



INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

Proceedings of the XV International Seminar of the

ISME Commission on Community Music Activity

Tbilisi State University, Tbilisi, Georgia

10th – 14th July 2018

Editor: Dr. Dave Camlin, Royal College of Music, UK

INTRODUCTION

All abstracts presented at the 2018 ISME World Conference in Baku, Azerbaijan were peer refereed before inclusion in the Conference program. Recognising the breadth, diversity and dialogic nature of the theoretical and practical approaches to Community Music (hereafter CM) represented within the commission, the proceedings have been organised in such a way as to make them as accessible as possible to all those with a practical and / or theoretical interest in CM. A range of personal reflections, blog posts, impressions, presentations and other material are due to be made available via the ISME website, while peer-reviewed academic papers are contained in this document.

Editorial Board

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Acknowledgements

We have enjoyed tremendously our interactions with the warm-hearted people in Georgia. They welcomed us with their music, food, singing, and love for their country. Our 2018 Community Music Activity Seminar took the notion of hospitality to new unimagined levels. We met new friends, reunited with community musicians from across the globe, and created new communities of caring through our time together in the Tbilisi region.

Georgia has a vibrant and rich singing tradition that we aimed to soak in and explore. Our sessions included workshops, performances, and presentations by well-regarded Georgian musicians and educators. We encouraged all participants in the XVI International Seminar of the ISME Commission on Community Music Activity “Inspiring Curiosity: Celebrating Diverse Voices of Community Music” to make personal connections with all of the other delegates attending. We loved the beautiful model of hospitality given by our Georgian hosts, and welcomed one another, engaged curiously with others, and celebrated our unique voices individually and collectively. The partnership with the National Centre for Teachers Professional

Development was brilliant and we thank them for their support along the pathway we made to create the gathering.

We hope that these proceedings reflect the days spent talking, sharing and singing in Tbilisi.

Commissioners 2016-2018

- Dr. Mary Cohen, US (Chair)
- Pete Moser, UK (Chair)

Vision

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 and contribute to economic regeneration.

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.

Mission

The commission was established in 1982 (Einar Solbu, Norway, chair) following previous formations as the Education of the Amateur Commission (1974), with Magdalena Stokowska (Poland) as Chair. The name changed to the Out of School Activities Commission in 1976 and was chaired by André Ameller (France) from 1976-1982. The first independent seminar was held in 1988.

The commission aims to:

- Facilitate the exchange of information on areas relevant to the field of community music;
- Encourage debate and dialogue on different international perspectives on community music and on current issues within the field;
- Encourage international cooperation;
- Where possible enter into dialogue with musicians and music educators in related fields;
- Disseminate research and other information

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SECTION A: ACADEMIC PAPERS

Music in Community: Educational Processes to Social and Cultural Transformation

J Murilo Arruda, Brazil

Abstract

This work was motivated by previous experiences related to collective music in at-risk communities, such as building a drum line in a public school in São Carlos, São Paulo, Brazil; interning in a public school in Los Angeles, California, USA; in the same city, volunteering in a "El Sistema" based youth orchestra centre; and participating in a one day routine of rehearsal and informal chats with participants of a brass orchestra named Orquestra de Metais Lyra Tatuí created by private initiative in Tatuí, São Paulo, Brazil. All these experiences led me to perceive music as a powerful tool to “conscientization” that is the action to become aware for an active participation in the course of History and this is the first step to the transformation of social patterns. I assume that actual society deserves attention regarding social, political, economic, environmental and human transformation.

Taking Tatuí as the ambit of study, this paper aims to: describe and comprehend the educative processes inherent to musical group practices which support the human actualisation of their participants; investigate how those educative processes can help to

create a consciousness of the people involved in the program to act in the transformation of the world; and investigate which educative processes contribute to overcoming the social and cultural exclusion of the participating young people and children.

For this I attended rehearsals, concerts and informal moments of the participants of Lyra Tatuí and kept a field diary; made audio and video recordings; took photos and interviewed people related to the group, in order to put in evidence aspects such as conscientization, respect, solidarity, self-knowledge, self-esteem and discipline to emphasize the potentials of high quality music in at-risk community for transformation through a qualitative analysis. It is expected that the experiences and discussions displayed in this paper can be used to justify and encourage the implementation of programs of teaching and learning high quality music in community, in order to promote overcoming the situation of social and cultural exclusion through conscientization, respect and self-esteem.

Keywords

Social Practices and Educative Processes, Music in Community, Social Transformation.

The Beginning

During my childhood I joined my father in his work where I could be closer to people that lived in a reality quite different to mine. I refer to residents of Favela Novo Guaraçai in Campinas, São Paulo state (Brazil) and I remember many campaigns to donate clothes and food for this community. The houses were made by the residents themselves with wood and whatever they could find, and was located close to a stream - having no sewer system - which flooded every time it rained too much. High poverty, dysfunctional family, lack of opportunities and low investment in education were some of the reasons that made this environment unfavourable to a life change. We gathered together weekly around the activities of the Presbyterian Church "Jardim Flamboyant" and without any doubt these experiences built an interest in collaborating to the transformation of this reality.

Throughout my undergraduate course in Music Education I was gradually perceiving that music could be a very efficient tool to humanization. We know that in general learning music is a practice that requires interaction with others, creating connections and building relations.

During this process, aspects that exceed the musical universe - for example respect, solidarity, self-knowledge, self-esteem and discipline - are being developed. This were clear to me when I participated in a program which the Brazilian government created to stimulate future teachers to enter the public school system. It was called Institutional Program of

Scholarships to Teaching Initiation - *Programa Institucional de Bolsas de Iniciação à Docência* (or simply "Pibid") and a group of educators from various areas of study went to different schools to work in the program. Myself and seven more went to Dona Aracy Leite Pereira Lopes State School in São Carlos, São Paulo. It was located in a neighbourhood with low-income population which in turn configured a group of difficulties that reflected directly in students' lives, establishing a higher social risk within the community. Our program was to build a drum line and the challenge was always to consider the social role that the actions in this school represented, including learning music and performing.

Still in Pibid, as a group of educators we could travel to meet the Lyra Tatuí Brass Band. It started in 2002 with Silvia Soares, percussion player who played in major orchestras in Brazil with her husband Aduino Soares, horn player who played in orchestras as São Paulo Symphony Orchestra (Osesp) and got several awards as musicians, when they started a program for teaching music for the community in the city of Tatuí, São Paulo. The high quality of the musical performance was evident, but experiencing the routine of rehearsal and informal chat with the children and directors was made even more important because we could observe the concern with human development.

Another great experience regards to music in community for social transformation was to be a volunteer in Youth Orchestra of Los Angeles (YOLA). This way I knew "El Sistema", a movement of music education created in Venezuela by José Antônio de Abreu which is being spread out to other countries, for example United States of America and Brazil. Its existence demonstrates in practice how this experience can be transforming to children, community and society.

Music in Community

The main reason why this paper was written is that actual society deserves attention with regard to social, political, economic, environmental and human transformation. Freire says that, "Besides faking initiative and optimism, modern man is compressed by a profound feeling of impotence that makes him stare still, almost paralysed to the catastrophes that he is surrounded" (1979, translation mine). It is of great importance to focus our efforts on those places where - being set aside by society's attention - children and young people are living in an "at-risk situation". This belief is grounded in the Brazilian Statute of Children and Youth, Federal Law number 8069 (approved and published in July 13th of 1990) which asserts that family, society and State should ensure children and young people enjoy basic human rights, including:

"the right to life, health, alimentation, education, recreation, professionalization, culture, dignity, respect, freedom and sociability with family and community, and even protect against negligence, discrimination, exploration, violence, cruelty and oppression." (Brazil, 1990, , translation mine)

Hikiji (2006) states that the "risk" is related to "a group of aspects that impede the rights under discussion, from the right to life to the rights to recreation, respect and freedom". These aspects are not only connected with poverty but dysfunctional family, unemployment, high crime rate, easy access to drugs, lack of information and other forms of physical and emotional violence.

It is into this context that collective music practice is inserted: as a tool to potentially transform this environment. Hikiji (2006) based on ideas developed by (Blacking 1974) cite the conscientization of the individual through music, not acting directly within society but as a first step to the transformation of social patterns. According to Weffort (in Freire, 1967, translation mine) the movement of conscientization "does not propose definitive political

objectives, but undoubtedly results in a practical critique of the traditional situation of exclusion that the masses are subject to".

Besides working with alphabetization, in the same book the author highlights that "All learning should be intimate associated with the conscientization process of the real situation that the student lives". This process of conscientization makes the person more capable to dialogue not only with the other but with the world. Its opposite is the individual as an object, indifferent to the course of History.

Next is one of many initiatives that are being executed in this direction. Nowadays in Venezuela, a country that presents social difficulties close to the ones we face in Brazil, a program has been developed with more than three hundred nuclei reaching approximately 370,000 children and young people who participate in musical group practices, especially orchestral. "El Sistema", as it is called, was started in 1975 by conductor José Antônio de Abreu as a private initiative. As time went by, making high quality music, more and more people joined the group; creating partnerships and receiving help from volunteers. Today with government help, it is expanding rapidly, each nucleo creating their own specificities

according to its necessities and possibilities. The founder state that, "Poverty generates anonymity. An orchestra means joy, motivation, teamwork, success. Music creates happiness and hope in a community. [...]The huge spiritual world that music produces in itself, ends up overcoming material poverty" (Tunstall, 2012, p.38).

In the same way that there are programs of music in communities formed by individual initiatives happening in São Paulo state that deserve all kinds of support and attention regarding the great effect that the work is creating, this effect is also happening at the Orquestra de Metais Lyra Tatuí. However, apart from the success clearly observed in international tours and awards, the group still doesn't receive the merited support, rehearsing since the beginning in improvised and temporary sites, for example in a public square and recently in a courtyard of a social care institution. Even against these difficulties, the Lyra Tatuí has maintained its focus and endeavoured to produce excellent musical performances and social work.

Hikiji (2006) shows from research of the United Nations Educational, Scientific and Cultural Organization, that initiatives in Brazil of programs with arts, culture, citizenship or sports

bring an alternative to the everyday reality of poverty and violence experienced by the young people involved. These experiences serve to,

"restore self-esteem, helping young people to feel like part of community, to feel like a being, admired by his / her friends and community not by inspiring fear, through the use of a gun, but by his power to create joy, because he is an entrepreneur artist, a producer and consumer of the beauty and the art" (Hikiji, 2006, p.77, translation mine).

