the many participants I would potentially see. This was never possible; there were just too many restrictions. However, through a yearning for *the impossible* both the facilitator and the participants challenged what at first appeared fixed and immovable. Through collaboration a new piece of music and an accompanying video featuring a choreographed fashion show was created. The project exceeded possible expectations, overcoming issues as diverse as psychological (self-esteem), technical (using the equipment), physical (movement), and mental (concentration).

It is this implication of the impossible that creates conducive opportunities through which to generate a creative music making experience. The impossible sets free invention; creativity is after all a

⁸² I explore this idea in *The Impossible Future* (Higgins, 2007c).

venture into the unknown. Musical doing of this sort should not be predictable and as such the creative experience is always to come, a future event as yet unknown. Consider that creativity is often described as “invention” and this word has traditionally meant the coming of something new, something to come that is different than what has come before.⁸³ The lyrics cited at the beginning of this paper beckon, *vela! vela!* Translated from the Zulu; “*come, come, we want to see you.*” This is a call to the newcomer, the arrival of the unexpected visitor. The arrival is an expectation, always in advance, always to come. The facilitator’s welcome creates a pathway towards a genuine *invention*, one might say an authentic *vela vela*.

From these explanations, participation resists homogeneous communities. We might say that there is a privileging towards “dislocation” rather than “gathering.” In this sense, the concurrence of harmonization through collective gatherings, settling for music and dance-making that reproduces what we know and feel comfortable with, is a limiting process. These limits conspire against the yearning for the unconditional welcome and as such works against the understanding of participatory arts development as expressed in this paper. Thus the workshop space becomes a contingent site for experimentation and exploration within an environment that is de-territorialized.⁸⁴ Within the workshop situation one might consider this as freeing up fixed and set relations, physically, mentally, and spiritually whilst seeking the opportunity to expose new relationships. As event⁸⁵ the workshop releases criss-crossing pathways that connect disparate and also similar happenings. There are no roots as such; just a rhizomatic⁸⁶ map, a system of networks with multiple entryways.

As we explore these ideas we can begin to understand the workshop as a conduit through which openness, diversity, freedom and tolerance flows. Peter Renshaw (2005) describes some of these moments as a

⁸³ Jacques Derrida (1989) explores these ideas in “Psyche: Inventions of the Other.”

⁸⁴ Following Gilles Deleuze and Félix Guattari (1994), deterritorialized spaces produce change. In this sense space is bounded it is not a tightly controlled location with fixed parameters or rigid and boundaries.

⁸⁵ It is worth noting that I have been using Lyotard’s understanding of event. Deleuze’s conception of this notion is different and forms one of the many connectives to his overall thinking. For further reading see Deleuze (2004).

⁸⁶ From the Greek *rhiza*, meaning root, a “rhizome” is an underground root-like stem bearing both roots and shoots. For an exposition of this idea see Deleuze and Guattari’s Introduction: Rhizome in *A Thousand Plateaus* (1988).

commitment to conversation through connections and context.⁸⁷ Cultural diversity in music education should, I believe, be in the pursuit of equality and access beyond any preconceived limited horizons. As an event a workshop conceived this way is a force of the impossible future, a disruption and dissension as well as a force of integration and consensus. I suggest that the spectre of impossibility should haunt all creative music workshops that advocate cultural diversity. In this sense its openness is always to come. It is endlessly at the heart of every music and dance-making event. As an example of some of the ideas presented above, consider a two-day workshop facilitated with musicians studying for an MA in Community Music at the Irish World Academy of Music and Dance, University of Limerick, Ireland.

BADGE OF IDENTITY

The workshop was conceived as an event; a music-making session that sets out to challenge students' pre-existing frames and contexts. With its traces within a broader notion of participatory development the workshop as event had its objectives located in sustainability, relevance and empowerment. Although not part of a developmental project itself, the students were undertaking a year-long education/training programme and it was therefore important that the students understood the wider trajectory they were to be eventually working in. Through group and individual transformations, both musically and personally, I hoped the students' would experience a sense of the unconditional welcome and an open invitation to invent.

As a group of twelve musicians they had varied musical backgrounds. These included Irish traditional, western classical, rock and pop, choral, and middle-eastern style drumming. Three nationalities were represented; Irish, English, and German. The session took place in a large bright room in the University grounds.

After the initial welcome, everybody was asked to create a "badge of identity" using materials that had previously been selected. Materials included, fabric, photographs, natural substances (leaves, stones, earth), paper, wood, metal, and trinkets. The "badges" were constructed in one space using a pooled selection of tools and adhesives (the students' selected music and this was played on a CD player throughout). As a personal reflection of the self, the badges were developed individually. Although focus was given to the self, the constant group interactions

⁸⁷ Renshaw also apply his ideas in the research and development project for Musicial Futures. See (Renshaw, 2007).

encouraged by the open space reminded the participants of their responsibility to each other

As freestanding “sculptures” the objects were 3D creations that could be placed on the floor, suspended, or attached to a fixed plane. Whilst each person created his or her piece, the facilitator took time to discuss the evolving object. Offering ideas and direction where appropriate, the facilitator supported this process by encouraging the participants to critique their work. Through confidence building, the facilitator helps nurture a critical awareness and self-reflexivity that can be emulated at the micro and the macro level of community arts practices.

As each individual completed their work the facilitator asked that they write a haiku poem to accompany their creation. Through quiet reflection the “artists” reinterpreted their work into a tight structure of syllables, words and lines. Each of these reflections were written out and mounted for display.

The art-objects plus the haikus were exhibited within the workshop space. The placement of the objects within the space was left to the creator; the task of the relationship between one piece and another just as important as the object itself. Emulating an art gallery tour, the group walked through their exhibit, with each artist reading their haiku and explaining aspects of the artwork. Because of the personal nature of each work it was imperative to understand that explanations were not mandatory. By this point of the proceedings, the group had become sensitive to individual needs. They understood that although there had been a strong emphasis on the self, they were in fact involved in a collective group project. The participants had recognised their responsibility to each other through a gradual respect for difference.

At the end of the first day the group had created twelve sculptures plus accompanying poems. They had also experienced attempts at the unconditional welcome, both from the workshop facilitator and from other group members. There was a strong sense of an open and accessible “community” albeit a strong sense of individualism as well.

The next day the group briefly reflected upon the creations that surrounded the workshop space. Each participant was eager to move to the next stage. The facilitator explained that their sculptures were to be used as “scores” to generate musical ideas. Breaking down into smaller units including duos, trios, and quartets, the participants prepared to interpret the art objects through music. As facilitator, I placed only one restriction to group selection; you could not compose alongside the art object associated with you. The reasons for this became clear when the groups shared their musical responses.

During the hours that followed the group organised itself into various units composing short musical pieces that could be performed. The students⁸⁷ were faced with unusual instrumentations. As a mixed bag of instrumentalists and vocal styles the composite of the group did not make any usual orchestra. As a direct result of this, many of the performers had not worked together before. These facts become another important point for negotiation. It was another opportunity to embrace an open and accessible space fit for creative music-making.

After each of the twelve sculptures was considered musically, each performing group shared their creation. The act of “performing” somebody’s badge of identity can be a profound experience for both the musicians and those who created the badges. The performers experienced an unexpected responsibility in the gift giving of the musical response. Those, to whom the art object had “originally” belonged, have the unusual sense of listening to an interpretation of it. This was a moving experience as personal aspects of your life, missed family, significant moments, times gone by etc., were relayed back through music and lyrics.

As the group moved into the last period of the workshop, a decision was made to amalgamate some of the musical ideas. The first decision involved organising a running order. What took place was a kind-of cut and paste compositional arrangement through visual objects. Through negotiation the group assembled the pieces across the classroom floor, adjusting the order until a satisfactory combination was found. Musical ideas that had been generated were then brought together, thematic motives were exposed, and during the remaining of the workshop a new composition emerged that was reflective of the group itself whilst allowing for its individual voices to be heard.

SAFETY WITHOUT SAFETY

Through my theoretical discussion and practical illustration, I have tried to articulate a mindset for the *intervening*⁸⁸ community music practitioner. In this sense the *interventionist* has his or her eyes and ears tuned to what is to come. As practitioners they advocate and encourage creative music and dance participation. This final section attempts to capture the sentiments of my discussion through a developing concept I describe as safety *without* safety. This idea has helped me think through participatory processes that attempt to move beyond both the participants

⁸⁸ Like invention, the word intervention continues my use of the Latin root *intervenire* - as inter-, venire “come.”

and the facilitator's limitations. I will example the idea with reference to the illustration above.

Although appearing a contradictory phrase, safety without safety promotes responsible facilitative practice, whilst making room for those unexpected inventions. In this formulation the "without" does not just separate the particular from the general. There is no attempt to think of a universal safety of which individual examples are exempt. As a freedom from danger or risks safety is always in the process of arriving; it is to come. As such it is synonymously linked to *invention*; it is at the heart of the creative process. As an idea the "without" reminds us of our responsibility to the participants we work with. It describes a relationship between music facilitator and participant (but equally between participant and participant).

Safety without safety has a trajectory throughout the workshop as event. During the planning stages of the badges of identity workshop I tried not to prescribe, but knew nothing would happen unless I set some things in motion. Although I thought through the stages of the workshop, beginning, middle, and end, I needed to curb my own ambitions and desires. To imagine possibilities is understandable, perhaps even recommended, but there are pitfalls to avoid. For example, solidifying our imaginative thoughts so they become prescriptive intentions--this is what I want to achieve and this is how we will do it. These intentions may forcibly drive the workshop in a direction dictated to by the "leader." The results of such action may leave participants disempowered; their ability to control and steer their creative pathway severely limited.

The notion of safety without safety is therefore established through the initial preparatory thought of the welcome. I have described the welcome as an ethical action, a questioning of the facilitator's ego. It is this thought that restricts the facilitator from dictating the creative process. During the badge's workshop the language I used to welcome the participants attempted to create an open and accessible space. I asked names, found out a little about each musician, and discussed their fears and ambitions for workshop ahead. These preparatory discussions contained key information for what was to come. As facilitator, I amended my workshop plan as the group spoke. I tried to glean a heightened awareness to the group's needs as well as the individuals that constituted it.

Boundaries are marked to provide enough structural energy for the session to begin. Although this is true we must allow our participants to reach beyond, to exceed, both our and their preconceived limits. As a phrase, safety without safety attempts to describe the limits needed to

make workshops possible whilst advocating freedom within designated parameters. In some senses this notion puts “danger” at the heart of the workshop. As an action of danger, risk, or jeopardy, the workshop facilitator can advance success through the possibility of failure. This is not an unwelcome possibility, or an exposure to harm. It is an attempt to generate excess that supersedes the mundane and the predictable whilst recognising a duty to care. In these instances “failures” are celebrated. As moments of learning they are not understood as devastating but rather an important aspect of the creative process. There were “failures” within both the visual art and the music-making sections of the badge’s workshop. For example, art objects that did not communicate what the maker had intended, or musical ideas that collapsed through lack of time and craft. Although frustrating at times, the group did understand the process they were going through. The facilitator had set the scene through the initial welcome. Impregnated with safety without safety, the welcome had given the group trust in the structure although they understood it was contingent.

As a positive, flexible, and playful delineation, the workshop environment that advocates safety without safety can give rise to a structural network of support. Both the gallery walk-through and the musical interpretations presented delicate instances that needed care from facilitator and participants. Profound moments such as, a revealing of a sorrow, a longing for a distance family, or a personal emotion brought about through hearing “your” song. These instances were in excess of what could be prepared for. They were beyond any fixed boundaries and as such had to be thought of in advance of the event. As event then, the workshop was interrupted, cracked and fractured. As the rhizome metaphor suggests, the workshop-as-event moves beyond designated boundaries always re-describing itself in order to follow alternative lines of flight.

As a structure, the workshop must not paralyze participants’ inventive possibilities. Although constituted through the contexts of past achievements⁸⁹ creative moments are yet to arrive; they are to come. Safety without safety keeps the pathways open, always-already welcoming the unexpected. Failure to embrace an attitude of safety without safety may result in dull and predictable workshops that do not reflect the participants’ creative process, or the goals of the facilitator.

⁸⁹ David Elliott (1995, pp. 216-217) makes this point when he suggests that, “without some relationship to other accomplishments—without the context or background of past achievements—new productions would merely be bizarre, not original.”

CONCLUSION

Using community music as a touchstone, and the badges of identity workshop as a practical illustration, this paper has advanced some responses to those questions that became pertinent for me during the Cultural Diversity in Music and Dance Education symposium.

1. As development, participation should be sustainable, relevant and empowering. In order to avoid a different type of tyranny, participation needs to be flexible, continuously evolving and organized in order to manoeuvre around problems that suggest fixed contexts.
2. Formulated as an event, the workshop was seen as a process with the potential to shatter prior ways of making sense of the world, thereby calling for new modes of experience and different forms of judgment. As a contingent structure the workshop was a call for invention. Through an intervening welcome, the facilitator opens an assessable space and an ethical moment. It is through this action that creative experience happens.
3. The idea of safety *without* safety served at once to remind us of our human responsibilities as facilitators and of the precariousness of the creative process. As a procedure concept, its character evokes invention, a future event constituted through the contexts of past achievements but as yet unknown.

The workshop as event, the welcome, and safety without safety, beckon the participant towards exploring new territories. As *interventionalist*, music and dance facilitators working within the domain of cultural diversity should commit to the unexpected. The traditional South African community song calls “Vela, vela,” meaning “come, come, we want to see you.” It is this embrace that encourages participants to take creative risks. Through an unconditional welcome, the facilitator calls Vela, and as such releases opportunities for truthful creative experiences.

REFERENCES

- Adorno, T. (2001). *The culture industry*. London: Routledge.
- Althusser, L. (1971). *Lenin and philosophy and other essays* (B. Brewster, Trans.). London: NLB.
- Amit, V., & Rapport, N. (2002). *The trouble with community: Anthropological reflections on movement, identity and collectivity*. London: Pluto Press.
- Augé, M. (1995). *Non-places: Introduction to an anthropology of supermodernity*. (J. Howe, Trans.). London: Verso.