It is through initiatives like this one that – besides being "compressed by a profound feeling of impotence" as Paulo Freire says - we can exercise the role of active individuals, a real participant in our own history, that make us not determined beings, but conditioned. This means that although we are a consequence of everything that happens to us and our surroundings, it is possible to change, otherwise we would be determined, incapable of transforming and transformation. "I like to be someone because, undone, I know I'm conditioned, but conscious of my incompleteness, I know I can go far beyond it" (Freire, 1996, p.23, translation mine).

I start from the assumption that a musical practice concerned with the human and social development of its participants can promote what Paulo Freire advocates: a conscient individual that can transform the world he or she lives, overcoming social and cultural exclusions.

In this perspective the research question that will guide this paper is: how and which educative processes in a group musical practice contribute to the formation of a conscient individual to transform their social and cultural reality?

In order to answer this question, this paper aim to:

- Describe and comprehend the educative processes inherent in the group musical practices which support the human development of its participants;
- Investigate how these educative processes can help to create a consciousness of the people involved in the program to act in the transformation of the world;
- Investigate which educative processes contribute to overcoming the social and cultural exclusion of the participating young people and children.

Methods

This paper was built from experiences in musical groups in socially excluded communities, generating a lot of learning, thinking, questioning and curiosity in order to comprehend the potential of the educational processes inherent to community music practice, through relations with others.

In order to relate with each other, know and comprehend the other and consequently comprehend better the world that we share, the process of gathering and analysing data of observations is characterized as qualitative research. According to Minayo (2004, p.10, translation mine) this method is "[...]capable of incorporating the Meaning and Intentionality as inherent to actions, relations and social structures, being those last one's significative human constructions in the beginning just as the transformation".

The author advocates that qualitative research in the social science field is concerned with the happenings that cannot be quantified, that are important by their specificity, details, quality "work with the meaning world, reasons, aspiration, beliefs, values and attitudes, which

correspond to a deeper level of relation, of the processes and phenomenon that cannot be reducible to operationalization of variables" (Minayo, 1994, p.21).

Data for this study was collected through participant observation in rehearsals, concerts and informal moments with the participants of the group Lyra Tatuí, and then reported in a field diary. Audio recordings, videos, photos, and interviews were also be means for collecting data.

For the future

It is expected that the experiences and discussions explored in this paper can be used to justify and encourage the implementation of programs in Music Education of teaching and learning music in community, in order to promote the overcoming of social and cultural exclusion through conscientization, respect and self-esteem.

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Symbolic Importance of Eternity and Wine in Georgian Drinking

Songs

G Bagashvili, Georgia

In Kakheti they say, “When people appeared on the earth, God sent grape-vines after them”. This popular saying doubtlessly indicates a special purpose of the grapevine and wine in our culture.

A special merit and happiness of Georgia are bread and wine – the most significant food of man. Of the Twenty-one basic species of wheat Georgia is the motherland of eighteen. The natural conditions of Georgia – her climate, landscape facilitated the fact that there are more than 500 species of cultivated vine. Archaeological excavations unearthed the most ancient grape pip dating back to the sixth millennium BC. It provides eloquent evidence of the fact that even in such an early period the predecessors of Georgians processed grapes and made wine.

The Georgian vine and Georgian wine by their many-centuries old history is one of the most ancient and special phenomena in the world. On the basis of the work of Hew Johnson, a famous researcher in the history of viticulture and wine-making, a permanent exhibition “Vinopolis” was organized in England in London, where Georgia was declared the most ancient area where viticulture and wine-making originated. The first corner, named “the Cradle of Wine”, was allotted to Georgia, as the birth-place of wine.

In their works, authors of Antiquity, foreign travellers, pilgrims and writers provide a lot of information about the quality and useful properties of Georgian wine. In the third century BC, Apollonios of Rhodos - in his composition about the voyage of the Argonauts to Colchis - writes that in the city of Aia (Kutaisi) situated on the banks of the Rioni river, at the entrance to the palace of Aeetes, King of Colchis, the Argonauts' attention was attracted by a climbing grape-vine. The Greeks were surprised at what they saw, all over the territory of the palace the columns were entwined by the climbing grape-vine and laden with the grape-bunches obscured the walls (Apollonios of Rhodos, 1948:93).

Xenophon (401-400 BC) writes that the Caucasians living on the shores of the Black Sea make very strong and heavy wines, which they dilute with water, and when diluted they have a pleasant taste and aroma (Xenophon, 1859:158[29]).

It is noteworthy that in different countries of the world the terms denoting wine are similar, which indicates their common provenance. As Acad. Giorgi Tsereteli suggests it must have been Georgia where this word “ღვინო” (“ghvino”) originated (Tsereteli, 1958: 30-41).

Our history, culture, customs and character of our life are connected with the Georgian species of vine and the oldest technologies of wine-making. Therefore the vine and the grape wine occupy a special place in the life of Georgian people. This may be said both about the pre-Christian and post-Christian epochs. In Georgian mythology the grape-vine is considered to be a divine plant. It was worshipped and thought to be “the Tree of Life”.

The way the grape-vine entwined the stake it was supported by, was perceived as a symbol of its beauty. Therefore the main lines of the Georgian ornaments are reminiscent of the vine entwining the stake. The vine ornament can be seen on the ancient goblet from Trialeti. The curls of grape-vine can also be noticed in the Georgian alphabet, which is by the way one of fifteen original alphabets existing in the world. In Georgian ornaments the leaves and grape bunches are depicted. In the same manner are adorned Georgian frescos and Georgian churches. As the legend has it St. Nino, who spread Christianity in Georgia in 4th century, tied up the grape-vine cross with her hairs.

The high level of the culture of vine-growing and wine-making determined the phenomenon of Georgian feast, which took shape in the remote past. And singing has been an integral part of the Georgian feast. Shalva Aslanishvili, an outstanding Georgian musicologist, presumes that drinking songs emerged in the pre-Christian epoch and considers them to be the hymns dedicated to the deities of agriculture. From this viewpoint the highland regions have preserved very interesting devotional drinking songs, but it is no mere chance that the highly artistic specimens of drinking songs are attested in the regions where viticulture and wine-making were most highly developed. In this connection special mention should be made of Kartli and Kakheti.

The feasting traditions were more greatly strengthened by the Christian world outlook. Eating, taking supper, feasting at the Last Supper acquired the symbolic meaning of the Redeemer's blood and flesh.

It is significant that the Georgian man comprehended these songs' existence, their ontological nature in the past, present and future simultaneously, as they come from our forefathers (the past), and by word of mouth reached the present which in its turn passes it down to the following generation (future). Therefore in his mentality, the song occurred in the past, present and future simultaneously. Such an understanding of the song creates and strengthens the feeling of being part of eternity. That is why from the ontological viewpoint the folk song is experienced in eternity.

Though, in essence, it may be said about any folk song. Why is the drinking song distinguished? From this viewpoint the idea of Merab Mamardashvili, an outstanding Georgian philosopher is very interesting. "What does the power of those most ancient, but live force of the feast mean? Its inspiring spirit? The epic gestures of the feast. The world to where we move and where we live just for a moment, transformed by the table rituals, mystery and epos. The elation caused by the gestures radiating holiness and sounds and the happiness of transformation... The feast is a religious phenomenon. It contains that which gives rise to religious and almost mystic feelings. We receive the "blood and flesh" of our memory..." (Mamardashvili, 1995:8-9).

Here Mamardashvili speaks directly about the Eucharistic nature of the Georgian feast. Eucharist (Greek -... “deserving great gratitude”) – the Lord’s supper, the sacrament of Christ’s blood and flesh, at which the donated bread and wine through the Holy Spirit are transformed into Jesus Christ’s true flesh and true blood. Subsequently the devout receive the Eucharist to be close to Christ and be granted eternal life.

Eucharist is the greatest sacrament of Christendom. It expresses Christ’s idea in relation with eternity reflected in two ways:

1. Christ, who “defeated death by death” or granted us eternal life.
2. The sacrament of the Eucharist proceeding from Christ, at which the donated bread and wine is transformed into Our Lord Jesus Christ’s true flesh and true blood through the Holy Ghost. Subsequently the devout receive the Eucharist to be close to Christ and be granted everlasting life.

Christ says, “Who eateth my flesh and drinketh my blood, hath eternal life, and I will raise him up at the last day” (St. John, 6,54). That is, the miracle which occurred in the past is fulfilled in the present and aspires to the future. It is the unity of the past, present and future that is comprehended as eternity.

The Idea of Eucharistic nature of the Georgian feast is proved by the traditional attributes characteristic of the Georgian feast: the hierarchical rules of the relations between the old and

the young, the Tamada (toast-master) institute, one of whose names is purisufali (bread's Lord), passing one drinking vessel among the guests round the table, drinking wine holding the cups when entwining their arms crosswise, the idea of mutual love and brotherhood by means of kisses, reserved, staid behaviour and talking, moderation in drinking wine, feeding the poor - all these are the characteristic features of the Georgian feast which at the same time manifest its liturgical nature. (Gotsiridze and Ghambashidze, 2008:488-489). The same is evidenced by the toasts glorifying God, the toast to the members of the feast, all the saints, and others. (Shilakadze, 2008:506).

In the drinking songs the very content, the themes, presented in the verbal material very often deal with philosophical issues, eternal topics and first of all the problem of life and death: "With the world this is the way, the night will be followed by the day..." It is hard when a courageous man died, his youthful moustache buried in the ground..." "What shall we take to the other world, when no one has ever taken anything".

In spite of this there are no traces of despair in Georgian drinking songs, neither emotional nor thematic. (Tchokhanelidze, 2003:4). As Mamardashvili notes, "Nothing like tragedy, despite the fact that every object is tragic..." (Mamardashvili, 1995:9).

There is no despair because there is the belief in eternal life, as "knowing that Christ being raised from the dead dieth no more, death hath no more dominion over him" (Rom. 6,9). It is

no more chance that two great Georgian poets associated the idea of courage and faith in the future with singing and wine.

Rustaveli, “I am the one who does not treat the world
as an overripe cucumber,
I am the one who thinks dying for his friend
to be dancing and singing.” (Rustaveli, 1975:157)

Vazha Pshavela, “Life treated me to poison, but it tasted like Kakhetian wine to me” (Vazha-Pshavela, 1977:170).