- Benjamin, W. (1992). *Illuminations*. London: Fontana Press.
- Braden, S. (1978). *Artist and people*. London: Routledge.
- Braden, S., & Huong, T. T. T. (1998). *Video for development: A casebook from Vietnam*, London: Oxfam Academic.
- Brinson, P. (1991). *Dance as education: Towards a national dance culture*. London: The Falmer Press.
- Brown, T., & Jones, L. (2001). *Action research and postmodernism: Congruence and critique*. Buckingham: Open University Press.
- Campbell, P., Shehan. (2003). Ethnomusicology and music education: Crossroads for knowing music, education, and culture. *Research Studies in Music Education, 21*, 16-30.
- Chambers, R. (1994a). The origins and practice of participatory rural appraisal. *World Development, 22*(7), 953-969.
- Chambers, R. (1994b). Participatory rural appraisal (PRA): Analysis and experience. *World Development, 22*(9), 1253-1268.
- Clifford, J. (1988). *The predicament of culture: Twentieth-century ethnography, literature, and art*. London: Harvard University Press.
- Clifford, J., & Marcus, G. E. (Eds.). (1986). *Writing culture: The poetics and politics of ethnography*. London: University of California Press.
- Cole, B. (2000). Community music and higher education: A marriage of convenience. In *Making music work*. London: Royal College of Music.
- Cooke, B., & Kothari, U. (2002). *Participation: The new tyranny?* London: Zed Books.
- Critchley, S. (1992). *The ethics of deconstruction: Derrida and Levinas*. Oxford: Blackwell.
- Deleuze, G. (2004). *The logic of sense*. London: Continuum.
- Deleuze, G., & Guattari, F. (1988). Introduction: Rhizome. In *A thousand plateaus: Capitalism and schizophrenia*, London: Continuum.
- Deleuze, G., & Guattari, F. (1994). *What is philosophy?* (G. Burchell & H. Tomlinson, Trans.). London: Verso.
- Denzin, N., K., & Lincoln, Y. S. (Eds.). (2005). *The Sage handbook of qualitative research* (3rd ed.). London: Sage.

- Denzin, N. K. (1997). *Interpretive ethnography: Ethnographic practices for the 21st century*. London: Sage.
- Derrida, J. (1989). *Psyche: Inventions of the other*. In L. Waters & W. Godzich (Eds.), *Reading De-Man Reading* (pp. 25-65). Minneapolis: University of Minnesota Press.
- Elliott, D., J. (1995). *Music matters: A new philosophy of music education*. Oxford: Oxford University Press.
- Fenn, J. (Ed.). (2003). *Folklore forum*. Bloomington: Folklore and Ethnomusicology Publications.
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings 1972-1977*. New York: Pantheon Books.
- Freire, P. (2002). *Pedagogy of the oppressed*. New York: Continuum.
- Gardner, K., & Lewis, D. (1996). *Anthropology, development and the post-modern challenge*. London: Pluto Press.
- Gramsci, A. (1973). *Letters from prison* (1st ed.). New York: Harper & Row.
- Grant, D. (1993). *Playing the wild card: A survey of community drama and smaller-scale theatre from a community relation perspective*. Belfast: Belfast: Community Relation Council. .
- Henkel, H., & Stirrat, R. (2002). Participation and spiritual duty: Empowerment as secular subjection. In B. Cooke & U. Kothari (Eds.), *Participation: The new tyranny?* (pp. 168-184). London: Zed Books.
- Hickey, S., & Mohan, G. (Eds.). (2004). *Participation: From tyranny to transformation*. London: Zed Books.
- Higgins, L. (2007a). Acts of hospitality: The community in community music. *Music Education Research*, 9(2), 281-291.
- Higgins, L. (2007b). Growth, pathways, and groundwork: Community music in the United Kingdom. *International Journal of Community Music*, 1(1), 23-37.
- Higgins, L. (2007c). The impossible future. *Action, Criticism, and Theory for Music Education*, 6(3), 74-96.
- Kershaw, B. (1992). *The politics of performance: Radical theatre as cultural intervention*. London: Routledge.

- Kingdom, J. (1992). *No such thing as society? Individualism and community*. Buckingham: Open University Press.
- Kirchenblatt-Grimblett, B. (1988). Mistaken dichotomies. *Journal of American Folklore*, 101(400), 140-155.
- Levinas, E. (1969). *Totality and infinity: An essay on exteriority* (A. Lingis, Trans.). Pittsburgh: Duquesne University Press.
- Lyotard, J.-F. (1991). *The inhuman: reflections on time* (G. Bennington & R. Bowlby, Trans.). Cambridge: Polity Press.
- Marcuse, H. (1991). *One-dimensional man*. London: Routledge.
- Matarasso, F. (1994). *Use or ornament? The social impact of participation*. Stroud: Comedia.
- McCarthy, M. (2004). *Towards a global community: The International Society for Music Education 1953-2003*. Nedlands, Australia: The International Society for Music Education.
- McCarthy, M. (2007). The Community Music Activity Commission of ISME, 1982-2007: A forum for global dialogue and institutional formation. *The International Journal of Community Music*, 1(1), 49-61.
- Mead, M. (1941-42). Community drama, Bali and America. *American Scholar*, 11, 79-88.
- Munnik, A., Roos, V., & Grogan, T. (Eds.). (1996). *Learn Zulu today*. Pietermaritzburg: Shuter and Shooter.
- Pitts, S. (2000). *A century of change in music education: Historical perspectives on contemporary practice in British secondary school music. Hampshire*: Ashgate Publishing Ltd.
- Randell, N., & Myhill, S. (1989). *Kaleidoscope: Art work that works*. Leicester: Youth Clubs UK Publications.
- Renshaw, P. (2005). Connecting conversations: The changing voice of the artist. In M. Miles (Ed.), *New practices: New pedagogies*. London: Routledge.
- Renshaw, P. (2007). *Simply connect: "Next practice" in group music making and musical leadership*. London: Paul Hamlyn Foundation.
- Sheldon, T. (1986). *The manifesto: Another standard, culture and democracy*. Stroud: Comedia.

Taylor. (2003). *Applied theatre: Creating transformative encounters in the community*. Westport, CT: Greenwood Press.

Titon, J. T. (1992a). Music, the public interest, and the practice of ethnomusicology [Special issue]. *Ethnomusicology*, 36(3), 315-321.

Titon, J. T. (Ed.). (1992b). *Ethnomusicology 36(3)*: The University of Illinois Press.

van Erven, E. (2001). *Community theatre, global perspectives*. London: Routledge.

Veblen, K. (2007). The many ways of community music. *The International Journal of Community Music*, 1(1), 5-21.

Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning*. New York: Oxford University Press.

Watson, L. (2005, February/March). Participation: A matter of degree. *Mailout*, 18-19.

Issues in Leadership for Community Music Workers

Phil Mullen

London, UK

sndpeop@dircon.co.uk

ABSTRACT

This paper will look at a series of issues which seem to affect community musicians in their face to face work with groups. The paper will look at problematic issues of leadership, their underlying causes and will examine the “facilitraining rainbow” as developed by Irish management guru Jon Townsend as something of a cure all for community musicians’ leadership dilemmas. Many community musicians reject the idea of leadership altogether and move into the role I call “pretend abdication” where they are still employed as a leader but shirk many of the roles and responsibilities. I believe that the facilitraining rainbow which moves the leader through a range of roles from demonstrator- teacher-coach – Socratic director- facilitator – guardian of the processs-abdicator is a model for community music leadership which allows increasing empowerment and ownership for individuals and the group as a whole.

KEYWORDS

pretend abdication, laissez faire leadership; facilitraining

INTRODUCTION

THE NATURE OF THE PROBLEM

They’ve got me on cctv in my sleep,

I might be captain of my ship but who’s leading the fleet

(unnamed young rapper – community music project London, 2004)

In working as a trainer with over 500 community music trainees and as an observer of community music projects throughout England and Ireland over the past 20 years I have been struck time and time again by ambivalence to the concept of leadership in many of the groups I have worked with and among community musicians I have observed. This paper is an attempt to highlight and deal with some of the issues that have occurred in these groups.

In most training groups I have found a lack of clarity and sometimes confusion about leadership issues and in some groups there was a dislike

of the very concept of leadership. Time and again community musicians have told me how they don't want to be "teachery" and how much they want to be the same as everyone else and "just part of the group."

My contention is that this is an abdication (or pretend abdication) of the very role for which they are employed and leads to a form of *laissez faire* leadership which is ineffective for purpose. I believe there are a number of reasons why there is ambivalence to leadership among professional and would-be professional community musicians. I would include:

- A genuine dislike for the notion of position power, and the ability to coerce.
- A distaste for the excesses of poor leaders within society.
- An identification in many cases of the community musician with the rebel or anti-authoritarian figure. This has often brought the community musician into the field in the first place.
- An awareness of the historical problems with authority many community music participants will bring to the session.
- A need to work informally and without roles too clearly marked.
- An ignorance of different models and modes of leadership and an over emphasis on the autocratic model as being what a leader is and does.
- Fear of leadership (both its responsibilities and the negative aspects (the "monsters" of leadership)).

Many of these issues are linked and have a strong and valid ethical basis. They raise similar concerns as John W. Gardner's remarks about people having taken an "anti-leadership vaccine" because of leadership's association with "compromised convictions and the corrupting experience of power" and the turning away of potential leaders from "distasteful goals of power and profit" (John W. Gardner in Sashkin & Rosenbach 1998, pp. 244-6). Gardner goes so far as to ask "is the notion of leadership at odds with the ideals of a free society?"

When I began to look into the history of leadership studies I quickly came to understand that the early years had been dominated by studies of leadership within military situations and the idea of "the great man". This "great man" theory of leadership is perhaps encapsulated in the following statement, "in whatever direction the masses may be influenced to go, they are always led by a superior few" (Dowd, 1936, quoted in Bass 1974, p. 38).

The military model of leadership, an autocratic figure born to lead, was key to early leadership studies and the concept of leading by force of

a superior personality (if not character) is still perceived by many community musicians as the only model of leadership. Indeed, leaving aside the excesses of twentieth century autocrats, we still encounter leaders who lead not through wisdom or superior vision but by imposing their traits on a public only too willing to follow. S. Bing lists tactics of modern leaders that few would want to knowingly emulate “Oprah ... believe you are born to greatness, Richard Nixon ... assume everyone is against you, Ted Turner ... fire everybody, Bill Clinton ... lie when necessary,” (S. Bing, quoted in Johnson, 2001, p. 5). What traits are we to attribute to “Dubya” (United States President George W. Bush) or Tony Blair? Are the models of leadership we see in the media making us question the purpose in any leadership at all?

In addition to the negative characteristics of the autocratic (and media savvy) leader we must ask is the concept of leadership itself, with its reliance on the “compliant” follower, perpetuating inequalities at a structural level in society? Are the community musicians who don’t want to be “teachery” wary because “school serves as an effective creator and sustainer of social myth because of its structure as a ritual game of graded promotions?” (Illich, 1971, p. 44). This structurally embedded ritual of dominance and compliance becomes a “closely linked grid of disciplinary coercions which subject our bodies, govern our gestures and dictate our behaviours.” (Foucault, 1983, p. 212). Leadership brings with it power and power has its origins in the desire of one person to dominate another. The leader often rewards those who are obedient and punishes those who are not and so contributes to the development of a compliant nature as a second skin. The dangers of unthinking obedience and compliance have been demonstrated in many classic studies including Stanley Millgram’s (1974) experiments with pretend electric shocks and Philip Zimbardo’s (2007) aborted Stanford prison experiment. Millgram warns that “the essence of obedience consists in the fact that a person comes to view himself as an instrument for carrying out another person’s wishes and he therefore no longer regards himself as responsible for his actions” (Millgram, 1974, p. 12). If we knowingly perpetuate the obedience /dominance myth Millgram warns that we will arrive at a “society dominated by an administrative rather than a moral order” where “we distinguish duty from personal feeling” and in our “submission to the impersonal systems of authority in modern societies” we succumb to “the internalization of the social order”(Millgram, 1974, p. 186). For this if for no other reason we should applaud community musicians who refuse to collude in ‘the power game’ and we must also remember that all leaders have some form of power over as well as power to... “all social and personal relationships...have a power element and the mentoring or

coaching relationship is no exception” (Brockbank & McGill, 2006, p. 18).

Being a leader can not only change one’s relationship with the group and set up a boundary and distance, but it can also bring changes and strains within the individual, the so-called “monsters of leadership.” Within any local institution or leadership setting we can find someone whose joy is eroded by one or more of the following leadership “monsters” –“insecurity ...battleground mentality (counterproductive competitiveness)...Functional atheism (the mistaken belief that the leader is responsible for making everything happen)...Fear of chaos...Denying death through fear of negative evaluation and failure” (Palmer, quoted in Johnson, 2001, pp. 28-29). Why would anyone want to knowingly leave the comfort of peer support and take real responsibility for providing a climate of change and a sense of direction?

THE EFFECTS OF ABDICATION

So, given the above it is no surprise that the community musician often behaves as though he/she were nothing more than a (usually very enthusiastic) member of the group, takes no part in challenging the prevailing mindset and absolutely avoids any sense of teaching.

My contention is that although the community musician may see this as not being “teachery” and remaining one with the group rather than becoming ‘the fascist dictator’ leader (a phrase all too common in community music circles), they are not strictly abdicating but moving to a laissez faire style of leadership, one with minimum engagement and action. I say this because they are employed as a leader, they are usually the first to speak (and probably speak most often) and they will fulfill a number of leadership roles. The leader “is seen as the ‘central person’ in the group, often being the person who formed the group and to whom more communications are made than anyone else. As the group develops, she may or may not continue to exercise the most leadership” (Brown, 1992, p. 70).

Some leadership roles which all community musicians are likely to take on:

- Resource management
- Time management -starting and closing sessions
- Setting out the space
- Initiating the first activity
- Recording
- Managing performances (sound /technical).

In my view this will lead the participant to view the musician as a leader but not one who will necessarily give the necessary direction to promote transformation and development at a significant level.

In their influential study of autocratic, delegatory and laissez faire leadership Kurt Lewin, Lippitt and White (1939) found that laissez faire leadership gave freedom without evaluative support. Under this style of leadership groups were

less well organized, less efficient and less satisfying to members than under democratic conditions. The work was of poorer quality and less work was done...and there was more frustration, discouragement and aggression than under democratic leadership...group members did not know where they stood...the leadership was less well liked because it was accompanied by less sense of accomplishment, less clarity about what to do and less sense of group unity. (Lewin, Lippitt & White, 1939, pp. 271-301)

Another study associated Laissez faire leadership with high rates of truancy and delinquency (MacDonald, 1967, p. 104, quoted in Bass, 1974, p. 546). "The laissez faire leader does not delineate...the requirements that must be met as does the leader who delegates" (Bass, 1974, p. 551).