Or, citing Mamardashvili I can say, “I guessed the idea of the Georgian tragedy. If you are despondent and serious – you are not free yet. The bird’s festive flying, in spite of everything... a miracle, is beyond despair, something else in a new life...” (Mamardashvili, 1995:10).

The significance of the drinking song genre is also special because of the fact that in the monodic Moslem neighborhood (to whose aggression Georgia fell victim many a time throughout her long history), everything associated with multipart singing, wine, table culture was perceived as a manifestation of the national identity.

Another interesting fact which reveals the Eucharistic nature of the Georgian feast is that in different parts of Georgia where there is no grape vine and wine, the song “Mravalzhamieri”

("for many years to come") is not spread. It is due to the fact that no other drink but wine is in the Eucharist.

I think that the hymnal character of Georgian drinking songs is also connected directly or indirectly with the Eucharistic comprehension of the feast, since the Eucharist is the donation to the Lord's laudation and gratitude – "of all and for all" who asks for assistance. In my opinion such a comprehension expands the aspect palette of the Georgian drinking songs and facilitates the emergence and evolution not only of the hymnal and laudatory songs but also the lyrical and other emotional trends. The Georgian feast places them in the aesthetic plane of eternity, where all these emotions are perceived in everlasting life. That is why Mamardashvili says about the Georgian feast "...The epos of objects and gestures", of the „clean objects" (Proust), which have nothing in common with history" (Mamardashvili, 1995:9).

Quite understandably in the semiotic aspect emerges the association that the vertical of the multipart singing is the spatial comprehension of eternity, but the horizontal is temporal. In this connection the Kartlian-Kakhetian drinking songs (where the drone polyphony is especially highly developed) the drawn-out drone may be considered to be the expression of the continuity, the permanence of the temporal link and steadiness. Herewith, it is the support, the earth, on which the upper voices aspiring to heaven rest like mythological Anthaes.

The refrains – arali, varali, hari-harali and others, wide-spread in Georgian (especially in Kartlian and Kakhetian songs), must be associated with the aesthetic category of eternity. The

transformation of the names of the pagan polytheist pantheon deities associated with agriculture, lost their semantic meaning over the centuries and were changed into songs, are a vivid example of the phenomenon which in philosophy is called the mechanism of being removed from the religious aspect and preserved in the aesthetic aspect. Following the strengthening of the position of Christianity, after losing the centuries-old religious attitude to the pagan deity, it was the aesthetic idea of eternity that preserved its name and found a new function for it. I think that it is not a mere chance either that as a rule the meaningless words of this type are used in the refrains: the dubious understanding of the refrain (misamgheri” in Georgian: “misamgheri” as a refrain or “mis samgheri” (something sung for him or to him, “whose name should not be mentioned...”) As if every time the Georgian man sings “harali, ari arali” he applies a seal of eternity to the song, in the same manner Pirosmani applies the Holy Ghost’s grace to the Ortachala beauty. He is making the music sacred like Pirosmani does when representing a dove, the symbol of the Holy Ghost, on the shoulders of the Ortachala beauties.

And finally in connection with the aesthetic category of eternity I should like to refer to the words of Mstislav Rostropovich, by means of which, in my opinion, the aesthetic essence of the Georgian folk song is expressed and perceived by the genius musician most precisely: “The Georgian song is surprisingly beautiful, happy and sad, strong and gentle, there is no other polyphony like this... hearing it just once will give you a taste of eternity.” (Cit. Nakashidze, 2011:64).

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Vocal Journeys: Finding Voice and Community in the UK and Georgia

Dr. Caroline Bithell, University of Manchester, UK

Abstract

This paper reports on the natural voice movement, associated in the UK first and foremost with the Natural Voice Network (NVN), and the ever-growing number of amateur singers who are drawn to the vocal traditions of “other” cultures. With its roots in the pioneering work of Frankie Armstrong, the NVN is founded on the belief that “singing is everyone’s birthright”. Songs from the world’s oral traditions have provided the lynchpin for the natural voice phenomenon and the new generation of open-access community choirs it has inspired for reasons that are summarised in this paper. Serving initially as a source of musical inspiration and an opportunity for vocal exploration, the embodied experience of unfamiliar sound worlds has also proven to be a powerful catalyst for personal transformation. Through the example of musical encounters in Georgia, I show how singing can be the key that allows people to become participants in lives lived elsewhere, with the potential to lead to deeper understandings of both self and other in ways that reach far beyond the music itself. The paper draws on long-term ethnographic fieldwork grounded in participant-observation and semi-structured interviews and is further informed by my research into the contemporary

politics of cultural heritage in Georgia. My theoretical framing draws on trends and concerns in ethnomusicology, anthropology and cultural studies as well as community music studies. My findings offer novel perspectives on themes of community, participation, empowerment and belonging as I explore the dynamics that come into play at the intersection of the individual and collective, the personal and social, the local and global. More specifically, this study reveals the potential of musical repertoires and practices from outside one's own culture for helping to achieve some of the aims and objectives of Community Music.

Keywords

Natural Voice Network, community choirs, world song, Georgian singing, musical tourism, vocal journeys

Vocal Journeys

In this paper I consider vocal journeys in both a literal and a metaphorical sense. I am especially interested in: how finding a voice may be part of a journey of discovery not only of musicality but also of unexplored aspects of the self; how finding a voice may also mean finding a community, not only locally but also elsewhere in the world; and how singing encounters may constitute a central thread in an individual's history or life journey.

The natural voice and community choirs in the UK

I begin by reporting on an alternative culture of amateur choral singing—associated with the natural voice and community choir movement—that has grown exponentially in the UK in recent years. The country now boasts an unusually high density of new-generation open-access choirs supported by an exceptionally strong national network. Many community choir directors are members of the Natural Voice Network (NVN), which will celebrate its 25th anniversary in 2020. The NVN grew out of the pioneering work of English folk singer Frankie Armstrong, whose vision provided the foundation for the organisation’s statement of its philosophy and working principles. Central to this philosophy is the belief that “singing is everyone's birthright” and that singing opportunities should be available to all, regardless of musical experience or ability. References to accessibility, celebration and community are prominent, as in this extract from the home page of the NVN website: “Natural Voice is about celebrating the voice you were born with... It’s about building accepting, non-judgmental communities that sing together. It’s about welcoming all voices into a group without audition and working from there to make a group sound. It’s about making learning by ear accessible to the whole group so that nobody needs to be able to read music.”

The natural voice movement has developed alongside but largely independently of the broader community music movement in the UK, which now coalesces around the national organisation Sound Sense. The backgrounds of the older generation of NVN members offer

interesting clues to the cultural, political and methodological heritage that informs the NVN's ethos and practice today. Some members, like Frankie Armstrong, were involved in the folk revival of the 1960s and 70s, others in the political movements of the 1960s, 70s and 80s, such as the Campaign for Nuclear Disarmament, the anti-apartheid movement and the women's movement. Many have backgrounds in social work, psychotherapy or community development, and some have trained in yoga, Feldenkrais or Alexander technique. These circumstances underline the fact that, while music may be the catalyst for the formation of a choir, social, psychological and political dimensions are also significant.

This orientation helps us appreciate the fact that, for many choirs, preparing for formal concerts where the singers perform on stage for a paying audience is not the main goal of weekly rehearsals. Some do stage annual concerts in concert halls, community centres or churches but there are many other settings in which a choir might sing, prompted by different motives for performing and resulting in a different kind of encounter between singers and listeners. They might take part in fundraising or awareness-raising events for charitable causes or in support of members of the local community (for example, asylum seekers threatened with deportation). They might sing for particular people—the residents of a care home, for example—where the focus is on aspects other than a virtuoso performance and

where interaction with the “audience” is part of the goal. They might join a protest march or demonstration against austerity, racism, fracking or Donald Trump. They might go on a singing walk or picnic, singing for their own pleasure. They may travel to different parts of the country to take part in national events such as the Street Choirs Festival—where they sing in public spaces such as shopping centres, art galleries, parks and beaches—or Sing for Water (an annual fundraiser for the charity WaterAid). Some of these activities replicate the uses and functions of singing in places where collective, participatory music-making is a part of everyday life. With weekend workshops and singing holidays added to the mix, this can also result in surprisingly busy diaries, with choir members often spending a significant amount of their leisure time in one another’s company.

World Song

A notable feature of natural-voice-style choirs with respect to repertoire is the prevalence of songs from many different parts of the world. In response to questions about why they are attracted to songs from, say, Bulgaria or Georgia, singers often refer to the appeal of unusual harmonies that “make the hairs on the back of your neck stand on end” or that “break the rules” of Western classical harmony. South African songs might be experienced as uplifting or they might allow singers to express solidarity with those who have suffered under oppressive regimes. But there is more to it than this. Songs from the world’s oral traditions

generally lend themselves well to being taught by ear. They are often structured in a way that maximises their capacity to include all members of the community, even if only by joining in a drone. In terms of both structure and function, they may reinforce group identity, bolster a sense of solidarity or inspire collective action.

The question of language is also significant. Frankie Armstrong talks of how, when she started teaching Balkan songs to a weekly singing group in London, she was struck by the fact that “it was much easier to get people to explore vocal qualities using songs in languages they didn’t know” (Armstrong, 2008). When she returned to a song in English, the singers reverted to their habitual, more restrained and more self-conscious voices. Elaborating on how singing in a different language can have an emancipatory quality, voice practitioner Jackie Roxborough comments: “That to me is really where the voice and identity starts to open up a little bit as people lose the restrictions in themselves and actually find the identity they’ve been looking for through singing and through voice. ... Suddenly we’re getting completely different personalities coming through” (Roxborough, 2007). In this scenario, then, what began as a quest to explore a singing voice takes on existential dimensions as finding one’s voice becomes a metaphor for finding one’s “true” self.

Insights of this kind underline the fact that the appeal and value of what we might call world song is, once again, not about repertoire alone. It is also about a methodology and ethos, and this in turn has significant psychosocial and moral dimensions. This is why I have argued that songs from the world's oral traditions—even if they no longer feature in the working repertoire of all natural-voice choirs—have served as the lynchpin for the natural voice movement (Bithell 2014a).

Georgian Encounters

Of equal import are the direct encounters between amateur singers from the UK (and elsewhere) and culture-bearers from distant parts of the world whose songs they learn. Opportunities to learn Georgian songs from the source without straying far from home have become ever more plentiful, thanks to the international workshop tours undertaken by experienced teachers like Nana Mzhavanadze and Malkhaz Erkvanidze, with local choirs often acting as hosts as they work their way around the country. This pattern is now replicated in different parts of Europe and beyond as Georgian song takes root in ever more new locations.

There are also numerous opportunities to study with traditional singers on their home ground.

A veteran player here is the Vermont-based association Village Harmony, which organises summer singing camps in a range of international locations, including Bosnia, Bulgaria, Corsica, South Africa and Georgia. Today, those wishing to study Georgian singing in Georgia have numerous camps or study-tours to choose from, including those led by Nana and Malkhaz. The extent of the transnational network from which participants are now drawn was clearly evident in the Village Harmony camp I attended in Georgia in 2014, which included singers from the UK, the United States, Canada, France, Germany, the Netherlands, Russia and Israel.

Under the second theme proposed for this meeting of the CMA, we were asked to consider the unlikely alliances and curious relationships that might change the way we think and respond to context. The spectacle of teenage girls from the United States earnestly studying pre-Christian ritual songs with elderly male songmasters in remote villages high in the Caucasus mountains must surely count as one of the most curious and unlikely alliances.

Meanwhile, an all-too-common response to the phenomenon of people adopting cultural

artefacts from a place to which they have no natural connection is to invoke the ghosts of cultural appropriation along with accusations of cultural insensitivity and ethical impropriety. My long-term study of intercultural encounters in Georgia, however, reveals a more complex picture that allows for a more constructive and optimistic reading (see Bithell, 2014b, 2018).

There are numerous ways in which such encounters may be individually transformative and mutually rewarding. Many of my interviewees have described their discovery of Georgian music as life-changing. If their first encounter with the sound of the music stopped them in their tracks, this may still not have prepared them for the intensity of their encounter with Georgia itself. One spoke of arriving in the village of Ushguli late at night after driving for hours in the darkness and not having a clue where she was, then in the morning being completely taken aback by “this unveiling of this beautiful, almost Garden of Eden feel. ... It made me stop and catch my breath, and fight back tears, because... it was beyond beautiful.”

The spell cast by the landscape, with its evocation of a kind of primordial innocence, undoubtedly helps to set the scene for a transformative experience. Georgia has no shortage of remote villages—many still lacking modern amenities—where travellers can find the “purer, simpler lifestyles” that, in Dean MacCannell’s analysis (MacCannell, 1976), are a perennial part of the tourist’s quest for greater authenticity. Typically, tour participants feel a

sense of privileged access, not only to some of the country's most revered teachers but also to family life as they become temporary members of village households and to local rituals as they take part in religious and seasonal festivals. Georgian hospitality is legendary. Houses are spacious and well equipped to accommodate numerous overnight guests. The presence of visitors calls for lavish feasts in the form of the legendary Georgian supra, where improbable quantities of food and wine are punctuated by eloquent toasts and impassioned singing.

Picnic expeditions may also be combined with al fresco singing lessons.

It is profoundly significant that these singing encounters take place in domestic and community settings away from the concert stage that acts as the official platform for presenting Georgia's UNESCO-endorsed intangible cultural heritage to international audiences. In the scenarios I have described, the focus is on process rather than product, participation rather than consumption. And in their home environment, the songs are not the only form of intangible heritage that is being kept alive and passed on. Other intangibles are safeguarded or revived at the same time—conviviality, reciprocity and a sense of transcendence prompted by the ritualistic sharing of food and wine, song and dance.

The legacies of such encounters take many forms. Friendships forged through the sharing of both domestic life and peak musical experiences may lay the foundation for long-term connections and future collaborations. The money paid for tuition and lodging provides much-needed income for teachers and hosts. Profits may be used to make material improvements to village houses—through the installation of indoor bathrooms, for example—or to renovate communal buildings. This can represent a significant change in fortune in places where hard cash is in short supply. By helping make village life a more viable option for young families, it can also contribute indirectly to sustaining traditional life ways. Meanwhile, several people who first visited Georgia on a singing trip have since settled in the country permanently.

Coda

In the UK, some of the fundamental values that drove the folk revival of the 1960s can be seen to underpin the more recent revolution in community singing: the reclamation of the natural voice (now in its full global glory), the redrawing of the musical map to reflect a more egalitarian landscape, the safeguarding of a space for singing that is inclusive, non-competitive, and non-commercial, and the potential of song to change lives. The Georgian

example demonstrates further the emancipatory potential of world songs and more particularly the way in which the embodied experience of unfamiliar sound worlds in their natural habitat can act as a catalyst for change. It shows how singing can be the key that allows people to become participants in lives lived elsewhere and, in the process, to arrive at deeper understandings of self and other that reach far beyond the music and that add yet more layers to the ways in which singing may contribute to happiness, wellbeing and empowerment. It also, perhaps, opens up new vistas in terms of how we understand the nature and potential of community music in the more connected—if no less complex—world in which we now live.

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The Value of Group Singing: preliminary insights from a phenomenological approach to understanding a complex cultural activity

Dr. Dave Camlin, Royal College of Music, Harmony Associates, UK

Abstract

Group singing is a feature of all human society, facilitating individual wellbeing as well as group cohesion and interpersonal trust and empathy (Clift, 2013). It is one of the most accessible forms of music-making, and its complex benefits are widely accepted and increasingly used to assist in the maintenance and recovery of individual health and wellbeing, although a critical understanding of the mechanisms underpinning such benefits is still in its infancy (Clift, 2013; Fancourt et al., 2016; Hallam, 2015; Livesey, Morrison, Clift, & Camic, 2012).

Responding to the call for greater rigour in articulating the value of arts and culture to people and society whilst recognizing, “the imperative to reposition first-hand, individual experience of arts and culture at the heart of enquiry into cultural value” (Crossick & Kaszynska, 2016), Distributed Ethnography provides a ‘qualiquant’ methodology for building understanding of group singing, grounded in phenomenology yet able to identify trends and patterns of experience beyond that of the individual.

An emergent hypothesis from the current study is that musical entrainment and interpersonal neurobiological ‘resonance’ are sympathetically entangled, and that participants in group singing activities are able to recognise this phenomenon when it occurs, as contributing to the wellbeing effects of the activity.

Furthermore, the use of methodologies such as Distributed Ethnography suggests that research into the complex benefits of cultural participation can be undertaken more rigorously without discounting the ‘centrality of experience’ (Crossick & Kaszynska, 2016, p. 21) or interfering with it unduly, thus leading to a more robust and critical understanding of the value of arts and culture to people and society.

Singing: What is it Good For?

To explain why a phenomenological approach is necessary to understanding the various benefits of group singing, I must first say more about the complex nature of the activity, and why quantitative data alone may be insufficient to fully understand it. In much of the research into group singing, the social dimension is emphasised (Livesey et al., 2012; Welch, Himonides, Saunders, Papageorgi, & Sarazin, 2014), even though what may be assumed can be measured about the activity is the benefit on the individual in terms of their wellbeing (Clift, 2013; Clift, Manship, & Stephens, 2017; Shakespeare & Whieldon, 2017) or physical health, particularly in relation to respiratory function and treatment of Parkinson’s Disease

(BBC Health Check, n.d.; Clift et al., 2013; Gunter Kreutz, Bongard, Rohrman, Hodapp, & Grebe, 2004; Gunther Kreutz et al., 2003; Morrison & Clift, 2013; Skingley, Clift, Coulton, & Rodriguez, 2011).

The tension inherent in using individual outcomes to measure the effect of social phenomena raises some interesting epistemological challenges, not least of which is the validity of inferring the one from the other. The unit of analysis is chiefly the individual, even when the phenomenon in its natural state is inherently social.

Moreover,

‘Most qualitative studies offer a convincing story that group singing can be beneficial for psychological and social wellbeing. But robust objective evidence on the value of singing for physical wellbeing is virtually non-existent, even in relation to lung function, where intuitively, singing might be expected to show benefits.’ (Clift, 2013)

Understanding the individual physical and psychological benefits of group singing is important, but it is not the whole story. And collecting ‘convincing stories’ about group singing is worthwhile, but is in itself insufficient in helping to understand where group singing might have particular generalisable and reproducible benefits.

Some more recent studies deploy measures such as measuring oxytocin levels within individuals pre- and post-singing (Bernatzky, Strickner, Michaela, Franz, & Kullich, 2013; Fancourt et al., 2016; Gunther Kreutz, Quiroga Murcia, & Bongard, 2013; D. J. Levitin, 2008; D. Levitin, Mallik, & Chanda, 2017), which provide a good inferential link to the affordance for social bonding which group singing provides, yet it is still an *Intra*-personal measure rather than an *inter*-personal one. Taken on their own, such approaches potentially risk reducing the rich interpersonal complexity of group singing to only that which can be measured within the individual, thereby potentially missing the essence of what lies at the heart of the activity, namely the co-construction of a social reality through music, binding each individual to the other individuals, to the whole group, and often with those listening. Therefore, while the individual physical and psychological benefits of group singing are becoming more clearly understood, the contradiction remains in developing a largely *intra*-personal understanding of an *inter*-personal phenomenon. In other words, *intra*-personal measures – while being necessary to an understanding of the impact of group singing on its participants – are perhaps insufficient in capturing the full impact of the activity. As the AHRC Cultural Value project suggests, reporting on the findings of the University of Pennsylvania’s Social Impact of the Arts Project (SIAP):

‘By focusing on the individual we [may] have been working with the wrong unit of analysis. While we have growing evidence that individuals are changed through encounters with the arts, it could be that the full effect of arts cultural engagement can be captured only if one accounts for the relational and collective changes.’ (Crossick & Kaszynska, 2016, p. 39)

Cultural anthropology has an established understanding of the relational aspects of performance and art making as a core ritual in community building, community thinking and the rehearsal of social roles, where ‘musical performance is a part of its social setting,’ (Chernoff, 1981, p. 153) as a manifestation of shared social and cultural values, and where ‘people express their opinions by participating. They make a contribution to the success of the occasion, and they behave with the understanding that what they do is an act of artistic participation as well.’ (p.153)

As well as a sociocultural understanding of music’s meaning, the complexity of this relationship between the various *inter*-personal musical and social phenomena implicit in group singing might also be understood by referring to at least two different forms of ‘entrainment’, both of which can be measured. Musical entrainment is a phenomenon in

which two or more independent rhythmic processes synchronize with each other' (Clayton, Will, & Sager, 2004, p. 1)., and often refers to the common rhythmic effect whereby 'many people tap their feet to the regular "beat" when listening to a piece of music' (Knight, Spiro, & Cross, 2016, p. 100). As entrainment entails 'the shared synchronisation of internal oscillators' (p.99) it might also extend to synchronisation of pitch or harmonization, or other musical features such as the synchronization of vibrato between singers (Daffern, 2017).