In addition by avoiding the complicated issues of leadership and power the laissez faire leader does not challenge either the status quo or those things taken for granted about the group situation and therefore unwittingly perpetuates the prevailing power dynamic..."because group experience is lifelong and thus extremely common, it is taken for granted; unless, of course, special circumstances arise" (Douglas, 1995, p. 14). It may be that "ignoring the topic of power prevents the attainment of worthy objectives, leaving followers in darkness" (Johnson, 2001, p. 12). At the very least it is "important to recognize the interrelationship between emotional feelings and political power in a coaching relationship." (Brockbank & McGill, 2006, p. 18).

With the lack of structuring in laissez faire leadership style and therefore no sense of ethical boundaries "it is doubtful that leaders... can be of positive value to the group's performance without... active structuring unless all such structure has already been provided by other means" (Bass, 1974, p. 551).

Further still, in the case of the lack of an engaged leader who understands the need for ethical guidance and to challenge "taken for granted," there is every possibility for scapegoating to occur.

This can in fact be indirectly caused by poor leadership in that "scapegoating...is a process which is implemented to protect the group" (Douglas, 1995, p. 110) and "scapegoating tends to be used more frequently when the group's cohesion is low, as for instance when it is

moving from one stage to another and the new situation is not yet fully consolidated” (p. 111). So by trying to avoid traditional role perceptions of dominance and compliance, the *laissez faire* or abdicatory leader may contribute to extreme power abuse within the group.

SOLUTIONS

Move on up
(Curtis Mayfield)

I advocate that the community musicians should not be trapped in a pretend abdication, *laissez faire* leadership style in which goals and purpose are unclear and group members have no strong sense of the group as a safe space to be, a haven of equality and respect.

Rather, through training and especially through raising awareness of different models of leadership and their different purposes, community musicians can be at the forefront of a societal change in understanding the role of the group, the individual in the group and the role of leadership within groups to promote interaction and exchange based on sharing, reflection and growth rather than a continuation of the status quo. This move away from a top down set hierarchy is fitting in a time when “as traditions and ‘certain’ knowledge fall away, postmodernity hastens new opportunities for and crises of personal and professional identity, interpersonal relationships and ‘meaning’” (Elliott, 1998, p. 18).

An emerging style of leadership will build on the person-centred approach put forward by Carl Rogers. This approach includes the following conditions as necessary...“realness in the facilitator, unconditional positive regard and empathy” (Rogers, 1983, p. 121). But this approach should also be aware of the “second skin” of compliance and the need for leaders to initiate activities, satisfy the need for real skills development and enable their group members/ followers to achieve their own empowerment through a process of active reflection. “The ideal belief-system (personal software or operating system) for community musicians in the postmodern world is a reflective mindset” (Elliott, 1998, p. 20). This may be because “a reflective process is believed to be of value in any situation in which change of behaviour is the objective” (Steinaker & Bell, 1979, quoted in Brockbank & McGill, 2006, p. 27).

This brings us to the vexed question of what community musicians are trying to achieve. In many cases, working to the agendas of different funders, community musicians can become confused as to the true purpose of their work. Are they educators, social workers, life coaches, therapists or perhaps even revolutionaries? Many that I have spoken to divide their work between the development of musical skills, the development of so called soft skills or transferrable skills such as active listening and a

concern for the holistic growth of the individual, ideally instigated and managed by the individual themselves in a climate of support and creativity.

Depending on purpose (which is dependent on context and is often decided on by the individual community musician without reference to funder's needs) there may be a conflict between what has been called "functionalist coaching which focuses on efficiency and equilibrium...aiming at improving performance and in order to maintain the status quo, tends to suppress challenge and questioning...The approach tends to reinforce existing power relations and even inadvertently and /or covertly reproduces social inequalities." (Brockbank & McGill, 2006, p. 12) and training for "transformation, which suggests that either the individual or organization (or both) is radically changed as a consequence of learning and development. To achieve transformation it is necessary to reconsider existing views, challenge the status quo and question things taken for granted within the life/work environment" (Brockbank & McGill, 2006, p. 11).

One model that allows for a leader to fulfil the expectations of the group for both enabling and empowerment over time, a model that promotes a dynamic change in the role and methods of the leader over time, leading to the empowerment of the group and the individuals within the group, is the so-called "facilitraining rainbow" developed by Irish business gurus John Townsend (1999) and Paul Donovan (2004) adapted by me for a community music context.

This model begins with the leader at the centre of communications and activity and moves through stages to the eventual abdication of the leader and the self-sustainability of the group.

The stages are;

1. Presenting and Demonstrating: showing to the group, explaining, playing for the group.
2. Teaching: transmitting information and ensuring it has been both received and can be successfully applied in a range of contexts.
3. Coaching: "a structured two way process in which individuals develop skills and achieve defined competencies through assessment, guided practical experience and regular feedback" (Parsloe, 1995, p. 1)
4. Socratic Direction: "questioning that aims to enable clients to struggle with the issue under consideration, challenging embedded paradigms and encouraging consideration of possibilities, without

- restricting the range of solutions and without providing a ready-made solution” (Brockbank & McGill, 2006, p. 215).
5. Facilitation, Discussion Leading, Brainstorming: working with a group to help them determine their own aims and the methods they will use to achieve those aims.
 6. Guardian of the Process (also known as Process Monitoring): allowing the group to work autonomously while being there as a resource to be called on as needed.
 7. Abdication (or perhaps it should be called True Abdication): facilitating the end of the leader’s role as leader and allowing the group to continue as an autonomous self sustaining entity (Townsend, 1999 & Donovan, 2004, adapted by Mullen).

This approach combines a range of methods that move from hands-on to hands-off, gradually encouraging the members of the group to take control within a framework that supports both their learning and their increasing empowerment.

Perhaps using this method the leader can become “a good steward, keeping the others focused, eliminating distractions, keeping hope alive in the face of setbacks and stress” (Bennis ,1997, p. 199) and perhaps create an awareness in individuals and individuals within groups that compliance to authority and group membership do not give one license to deviate from what Millgram calls the “universal moral principle” that “one should not inflict suffering on a helpless person who is neither threatening nor harmful to oneself” (Millgram, 1974, p. 123).

REFERENCES

- Arendt, H. (1986). Political power in power. In S. Lukes, (Ed.) *Power: Readings in social and political theory, no. 4* (pp. 59-74). New York: New York University Press.
- Bass, B. M. (1974). *Handbook of leadership*. London: Collier Macmillan Publishers.
- Bennis, W. (1997). *Organizing genius*. Perseus Books, Massachusetts.
- Bierstedt, R. (1950). An analysis of social power. *American Sociological Review, 15*, 730-738.
- Bing, S. (2000). *What would Machiavelli do? The ends justify the meanness*. New York: Harper Business.
- Blanchard, K. (2004). *Leadership and the one minute manager*. London: Harper Collins Publishers.