Interpersonal neurobiological 'attunement' on the other hand emerges from the field of interpersonal neurobiology (D. J. Siegel, 2012, 2016) and describes the effect whereby individuals synchronise their neurobiology with that of others, and observable through synchronisation of heartrate variability (HRV), mirror neuron system (MNS), respiratory function, or brainwave emissions (Dan Siegel, 2015). A key element of the phenomenon of interpersonal 'resonance' is the recognition of it as a shared experience, and which explains why it might contribute positively to the experience not just of social bonding, but also the underlying neurobiological mechanism of the experience of 'love' (Camlin, 2015; Dunbar, 2013, pp. 16–19; Lewis, Amini, & Lannon, 2001):

When we attune to others we allow our own internal state to shift, to come to resonate with the inner world of another. This resonance is at the heart of the important sense of "feeling felt" that emerges in close relationships. (Daniel Siegel, 2011, p. 27)

Sympathetic Entanglement

My suggestion is that both of these forms of entrainment are in play during group singing and explains in part some of the ‘magic’ that participants often talk about in their descriptions of the activity. Many of the responses to this survey allude to the powerful moment when the singing and the singers appear to transcend their individual identities and become something much greater than the sum of their parts. As Sharon Durant from Mouthful expresses it in a video interview for this conference:

‘The ‘feeling it’ is the thing. You’re not necessarily starting with the feeling of ‘this one’s going to be really good!’ it’s just, it’s kind of reacting to... there’s a magic, or whatever, there’s *something* that happens and it *clicks*, y’know? If it’s choirs that you’re talking about, you have some evenings where, I don’t know, it’s just that combination of people, where they’re at, the room, the lighting, it might, y’know, and lots of it could be exactly the same as the week before, but something just *clicks* and they just, I don’t know, I say ‘*sounds* really good together’ but it’s not necessarily that, it just... works, y’know? It just flows, there’s just something where everyone’s contributing whatever they need to contribute at that point in time, and it just, yeah it all flows and you feel it. (Mouthful, 2018)

Because both forms of entrainment are common experiences - and interpersonal neurobiological attunement in particular occurs largely outside of our conscious awareness - I suggest that they are sympathetically entangled during group singing, such that the combined effect of them impacts positively on wellbeing, yet remains hard to isolate in terms of how much of the effect is to do with the music, how much to do with the feeling of 'connection' commonly reported during group singing, and how much an experience of the two forms of entrainment in combination. The concept of entanglement is helpful here, as it helps to explain how music can be both a technology for inducing this experience of interpersonal 'attunement' whilst at the same time being a product of it. The stronger the musical entrainment, the stronger the interpersonal neurobiological attunement, and vice versa.

An important question which then presents itself is, can this 'entanglement' of musical and interpersonal neurobiological entrainment be evidenced? For the hypothesis to be valid - not only true in the minds and stories of those participating – one would need to be able to measure each form of such entrainment, and also demonstrate that these moments of entrainment correlate - with each other, as well as with the actual experience of those participating.

Measuring interpersonal phenomena raises particular methodological challenges, in particular knowing what exactly might be measured to infer interpersonal 'attunement'. However,

technological developments mean that is possible to demonstrate and measure interpersonal attunement by exploring synchronisation between the ‘resonance circuitry’ (Daniel Siegel, 2011, p. 61) of individuals’ brains¹, and indeed some studies of group singing already demonstrate that HRV synchronisation occurs during group singing (Vickhoff et al., 2013), indicating interpersonal neurobiological attunement despite it not being looked for.

The complexity of proving – or disproving – this hypothesis of sympathetic entanglement of musical and interpersonal neurobiological entrainment is beyond the scope and means of this current study because of resource limitations. However, having it in mind when considering the study’s findings may help to contextualise those findings in a broader conception of the complexity of the experience of group singing.

Phenomenology

Assuming the hypothesis of sympathetic entanglement of musical entrainment and interpersonal neurobiological attunement is at least a useful way of exploring the phenomenon of group singing, a further set of challenges reveal themselves. If these two forms of entrainment are entangled, they are also hard to separate. Perhaps it is useful to think

¹ ‘includes the mirror neuron system (MNS), the superior temporal cortex, the insula cortex, and the middle prefrontal cortex’ (p.61)

of the experience of these entangled forms of entrainment as an ‘imbrication’ (Nelson, 2013), the one bound up in the other and inseparable from the point of view of the experience of the phenomenon. We ‘feel’ it when we make a good connection, both musically and interpersonally, and this is often the kind of language that people use to describe their experience of these more transcendental moments of group singing. As one participant recently remarked to me, ‘we *know* it happens, and we can feel it *when* it happens, so why would we feel the need to *measure* it?’ Indeed, conducting scientific experiments which attempt to isolate or separate these forms of entrainment in order to measure each more accurately may also affect or even de-nature the activity, and crucially, the extent to which the effect occurs.

However, without a more critical understanding of the complex mechanism involved, we cannot explain *why* singing in a group is good for us, even though we know it is, and can measure its effects. The recent NICE report into supporting independence and mental well-being of older people (NICE, 2015) concluded that the reason group singing appears to be so effective as a treatment for older people is either because people like music, or they enjoy the social aspects of the activity, or ‘something else’. It is this ‘something else’ which we need to understand, and my *guess* is that this ‘something else’ is really an experience of the entanglement between musical and interpersonal forms of entrainment. If we want group

singing to be discussed as a health-supporting activity in the same way that we talk about, say, diet, exercise or lifestyle, we need to be able to explain the mechanism through which it achieves its effects. The challenge here is that, because of the complex nature of the mechanism, quantitative measurement on its own may be insufficient in revealing the full extent of what is going on during the activity in relation to these two forms of entrainment. We cannot understand the mechanism without understanding people's experience of it, and we therefore need to turn to phenomenology to shed light on the matter.

A phenomenological approach serves at least two useful purposes in building a stronger evidence base: firstly, to ground any measurable results in participant experience, and secondly, to identify possible areas for further investigation. The way that people talk about their experience of group singing can provide insights into the activity which may elude or evade an exclusively quantitative approach, and provide a valid grounding for any conclusions, as well as illuminating any 'dissonance' between the data and people's experience of the activity. People's accounts of their experiences can also highlight areas which fall outside of the purview of the study, and thereby help to qualify any findings, as well as influence future research design.

Hypothesis

The justification for a phenomenological approach is therefore as part of a general hypothesis that musical entrainment and interpersonal neurobiological resonance / attunement are sympathetically entangled in the activity of group singing, and their combined impact on wellbeing can be measured through a triangulation of:

1. measurable entrainment of musical features e.g. rhythmic / harmonic analysis
2. measurable synchronisation of interpersonal neurobiology e.g. HRV / MNS / alpha & beta wave emissions
3. people's experience of the phenomenon of group singing

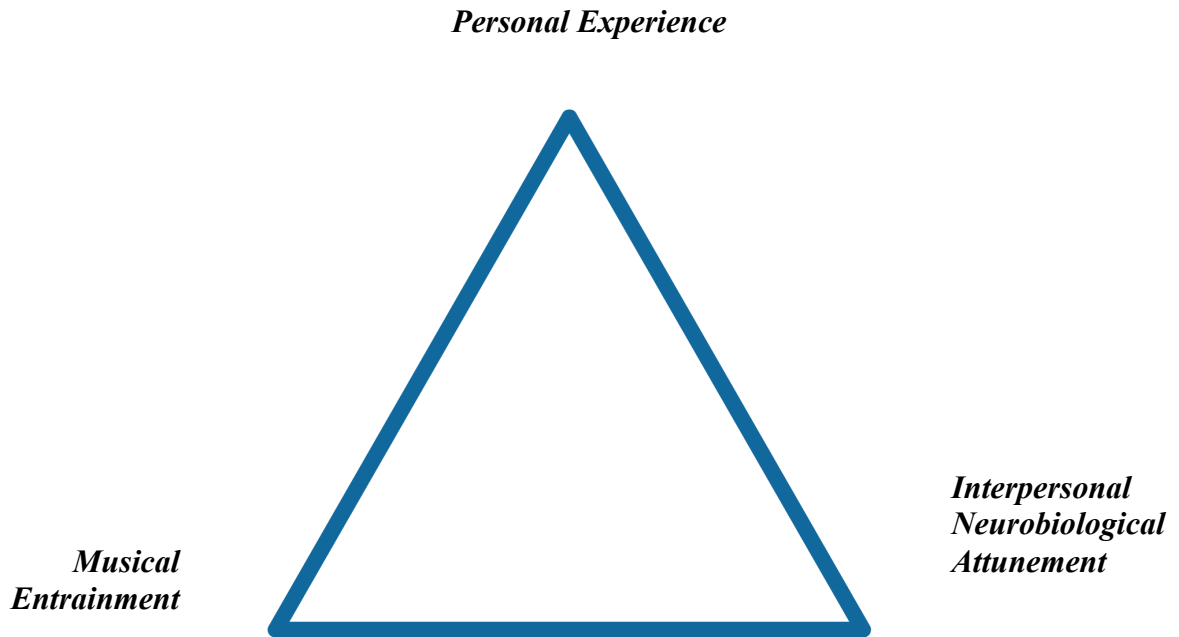


Fig. 1 – research dimensions

While the capability to engage in the first two measures is beyond the scope and means of the current study, what I hope to do is to show how the third - phenomenological – measure can provide some useful insights into the activity of group singing, and that these insights could be more empirically valid when taken as part of a triangulation of the measures outlined above.

Methodology

The Making Sense of Group Singing project pioneers the use of Sensemaker® (Snowden, n.d.) as a ‘distributed ethnography’ methodology in the Arts to collect and analyse the experience of singers through a two-stage process of:

1. collecting personal ‘micro-narratives’ of participant experience;
2. participants’ ‘self-signification’ of the meaning of those stories against various sets of signifying variables grounded in contemporary academic discourse about the value of group singing.

Placing participant experience at the centre of this enquiry is a direct response to the AHRC’s call to look at ‘the actual experience of culture and the arts rather than the ancillary effects of this experience’ (Crossick & Kaszynska, 2016, p. 21). The scientists’ joke that ‘the plural of *story* is not *data*’ is somewhat undermined by this quali-quant approach, as the method provides hard data underpinned by rich narrative.

At 29th June 2018, 110 singers have participated in the research, drawn from across a number of UK community choirs and projects mainly led by musicians from the vocal group, Mouthful (Mouthful, n.d.). The style of choir might be considered to be loosely within the ‘Natural Voice’ (Bithell, 2014; Natural Voice Network, n.d.) tradition of aural learning, using repertoire from global folk traditions alongside original compositions in a spirit of having fun making a good sound together.

Each participant chooses one of three ‘prompt’ questions to stimulate a response in the form of a story ‘fragment’ or micro-narrative, usually in written form, but which could instead be represented as an audio recording or a photograph or video recording:

1. Tell a story about an experience that influenced your decision to participate / not participate in group singing.

2. Fast forward to a time in the future where you have to teach a younger person a lesson in the value of group singing. What experience would you share?
3. You are being interviewed by the local media after singing in a group at a recent event. What would you say?

Triads of Signification

Subsequently, participants ‘interpret’ these story fragments by mapping them against a series of triadic dimensions or ‘signifier sets’, 3 of which I will outline shortly. The software presents the resulting data as clusters of participant responses within each signifier set. 3 of the 6 signifier sets used on the project are referred to as ‘polymorphic’ as they are part of a core group of 14 such sets, used across the whole of the international ‘Making of Meaning’ project (Cognitive Edge, n.d.) which uses Sensemaker® as a methodology. The remaining 3 have been constructed for the project by the researcher around principles represented in current literature about group singing. Limitations of space preclude a fuller analysis of all of the resulting data, but I will share 3 of the triads, as an example of the kind of data which is revealed, and its potential significance.

Triad 1: Belonging (Me, My People, My Place) (n=108)

In the experience shared...

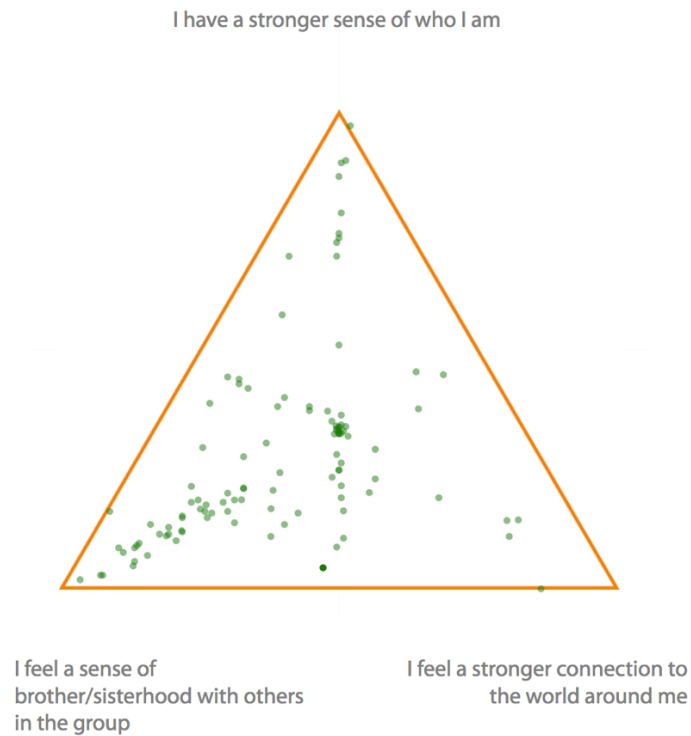


Fig. 2 - Triad 1: Belonging

Each individual dot within the triangle represents the story of one of the individual respondents. Taken together, these individual dots combine to form ‘clusters’ of meaning.

In this ‘polymorphic’ triad, people’s stories conform broadly to what one might expect from a study of group singing, namely that 76% of responses (n=81) fall within the dimension of feeling ‘a sense of sisterhood / brotherhood’ with ‘my people’, emphasising the affordances of group singing to promote social cohesion and bonds of trust and attachment between people. This is represented in people’s micro-narratives by comments such as:

- In our choir we shared stories at an anniversary meal about the choir. One woman shared how the group had recorded songs for her father's funeral. Another how she had arrived in the area with few friends and how singing had brought her into social networks that formed the backbone of her friendship group. And I shared how the choir had sung at our civil partnership. I realised then that the choir knits us together. That we sing we laugh we cry and all is held.
- Travelling to the event there was a great sense of comradeship. A 'We're in this together' feeling. You could almost physically get hold of the excitement. We obviously couldn't chatter during the performance but there were masses of shared looks, shared smiles and shared twinkles of eyes. I am not a good singer and I know that but I am made to feel as if I can sing. We came out of the venue much tighter as a group and all wanting to get on to the next venture. Hugely emotionally satisfying and an end feeling like being snuggled in an enormous warm duvet.
- After months of medical issues I can honestly say It was the best medicine so far! I made friendships which I know will last. Unity in Song! We supported each other both physically and emotionally and over the weeks a bond formed between us. I for one felt more confident and comfortable being totally out of my comfort zone. There

was a feeling of safeness within the group. Sadness for the weekend being over but excited for the next time we all meet up.

Perhaps more surprising in response to this set of signifiers were the stories of singers who had participated in the ambitious ‘Fellowship of Hill and Wind and Sunshine’ project (National Trust, n.d.) for the UK National Trust (n=28), involving taking large groups of singers onto the summits of mountains in the Lake District of Cumbria to perform a song cycle commemorating the gift of land containing 14 mountain summits by a local mountaineering group in 1923. While one might have expected that the ‘sense of place’ would be much stronger in the stories of these participants, in fact they corresponded closely to the same distribution pattern of the larger survey population, with 75% of responses (n=21) falling within the dimension of feeling ‘a sense of sisterhood / brotherhood’ with ‘my people’:



Fig. 3 - Triad 1: Belonging (Fellowship)

While 39% of responses (n=11) fall within the ‘My Place’ dimension, this compares with a similar 31% of responses (n=33) in the larger survey population. The kinds of stories shared included the following responses, which emphasise the sense of social bonding fostered through the activity:

- I wasn't prepared for how moving the song 'Joy of Living' would be when sung on top of Scafell and when a white gull soared over and circled back while we were singing it and rededicating the fell to the memory of the fallen. A rare poignant and truly spiritual moment for me. The singers and the song around me where enormously comforting and it felt as if us singers had really acknowledged and perhaps even

lightened the enormous legacy of grief and grieving that war and this one in particular entails.

- Stand out moments were being able to walk with one other member of the choir and have time to listen to her life story and getting to know other members of the group that I hadn't met before. The first time that we sang the Fellowship song on the summit was very moving - singing taps straight into the emotional centre of [our] being: we had finally made it 'upon this mountain summit' singing the song that was the whole reason whilst we were there and looking out over the magnificent panorama of the mountains.. Singing the words 'that the freedom of this land the freedom of our spirit shall endure' to the mountains themselves just made me well up. The sense of camaraderie amongst the group became very strong through our experience today and I feel that I have made friends on a much deeper level.

Triad 2: Experience (spiritual, physical, emotional) (n=108)

In the experience / story I shared, group singing:



Fig. 4 - Triad 2: Experience

In this second ‘polymorphic’ triad, respondents interpret their story according to three dimensions of physical health, emotional wellbeing and a more transcendental / spiritual dimension of experience. Surprisingly, given what is outlined above in terms of the physical benefits of group singing, very few respondents (15% of responses, n=16) identified such benefits as being significant to their experience, with 97% of responses (n=104) falling within the emotional / spiritual dimensions of experience². Examples of stories include the following fragments:

² Although this could be influenced by the different emphasis in the wording of the triad statements between ‘physical’ and ‘mental’ health.

- Singing together takes away your separateness. When I first moved [here] I didn't know anyone and I had an incredibly lonely time to begin with. I felt isolated in a new job and sometimes an entire weekend would go by without me speaking at all to anyone and it affected my wellbeing to the point of being signed off work with depression. At about that time I started singing with [a local choir] and those evening sings became the one bright thing I looked forward to - there's a connection with other people that happens not just on a social interaction level but in a way that feels much deeper more fundamental. I would come home from those evenings on a high and feeling full of joy at being alive. Group singing is more powerful than you can even begin to imagine. Start doing it and see where it takes you.
- I am a regular swimmer cyclist and gardener. For some time I have recognized the value of these activities in releasing endorphins making me feel good mentally despite the physical demands of all three activities. In addition over the past 7 or 8 years I have been involved in some form of community choral singing and I confess to being quite surprised to find that it has the same refreshing effects on my mental condition. I understand that it has to do with the release of the bodies feel good chemicals. Oxytocin and endorphins being amongst these. I have been lucky enough to be involved with very talented and inspirational choral leaders. All of whom has had

very different approach to teaching but who have rigor as a keystone to performance but all of whom have humour and a sense of fun overlaying the practices. There has been a lot of laughter as well as a lot of singing. Of course there are many other benefits including being presented with a chance to interact with people from all sorts of walks of life. This can certainly be mind-expanding. I have found myself involved in some pleasant social groups as a result e.g. cycling with a small group of the choir members.

Again, respondents involved in the 'Fellowship' project (n=29) interpreted their experience in a similar distribution to the whole survey population. Despite the strenuous physical exertion of hiking 8-10 miles over a 10-12 hour period with over 1,000M of ascent, 97% of respondents (n=28) highlighted the emotional and spiritual dimensions of the activity over the physical, with 21% (n=6) emphasising the physical dimension.



Fig. 5 - Triad 2: Experience (Fellowship)

Their stories illuminate this emphasis on the spiritual and emotional dimensions of the activity, and how singing together provided a means of structuring and organising participants' emotional responses to the activity:

- I arrived at [the start of the hike] apprehensive about the physical demands of the day ahead but excited about the project. Our group quickly bonded on the climb to Great Gable and we all felt a sense of achievement as we reached the summit. As we all gathered to sing together there was a great sense of camaraderie and purpose. Looking out on the view as we sang I wouldn't have wanted to be anywhere else. It was a great day we chatted and got to know each other as we walked and sang together.