- Brockbank, A. & McGill, I. (2006). *Facilitating reflective learning through mentoring and coaching*. London: Kogan Page.
- Brown, A. (1992). *Group work* (3rd edition). England: Ashgate Publishing Ltd.
- De Jouvenal, B. (1945). *Du Pouvoir: Histoire de su croissance*. Geneva: Les editions du Cheval Aile.
- Donovan, P. (2004). *Training needs analysis pocketbook*. Hampshire, England: Management Pocketbooks.
- Douglas, T. (1995). *Survival in groups*. Buckingham, England: Open University Press.
- Dowd, J. (1936). *Control in human societies*. New York: Appleton-Century.
- Elliott, D. J. (1998). *Community music and postmodernity*. Paper presented at the International Society for Music Education's Community Music Activities Commission Seminar, Durban, South Africa.
- Emerson, R. M. (1964). Power dependence relations: Two experiments. *Sociometry*, 27, 282-298.
- Foucault, M. (1977). *Discipline and punish*. London: Penguin Books.
- Foucault, M. (1983). The subject and power. In H. Dreyfus & P. Rabinow, *Michel Foucault: Beyond structuralism and hermeneutics*. Chicago: University of Chicago Press.
- French, R. P. & Raven, B. (1959). The bases of social power. In D. Cartwright (Ed.) *Studies in social power* (pp. 150-167). (Ann Arbor, Michigan: University of Michigan, Institute for Social Research.
- Gardner, J. W. (1986). *The nature of leadership: Introductory considerations. (Leadership Paper 1)*. Washington DC: Independent Sector.
- Gardner, J. W. (1998). The antileadership vaccine. In W. E. Rosenbach & R. L. Taylor (Eds.) *Contemporary issues in leadership* (pp. 244-6). Oxford: Westview Press.
- Illich, I. (1971). *Deschooling society*. London: Calder and Boyar Ltd.
- Johnson, C. E. (2001). *Meeting the ethical challenges of leadership: Casting light or shadow*. Monterey Bay, California: Sage Publications, Inc.

- Lewin, K., Lippitt, R., & White, R. K. (1939). Patterns of aggressive behavior in experimentally created "social climates." *Journal of Social Psychology, 10*, 271-299.
- Lukes, S. (Ed.) (1986). *Power: Readings in social and political theory, no. 4*. New York: New York University Press.
- MacDonald, W. S. (1967). Responsibility and goal establishment: Critical elements in Jobs Corps Programs. *Perceptual and Motor Skills, 24*, 107.
- Millgram, S. (1974). *Obedience to authority*. London: Tavistock Publications Ltd.
- Parsloe, E. (1995). *The manager as coach and mentor*. London: IPD.
- Rogers, C. (1983). *Freedom to learn for the 1980's*. New York: Merrill.
- Russell, B. (1938). *Power*. London: Allen and Unwin.
- Sashkin, M. & Rosenbach, W. E. (1998). A new vision of leadership. In W. E. Rosenbach & R. L. Taylor (Eds.), *Contemporary issues in leadership*. (pp. 61-83). Oxford: Westview Press.
- Steinaker, N. & Bell, R. (1979). *The experiential taxonomy: A new approach to teaching and learning*. New York: Academic Press.
- Townsend, J. (1999). *The facilitator's pocketbook*. Hampshire, England: Management Pocketbooks.
- Whitmore, J. (1996). *Coaching for performance*. London: Nicholas Brealey.
- Zimbardo, P. (2007). *The Lucifer effect*. London; Rider publishing.

What Makes a “Magical” Creative Music Workshop? Linking Flow Theory with the Nature of Musical Engagement in a Creative Workshop Setting

Christine Ngai Lam Yau

London, U.K.

nyau@hotmail.com

ABSTRACT

What makes a “magical” creative music workshop? Creative music workshops are becoming popular and being more widely used in schools, community music and outreach programmes of musical organizations. Stemming from community music practice, creative workshops embrace the participatory ethos of being socially and musically inclusive regardless of background, age, or ability. Musical leadership is critical to the effectiveness and high quality of such workshop practice. An effective creative workshop leader has to be a multi-skilled artist. Participants’ experiences in such creative environment result from the creative leader’s skills in drawing out and developing musical ideas of the group. An ideal creative environment would be an inspiring and enabling one that encourages everyone’s best efforts to build on each other’s strengths while gaining confidence and skills to explore new challenges and extend musical understanding. How exactly is that kind of creative environment established?

So far, little research has been conducted into the nature of musical engagement between leaders and participants within creative workshop environment. This study applied Csikszentmihalyi’s concept of flow experience to the permeating nature of musical engagement between creative leaders and participants.

KEYWORDS

creative workshop; musical leadership; musical engagement; flow experience

INTRODUCTION

What makes a “magical” creative music workshop? When are participants so enthusiastically involved in the music making activities that they forget themselves? Creative music workshops are becoming popular again, after their initial surge throughout 1980s/1990s and subsequent

decline in the late 1990s in Britain (Higgins, 2007, p. 291). They are now becoming more widely used in schools, community music and outreach programmes of various musical organizations and music conservatoires in the new millennium. These community projects were a response to critiques towards “Arts Council and the education establishment, both seen as custodians of high art, and therefore, continuing the oppression of a working-class musical vernacular” (Higgins, 2007, p. 281), but they were also inspired by a need for interactions between music education and the music industry; as inevitably one needs the other to achieve success (Ponick, 2002).

Stemming from community music practice, creative workshops embrace the participatory ethos of being socially and musically inclusive regardless of background, age, or ability. The term “community” also reflects on modes of practice, specifically the expansive use of creative group work through facilitation by the workshop leader rather than focusing on the individual only (Higgins, 2007, p. 281). This practice calls for an inspiring and enabling environment that encourages everyone’s best efforts to build on each other’s strengths while gaining confidence and skills to explore new challenges and extend musical skills (Renshaw, Gregory, Griffiths, Mervola, Saevarsdottir, & Thomson, et al., 2005, p. 3). The adjective “magical” is often used when it comes to an effective music workshop, and has much to do with creative leaders’ skills in drawing out and developing musical ideas of the group, i.e. musical engagement with participants. So far, little research has been conducted into the area of musical engagement between workshop leaders and participants. In order to explore research ideas in this area, a theoretical frame is required as basis for analysis. A number of research studies by Custodero (1998, 1999, 2002a, 2002b, 2005) demonstrate applicability and suitability of Csikszentmihalyi’s flow experience for musical engagement across different age groups in an educational context. According to Custodero (2005), “the flow paradigm is particularly well suited to the study of artistic process, through which individuals are challenged to create form and meaning using skilled actions.” Csikszentmihalyi (1988, p. 3) started investigating the range of experiences that eventually became known as “flow” during the course of his doctoral research with a group of male artists in the mid 60s. After more than thirty years of research, this theory is now widely applied in educational, creative and leadership context where intrinsic motivation interacts with quality of human experience (Csikszentmihalyi, 1988).

Gaining inspiration from previous research studies, this study sought to explore the application of Csikszentmihalyi’s (1990) concept of flow experience to the permeating nature of musical engagement between

creative leaders and participants in music workshop setting. This theory suggests that “optimal experience requires a balance between the challenges perceived in a given situation and the skills a person brings to it” (Csikszentmihalyi, 1990, p.30). Observational data, collected from three creative workshops in a primary school located in East London, have been used to illustrate certain theoretical points. As a prelude to the study report, I have provided a theoretical discussion of the relationship between musical engagement and flow theory, characteristics of effective musical leadership, background information of the project from which the data is drawn, and details of the research method.