- So many people have spoken to me about the friendliness of the people involved in the project. It can be an intimidating thing to walk into a room full of strangers but the idea of creating a 'Fellowship' of people who have a shared bond of singing and a shared love of the Lake District fells has I think really worked here. There's definitely a sense of a shared spirit of common ground that has enabled us to come together as a group.
- I sing in a choir regularly - so singing was the attraction to join this Fellowship of hill event but I gained so much more. I have learnt more about the Great War and the whole weekend has provoked in me an emotional response I was not anticipating. Thinking about the lost lives. The words that resonate are generosity gift love kindness bravery space - for the past the whole experience and the challenge for me is to carry them into the future. I think listening more or paying attention might be the thing. Thank you
- Singing with others takes me out of myself into another space. Singing on Great Gable was an almost mystical experience. I felt my precious sense of self drifting away on a wave of harmony. The fells reach up to the sky and our voices unified the rock and the air and through our singing respect was paid to the people before us who had ventured to meet their destiny. People like my grandfather bayoneted in the Great

War lover of mountains and great artist. A man of very few words who loved walking and song. And we walked and we sang and it was beautiful. My legs still ache but my heart is full of gratitude for this opportunity to partake. A day to remember and in remembrance to be thankful.

In response to the question of ‘what is singing good *for?*’, it may be that it is good for our physical health, but that doesn’t appear to be the reason why people sing together. From these accounts, people appear to sing together because it provides opportunities for deep levels of connection – to others, to their environment, and to themselves. As one respondent expressed it, ‘singing together has enabled us to meet each other as human beings differently.’

Triad 4: Value (Aesthetic, Participatory, Social) (n=109)

The experience I shared is about:

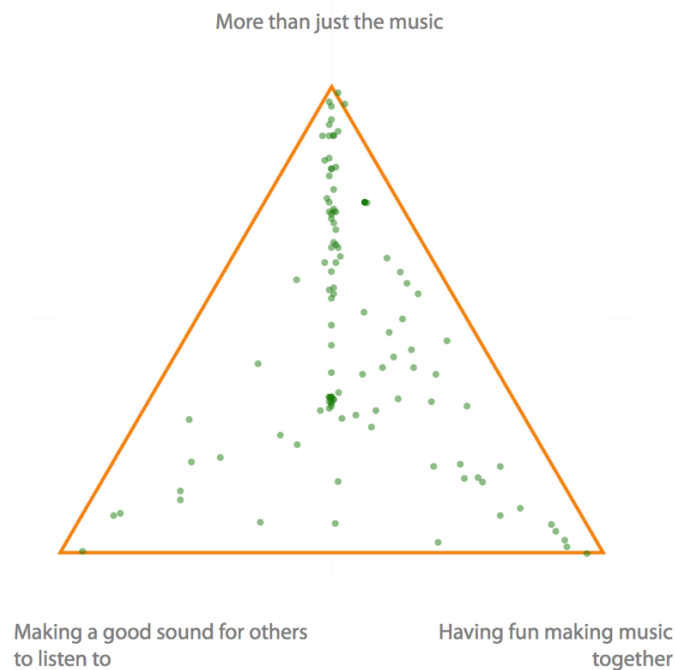


Fig. 6 - Triad 4: Value

This was a bespoke triad, based around the philosophical concept of ‘music in three dimensions’ developed by the researcher within their doctoral studies, where the aesthetic (D. J. Elliott, 1995; D. J. Elliott & Silverman, 2013) and participatory (Turino, 2008) dimensions of music are united in a third, social, dimension (Camlin, 2014, 2016). By social, what is intended to be conveyed are a range of ‘extra-musical’ aspects which are broadly socially transformative, and which might include; music’s impact on our sense of self and our social and personal identity (DeNora, 2000); its capacity for producing or facilitating ‘strong’ experiences (Gabrielsson, 2011); its eudaimonic effect, or positive impact on our health and well-being (Creech, 2014; Livesey et al., 2012; Ryan & Deci, 2001; Shakespeare &

Whieldon, 2017); its capacity to facilitate trust and cooperation, social cohesion, community formation and transformation (B. Bartleet & Higgins, 2018; B.-L. Bartleet, 2016; Belfiore & Bennett, 2010; Buglass & Webster, 2004; DeNora, 2013; D. Elliott, Silverman, & Bowman, 2016; Hallam, 2015; Livesey et al., 2012; Turino, 2008). 63% of responses (n=68) fall within the extra-musical / social dimension of the experience, highlighting the social impact of group singing on its participants. Moreover, there is quite a striking pattern of signification here, with 56% of responses (n=60) clustered within a very narrow 'beam' of responses ($x=0.47 - 0.53$) with 97% of those responses (n=58) rising from a point just below the median ($y=0.25$) to the apex of the triangle, suggesting a strong dialogic 'creative tension' (Wegerif, 2012, p. 4) between the other two 'musical' dimensions.

This is a very strong visual correlate of the idea that music's power to affect people's experience of it lies in harnessing *both* the aesthetic and the praxial / participatory dimensions, validating the more philosophical claims of earlier work (Camlin, 2014, 2016) and grounding them in participant experience. Being able to participate in a musical event where the aesthetic qualities of the resulting music are of a high presentational standard clearly reinforces participants' positive experience, and strengthens the social impact of both performance and participation.

Respondents' stories validate this perspective:

- Music helps us to connect - to other people and to nature itself. It helps sooth us in the tough times and shares our joy in the good times. The joint experience magnifies the positive impacts - knowing that warm glow is shared by so many others - and creates a positive feedback loop. The afterglow of such as event as this can last some time before another top-up of singing gives us a boost when we need it most. This event epitomises my love for music - an expression of our innermost feelings and emotions opening up to the world and to those people present. Increased confidence compassion and joy are obvious benefits to such events as this one but the most profound must be the sense of connection I alluded to earlier. To know our place in this world and smile at it.
- Occasionally the choir I belong to joins with other choirs to sing together and perform at concerts and other events. This sometimes involves 100 or more singers and on one memorable occasion almost 1000! What I experience at these events is similar to my experiences in smaller groups but the intensity of feeling is frequently astonishing and sometimes overwhelming. It is not just the sheer joy of making harmonious sound with other people that is amplified. There are physical sensations that are much more intense in large group singing. For example moments when I am so enthralled by the tidal wave of sound that I am part of creating that I can actually feel the hairs standing

up on the back of my neck. Emotionally too the effects can be incredible. The surging harmonies that very large choirs can produce are sometimes almost too much to bear. It is at moments like this that I feel a visceral connection with every other singer in the hall. Although most of these people are 'strangers' to me those moments bring us all together as one. I feel an instant sense of belonging and a deep conviction that we are expressing something fundamentally human that feels important and feels right. Being together singing together breathing together and feeling together - what magic is here!

- Whilst singing a Croatian song during the Festival of Thrift in Redcar with Phoenix Voices I saw a lady sat at a table eating in the walled garden watching us sing and she suddenly burst into tears. She obviously recognised the Croatian song we were singing and took her mobile phone out of her bag and rang someone still crying she held the phone up so the person who she had phoned could also hear us sing. She caught sight of me watching her and started really grinning from ear to ear and she put up her thumb and mouthed thank you. The thought that we had touched her heart and maybe her friend's heart too was such a beautiful experience. The connections singing together makes is endless and contagious. The world would be a better place if we all sang more.

Discussion

What seems most clear from these preliminary observations of the data is the extent to which the social benefits of group singing appear to outweigh other factors. In Triad 1: Belonging, 76% of responses are located within the social dimension of ‘a sense of sisterhood / brotherhood’ with ‘my people’, and this is unaffected by conditions such as the experience of place; in the instance of the Fellowship project, the mountain summits of the Lake District. In Triad 2: Experience, 97% of respondents locate the significance of their experience within its emotional or spiritual dimensions, and this again appears to be unaffected by other conditions such as the strenuous physical exertion of the mountain hiking in the Fellowship project. In Triad 4, 63% of responses (n=68) fall within the extra-musical / social dimension, compared with 55% of responses (n=60) which fall within the musical (aesthetic and participatory) dimensions combined³.

The strong responses to the various social dimensions in the different ways for participants to interpret their experiences supports existing ideas about the social benefits of group singing, but also highlights the relative importance of these social benefits in the minds of

³ Aesthetic alone 28% n=28; Participatory alone 43% n=46

participants, compared to some of the other expected benefits e.g. to physical health. These findings are also broadly in alignment with the hypothesis outlined earlier, that these social benefits to mental - and spiritual - wellbeing may be the product of a sympathetic entanglement between musical entrainment and interpersonal neurobiological resonance. Group singing may provide a valuable way of structuring opportunities for ‘limbic resonance’ (Lewis et al., 2001, pp. 169–170), and for enhancing the effects of such resonance, because musical entrainment benefits from a synchronisation of physiology - primarily breathing, but also movement as well as rhythmic and harmonic synchronisation – which are in turn symptomatic of interpersonal neurobiological attunement (D. J. Siegel, 2016, p. 61). The wellbeing effect may also be enhanced because participants are aware of it when it happens and that the powerful feelings which transcend the musical moment are shared with other participants, and with audiences:

“what you would find is that people would somehow realise – even on some subconscious level – that their state is being shared with another person’s state, and in that recognition of the resonance, there’s this ‘feeling felt’ process that happens.”

(Dan Siegel, 2015)

Limitations

There are a number of limitations to the study. The overall population (n=110) of the study is not large, and would need to be significantly increased to be able to make any inferential judgements about the value of group singing more generally to a broader population. As noted earlier, phenomenological data taken on its own does not in any way confirm or refute the musical or neurobiological mechanisms assumed to underpin the findings. This could only be evidenced by a triangulation of the phenomenological data with more measurable outcomes such as rhythmic / harmonic analysis in the case of musical entrainment, or HRV / MNS / brain wave synchronisation in the case of interpersonal neurobiological attunement.

There are also some underpinning philosophical and sociological limitations which warrant further investigation. Singing appears to be good in a number of ways for those who are able to participate in it, but what about those who feel unable to participate in it, or who simply don't want to? Is singing only good for those who it's good for? What are the strongest drivers of wellbeing and how does group singing reinforce or interfere with those in different personalities / people with different experience? What factors limit the experience of the effect, and under what circumstances might group singing even be a source of negative experience, rather than the positive hedonic experience reported by participants in this study?