MUSICAL ENGAGEMENT AND FLOW THEORY

The very nature of musical engagement required musicians to be “initiated and maintained through skilled awareness of and responsiveness to opportunities for increased complexity implicit in musical materials” (Custodero, 2005, p. 186). During the infant phase, the nonverbal and crucial interaction (e.g. emotions, needs, mental states) between child and mother or caretaker is mediated primarily by musical parameters such as pitch, melody, rhythm, tempo, and dynamics (Gembris & Davidson, 2002, p. 21). During the later stage of child development, parents and teachers need to “provide not only a musically stimulating environment but also one in which the child’s enthusiasms are noticed, listened to, and responded to with sensitivity and imagination.” (Kemp & Mills, 2002, p. 14). Most importantly, a positive emotional climate is desirable when it comes to musical experiences as children who develop outstanding musical achievements tend to have learned in a positive atmosphere that was enjoyable and free of anxiety. It is not uncommon to hear that children drop out of musical lessons because of boredom or anxiety (Gembris & Davidson, 2002, p. 23).

Across age groups, the nature of musical engagement concerns various elements: the self, goals (e.g., a group composition), stimuli (e.g. the musical materials), the consciousness (e.g., do I have sufficient skills to accomplish the goal?), the emotions (e.g., enjoyment or anxiety) and the behavior (e.g., the musical responses). Csikszentmihalyi’s (1988) flow theory addresses all these psychological elements. The optimal experience or flow is obtained “when all the contexts of consciousness are in harmony with each other, and with the goals that define the person’s self” (Csikszentmihalyi, 1988, p. 24). During the flow experience one simply does not have enough attention left to think about anything else; the usual

worries of everyday life no longer intrude to cause “psychic entropy”⁹⁰ (e.g., anxiety or boredom) in consciousness. As a result, people experience subjective conditions such as pleasure, happiness, satisfactions and enjoyment. Flow typically occurs in clearly structured activities in which the level of challenges and skills can be varied and controlled with responsive and clear feedback. To remain in the state of flow, one must increase the complexity of the given task by developing new skills and taking on new challenges (Csikszentmihalyi, 1988). Does the occurrence of flow experience during various musical activities necessarily equate the effective outcome in a music workshop? The answer is likely to be dependent on the objective(s) of the workshop, which quite often vary. However, common characteristics of effective creative workshops would provide reasonable indication for the purpose for this discussion.

MUSICAL LEADERSHIP

An effective creative workshop leader has to be a multi-skilled artist who is capable of performing many diverse roles, such as composer, arranger, facilitator, improviser, performer, conductor, teacher and catalyst. The *Connect Handbook* (Renshaw et al., 2005, p. 2) prepared for creative music workshop training by Guildhall School of Music and Drama suggests some of the main characteristics of effective creative workshop:

- an ethos that it is socially and musically inclusive;
- a learning environment based on trust, openness and mutual respect, in which all participants are encouraged to be involved in shared problem-solving, decision-making and risk-taking;
- informal ways of learning within a non-formal musical context, where the approach to creating and performing music is organized and goal-directed;
- a musical identity that is felt by the participants to be authentic and not necessarily derivative;”
- a commitment to aural forms of learning that generate an immediacy, power and conviction that go to the heart of musical making;

⁹⁰ “Psychic entropy” is a condition in which there is “noise” in the information-processing system (i.e. the consciousness). It is experienced as fear, boredom, apathy, anxiety, confusion, jealousy etc. “Psychic entropy” causes disorder in consciousness and impairs its efficiency (Csikszentmihalyi, 1988:22).

- a sustained, developmental programme that furthers musical progression and a sense of achievement; (Renshaw et al., 2005, p. 2)

Assuming that the characteristics stated in the *Connect Handbook* represents the ethos of creative workshops as a whole, one can derive that these characteristics share many common grounds with the necessary conditions conducive to the occurrences of flow experience. These common grounds demand effective creative leaders to (1) provide a safe and inspirational emotional climate, (2) set up clear and specific tasks, (3) create a balance of pace while consistently raising standards and expectations with sensitivity and flexibility, (4) allow space for individual and group’s creativity and responsibility, (5) provide responsive and clear feedback and (6) assists with fulfilling participants’ musical potential, establishing their own musical identity (i.e. the self), intrinsic satisfaction and sense of achievement. Inevitably, these characteristics are interconnected. The first item is overarching-- having a safe and inspirational emotional climate quite often requires item two to item six. Having musical potential fulfilled results from achieving item one to item five. A session is dedicated to illustrating these commonalities by drawing examples from observational data in three observed workshops in a primary school. The contrasting approach of the two practitioners, in their delivery of the different workshops, is clearly demonstrated. Background information of the project from which the data is drawn, in addition to the research methods, will be briefly discussed before the illustration is presented.

THE PROJECT AND METHOD

The project Creative Partnerships established by Arts Council England aims to “develop schoolchildren’s potential, ambition, creativity and imagination” and “influence policy and practice in both the education and cultural sectors” by “building sustainable partnerships which impact on learning, between schools, creative and cultural organizations and individuals” (Thomson, 2007, p. 4). A series of creative music workshops were delivered for teachers and children of various ages by a number of practitioners from a music organization. These were carried out in a primary school in East London over a period of six months commencing in the spring term of 2007.

Three researchers, including the author, were commissioned “to investigate, describe and analyze both the theory and practice of new forms of creative education, and the nature of the interventions made by the Creative Partnerships” (Phillips, 2007, p. 1), the overall purpose of

Creative Partnerships' research call. The "original inventive accounts of creative learning and teaching" that this project has produced are multi-voiced narrative accounts (Engestrom, 1999; Lieblich, Tuval-Mashiach, & Zilber, 1998) that focus on learning by participants and reflect the cultural background, education and professional experience of multiple voices upon that learning. These visits by the three observers included informal conversations with practitioners, teachers and other staff, which provided different perspectives on how the project has impacted the school and the learning outcomes that have taken place. Each visit was jointly analyzed, discussed and recorded in an attempt to identify commonalities and differences in what researchers observed. In total, three workshops were observed. The first and third observed workshop were delivered by a male leader in his 40s (thereafter referred to as John), whereas the second observed workshop was delivered by a male leader in his 20s (thereafter referred to as Peter). One common point of discussion amongst observers was the effectiveness of contrasting leadership styles by John and Peter in the achievement of this objective.

WORKSHOP ILLUSTRATIONS

There was a general consensus that the leadership style by John was "fun", "engaging", "spontaneous" and "interactive," while Peter's style was "instructional" and "prescriptive," "rigid" with little energy and interaction. An interesting point to note is that the content and structure of these workshops were similar. This resonates with Mills' (2005, p. 20) perspective that it is often teacher's behaviours that lead to effective teaching rather than the content of the lesson itself. She asserts that "a lesson that is a success in the hands of the teacher who planned it can be disastrous when carried out by another teacher who has not been part of the debate about what the lesson is for" (Mills, 2005, p. 20). Below, I extract a few comparative examples from observational data to illustrate the relationships between effective musical leadership and for flow experience, with the intention of differentiating certain behaviours that make effective teaching and learning available within the theoretical framework of flow theory.

Safe and Inspirational Emotional Climate

A safe and inspiration emotional climate is a necessary condition that allows participants to explore new challenges and extend their musical skills. John used his personal skills to reduce "psychic entropy" in the environment:

He created a safe atmosphere; he laughed with the participants at their mistakes together as a bonding thingeveryone can trust him.

It was a clear difference from the beginning to the end in terms of how nervous people were...they were all really involved, keen and expressing themselves.

Clear and Specific Tasks

Flow typically occurs in clearly structured and defined tasks (Csikszentmihalyi, 1988, p. 30). John’s workshop had “a clear thread and structure throughout”. And when the tasks became unclear, he communicated the task again or redefined the task.

Balance of Pace

The ability to maintain balance is crucial as it “allows time and space for artistic development and creative momentum, but does not promote boredom” (Renshaw et al., 2005, p. 3). The “balance” is also the most central element in flow experience (Larson, 1988, p. 163).

John had a clear sense of where the participants were in terms of skills and emotional state and responded accordingly: “whenever he sees that the energy is changing, he would ask them to stand up or vice versa”. Throughout the workshop, “there were very little gaps between each game and the kids were keeping up very well.”

Peter followed the lesson plan with little flexibility as he seems that he stuck to that quite rigidly, there was no diversion from that.

Learning so far has been with the song, there is no enquiry about whether the song is already know.

This composition is put together through [a] given list of instructions, not through the sound it [that] is going to be made.

Space for Creativity and Responsibility

Allowing space for individual and group’s creativity and responsibility means having the capacity to respect, listen to and act on other points of view (Renshaw et al., 2005, p. 4). John provided a sense of empowerment which assisted with constructing participants’ “self”. Not only did it encourage participants to take risks and extend their skills, it also impacted on participant’s perceived abilities:

I sense there is empowerment. He does not take the power away from the participants but rather he gives them power. Much of the time he is not leading so much as going along with what is presented to him. He sees what happens and carefully directs from there.

In Peter’s workshop, however, there was certain amount of rigidity. His ideas were fixed allowing little room for interaction and creativity. He insisted that the instruments were played in the way he specified, even

going so far as to be “dismiss” of a particular child’s way of playing a drum.

Responsive and Clear Feedback

“One has to know when one is doing something right and something wrong” to obtain the flow experience (Larson, 1988, p. 163). John was constantly giving and receiving feedback. For example,

He was not afraid to pull them (the children) up if they were doing something wrong. When they started to lose concentration, he would catch them. For instance, a couple of the children won’t paying attention, even though the rest of the kids were ready to go on the next game, he stoped everything and sorted things out before moving on. He was getting plenty of feedback too, there was “exchange of ideas and thoughts.

Whereas Peter gave little feedback to participants:

He didn’t give much encouragement to the students at all, whenever the children made an effort, he would say “not bad,” then he would move on.

Musical Potential

One of the main objectives of a creative workshop is to assist participants with fulfilling their musical potential, establishing their own musical identity, experiencing intrinsic satisfaction and a sense of achievement. The result of flow experience is often “a sense of exhilarations, energy, fulfilled” (Csikszentmihalyi, 1988, p. 29).

Participants from John’s workshop were observed as being happy and engaged and this was expressed by the “many pleased expressions on participants’ faces”. The participants were able to become the leaders in the composition whilst John was seen concentrating on bringing out the musical potential in the participants. One of the researchers commented “I was impressed; how much they (the children) were enjoying it and how much effort and thoughts they were putting into it.”

Conversely, the participants in workshop by Peter were observed as being “distracted and disinterested”:

Some of the children seemed quite disengaged and distracted, spending time pointing at the walls and images created by the projector. Two or three of them didn’t join in the singing and stared down at the floor instead.

IMPLICATIONS AND CONCLUSIONS

The analysis shows a connection between musical engagement, effective musical leadership and flow experience. The optimal experience in a creative workshop requires a balance between the challenges perceived in a given situation and the skills brought to it. This experience can be examined from at least two perspectives: the challenges perceived by the leader and his or her skills, and the challenges faced by the

participants and their skills. To ensure that the participants remain in a flow, the leader must increase the complexity of the musical activities by helping them to develop new skills and taking on new challenges, whilst maintaining the balance and tuning into participant’s responses and emotions.

The application of the theoretical framework of flow experiences revealed a number of insights for further thoughts and research. Firstly, an effective leader needs to have a realistic evaluation of his or her organisational, personal and musical skills, and most importantly himself or herself. This implies the willingness to reflect on his or her musicianship and identity. Secondly, each task, goal and the ultimate objective of the workshop should be examined thoroughly by the leader in order to be internalised for effective delivery. Finally, in order to maintain a sense of balance with flexibility, an effective leader should be able to anticipate changes and adjust the tasks spontaneously in the workshop based on participants’ skills and emotional responses. Listening and observation skills are crucial. As participants are being listened to, observed, encouraged, and responded to in an empowering climate, their musical skills are being stretched and their musical potential is being explored. This on-going process helps to transforming people’s musical identity by making intrinsic satisfaction and sense of achievement available.

ACKNOWLEDGMENTS

I would like to thank Dr. Janet Mills and Rosie Burt for encouraging me to do this paper, Anthony Phillips for his work with this project and Annabel Stringer for her work in proofing reading. Finally, I would like to thank Arts Council England for funding the Creative Partnerships, which makes this paper possible.

REFERENCES

- Csikszentmihalyi, M. & Csikszentmihalyi, I. S. (Ed.), (1988). *Optimal experience: psychological studies of flow in consciousness*. New York: Cambridge University Press.
- Csikszentmihalyi, M (1990). *Flow: The psychology of optimal experience*. New York: Harper & Row.
- Custodero, L. A. (1998). Observing flow in young children’s music learning. *General Music Today*, 12(1), 21-27.

Custodero, L. (1999). Constructing musical understandings: The flow-cognition interface. *Bulletin of the Council for Research in Music Education, 142*, 79-80.

Custodero, L. A. (2002a). *Connecting with the musical moment: Observations of flow experience in preschool-aged children*. Paper presented at the International Society for Music Education Early Childhood Conference: Children's Musical Connection, Copenhagen.

Custodero, L. A. (2002b). Seeking challenge, finding skill: Flow experience and music education. *Arts Education Policy Review, 103*(3), 3-9.

Custodero, L. A. (2005). Observable indicators of flow experience: A developmental perspective on musical engagement in young children from infancy to school age. *Music Education Research, 7*(2), 185-209.

Engeström, Y. (1999). *Perspectives on activity theory*. Cambridge: Cambridge University Press.

Gembris, H. and Davidson, J. (2002). Environmental influences. In R. Parncutt & G. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning*. New York: Oxford University Press.

Higgins, L. (2007). Acts of hospitality: The community in community music. *Music Education Research, 9*(2). 281-292.

Kemp, A. and Mills, J. (2002). Musical potential. In R. Parncutt & G. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning*. New York: Oxford University Press.

Larson, R. (1988). Flow and writing. In M. Csikszentmihalyi & I. S. Csikszentmihalyi (Eds.), (1988). *Optimal experience: Psychological studies of flow in consciousness*. New York: Cambridge University Press.

Lieblich, A., Tuval-Mashiach, R., & Zilber, T. (1998). *Narrative research: Reading, analysis and interpretation*. Thousand Oaks, California: Sage Publications.

Mills, J. (2005). *Music in the school*. New York: Oxford University Press.

Parncutt, R. & McPherson G. (Eds.) (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. New York: Oxford University Press.

Phillips, A. (2007). *Music as an agent of change: Multi-voiced narrative accounts of learning through music and the arts*. London: Royal College of Music, unpublished report.

Ponick, F.S. (2002). Takin' care of business. *Teaching Music*, 10(3), 20-27.

Renshaw, P., Gregory, S., Griffiths, P., Mervola, K., Saevarsdottir, S. & Thomson, N. (2005). *Connect handbook*. London: Guildhall School of Music and Drama, unpublished documentation.

Thomsib, P. (2007). *Whole school change: A review of the literature*. London: Arts Council England.