The idea of 'entanglement' between musical and neurobiological entrainment throws up some particular challenges in this respect. If the activity of group singing provides a space for

people to rehearse and perform healthy ‘attachment’ (Bowlby, 1988) to others – in both musical and social terms - is such attachment an outcome of the activity, a pre-requisite for it, or both? As an activity, is it more accessible to those with more experience of healthy attachment in the first place, or those willing to seek it out? For those experiencing social anxiety, the idea of revealing yourself intimately through your voice to a large group of strangers might be terrifying, in the same way that the same activity appears to be an almost spiritual one for those confident and able to participate in it. Could it be that one of the reasons that group singing appears to exclude some people from it is precisely because it is entangled with interpersonal neurobiological intimacy? If we view group singing as a celebration of the ability of those who participate in it to demonstrate their capacity for healthy attachment, then where such attachment has been impaired, the intimacy of entrainment may be uncomfortable or even distressing. Under what circumstances might group singing be therefore viewed as an act of ‘symbolic violence’ (Bourdieu, 1992; Schubert, 2012) against those lacking the experience of healthy attachment or social confidence to involve themselves in it? And how can group singing activities be structured to ensure that those most in need of its benefits are able to participate in it?

A further limitation to the study is in being able to isolate what is fundamentally ‘musical’ about the phenomenon of sympathetic entanglement of these two forms of entrainment. And

are there other activities which work the same way? e.g. dance, team sport? And if the effect is observable, does it arise solely from physically active collective practices, or can the same effect be observed in more physically passive forms of entrainment e.g. collective prayer or meditation? Once a procedure could be established to test the hypothesis, it would be important to test against a number of other control conditions to isolate any exclusively 'musical' element. In a similar vein, it would only be possible through testing the hypothesis that evidence of its validity could be established. It might be the case that a hitherto unidentified phenomenon is at work in its own right which is neither musical nor neurobiological, or that such a phenomenon works in combination with the musical and neurobiological to produce the wellbeing effect.

Conclusion

Despite these limitations, what the data does show is that – at least in the minds of participants – there is a clear benefit to participating in group singing activities which goes a long way beyond the idea of singing in a group as merely 'auditory cheesecake' (Pinker, 2003, p. 534), or a pastime activity. The complex ways in which group singing appears to support its participants to co-construct a eudaimonic social reality is evident, and these social benefits of group singing appear to be emphasised even in the face of other compelling factors such as the impact on physical health or a sense of place. These preliminary findings

suggest that a further exploration of the hypothesis that musical entrainment and interpersonal neurobiological attunement are sympathetically entangled is worthwhile, and may lead to a deeper understanding of the complex mechanisms underpinning the uplifting effects of group singing.

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Relationship Building and Social Transformations: Mentorship Through Partnerships in an El Sistema-inspired Program

Dr. Christine D'Alexander, Northern Illinois University, USA

Abstract

El Sistema-inspired programs have steadily increased in both enrolment and popularity amongst young musicians in the United States and abroad. Founded in 1975 by José Antonio Abreu, El-Sistema is acknowledged as promoting strong principals including social integration, youth empowerment, and social change through music through the relationships of musical performance and team building. With the ongoing emergence and increasing relevance of El-Sistema inspired ensembles, particularly amongst underserved young people, it is of importance to determine ways in which the impact and practices of these groups are socially transforming its young musicians and their communities-at-large.

Though El Sistema-inspired programs have recently gained momentum for having been recognized for positive influences in musical development, little is known regarding specific ways in which these programs can promote social cohesion amongst various community landscapes; particularly amongst ethnic-minority young people and their older mentor counterparts.

The purpose of this study was to provide a voice to children from under-represented social and cultural groups participating in an El-Sistema inspired program, and their high school-aged mentors who work closely with these young musicians. Through inquiry surrounding their musical experiences, this study examined the social impact amongst students taking part in the program and investigated ways, if any, mentorship had shaped the social identities of both young and older students involved. Data collection consisted of observations, questionnaires, and semi-structured one-on-one interviews with ten child participants ages 10-13, and ten high school-aged mentors ages 15-18, followed by triangulation interviews with five adult faculty members. Partnered with a local arts high school located in a majority Spanish-speaking, at-risk community in East Los Angeles, California, this El Sistema-inspired program integrated a mentorship program for older high school musicians to serve as mentors for their younger counterparts. Mentorship duties included peer teaching, sectionals, private lessons, talking circles, bonding time, and leadership training.

Four key themes emerged through the central phenomenon on social identity and transformation amongst children participating in this El Sistema-inspired program and their

older mentors: importance of mentorship, educational implications, bridging communities together, and transformations of personal identities. It was articulated that beliefs were being shaped through experiences amongst the mentorship program including social, cultural, and musical factors. Findings indicated that experiences within the mentorship component program were significantly meaningful for the child's and mentor's surroundings, social development, and community landscapes.

Keywords

El Sistema, mentorship, social development, community

Introduction

El Sistema, the Venezuelan orchestral program for young people, was established in Caracas in 1975 by José Antonio Abreu (1939-2018). A political economist, musician, and conductor, Abreu's vision included the practice of actively creating a symbiotic relationship between music and society; that is, having music function as a vehicle for creating social change within societies. Several characteristics of El Sistema, and El Sistema-inspired programs

throughout the world, include intense schedules of music-making and orchestral practice, frequent rehearsals amounting to four or more days a week of musical training, and a strong focus on classical orchestral repertoire (Baker, 2016). El Sistema has become a global phenomenon in musical activity for young people. There is a continuous and ongoing emergence of programs globally, with the majority of programs located in under-served areas often servicing communities of low socioeconomic status and/or high-crime areas. According to Sistema Global, (www.sistemaglobal.org), there are close to 300 El Sistema-inspired programs located in 55 countries. These programs generally consist of children and young people, and may offer a variety of musical and social opportunities, classes, and ensembles based on each unique El Sistema music centre (also called *núcleos*). The growing emergence of El Sistema-inspired programs may be viewed as one of the many strands of community music making, as these community music programs are also steadily emerging (Leglar & Smith, 2010). Programs such as these in the community music realm, may often serve as alternative places for children to participate in music making and explore different musical styles and experiences (Bowman, 2007; Higgins, 2007; Kruse & Hansen, 2014).

In addition to El Sistema's main orchestral model of performance, programs may include pre-instrumental classes for young children, where children, through experiential learning, take

part in foundational music classes. These classes may include general music, singing, and vocal training, and creating “paper violins”. The philosophy behind the paper violin is to build community, as families and students work together to construct their paper instrument, which in turn is utilized as a model for pre-instrumental classes, a catalyst for learning proper posture and technique, respect for peers and the community, and responsibility for one’s instrument. Students then may “graduate” to wooden string instruments, after demonstrating growth and progress on their paper violins. Some programs also lead celebratory performances or “graduation ceremonies” where families, friends, El Sistema teaching artists, and peers take part in the celebration of young children moving from paper violins to wooden instruments for the first time.

According to Sistema Global, El Sistema incorporates the core values of equity, empowerment, excellence, impact, sustainability, joy, and community. Collectively, these values contribute to all students having the right to reach their full potential while working with collaborative and committed teachers and communities. Musical excellence and values are held to the highest standards, while simultaneously being committed to investing in each child’s future and social wellbeing.

Purpose of Study and Related Inquiries

In the context of community music, many El Sistema-inspired programs aim to provide collaborative experiences amongst students and teachers. Oftentimes, this allows space for flexibility and community building, and can promote positive social characteristics such as respect for one another and problem solving, and the integration of teamwork. Higgins (2012) states that in the spirit of community music, it may include not only collaborative learning opportunities and a diverse body of musical activities, but can also increase the enrichment of the cultural lives of participants and the community while developing recognition for the importance of musical growth. This description also encompasses many of the ideals and values of El Sistema-inspired programs.

Currently, little is known in regard to specific ways in which El Sistema-inspired programs can promote social cohesion amongst various community landscapes, particularly amongst ethnic-minority young people and their older mentor counterparts working closely with the young musicians. While understandings continue to be developed in regard to the perceptions and values children exhibit through participation in both in-and-out of school artistic

activities (Campbell, 2010; Griffin, 2009, 2011; Gould, 2007), little is known if experiences pertaining to mentorship are transferring to social and personal identities in the context of extra-curricular musical training.

Therefore, it is important to investigate through program impact and activities, the ways in which students are socially transforming their identities and their communities-at-large through participation in an El Sistema-inspired program. Therefore, the purpose of this study was two-fold:

1. To provide a voice to high school-aged students serving as mentors to their younger counterparts in an El Sistema-inspired program
2. To examine the social impact amongst high school-aged mentors taking part in one El Sistema-inspired program, particularly investigating if mentorship has shaped relationships and social transformations

Methodology

The current research investigation aimed to understand the social impact and social transformations amongst children participating in an El Sistema-inspired program, and their

high school-aged mentors participating in the program. The voices of young people and teens were explored, including ways in which they viewed relationship building through meaningful encounters, community, and social transformations through participation.

The setting, called Mountain Ridge⁴, was established in 2014. It is a not for profit El Sistema-inspired program located in a majority Spanish speaking, at-risk community in the city of East Los Angeles in California, USA. Partnered with several other community organizations including a local professional orchestra and local visual and performing arts high school, students participating in Mountain Ridge typically hail from within a five-mile radius of the site. This program provides access to quality instrumental and vocal music education, free of charge to participating families. At the time of this study, approximately 180 young people participated in a variety of musical activities including choir and general music, strings, winds, and brass instruction, plus music theory classes. Audition-based ensembles included Chamber Choir and Chamber Orchestra for students ready for a more challenging atmosphere. Lastly, all students participated in off-instrument time each week, allowing

⁴ Name has been changed to protect the identity of the program

students, teaching artists, and mentors the opportunity to bond with one another and form relationships outside of instrumental and vocal performance. Mountain Ridge also provided free academic tutoring to the young students during after-school hours, prior to musical instruction. Tutors were high-school aged mentors participating in the Mountain Ridge program, who attended the visual and performing arts high school partnered with this El Sistema-inspired program.

Typical with many El Sistema-inspired programs, students attended programming four to five days a week depending on their age and level of instruction. Programming took place during the after-school hours and Saturday mornings. At the time of this study, Mountain Ridge employed twelve teaching artist faculty members specializing in strings, winds, brass, vocal, and conducting. This site was selected due to the popularity of the program amongst the community, the unique tiered-mentorship program blended within the Mountain Ridge site, and access to students and staff for extended periods of time.

For this study, a qualitative case-study methodology was utilized, aiming to explore the social impact amongst student mentors and their younger musician-counterparts. Data collection

included one month of observation through activities including group lessons, small and large rehearsals, off-instrument team building time, and interactions with students and academic tutors during tutoring time. A questionnaire was distributed to high school mentors pertaining to their opinions on personal transformation through participation, ways in which mentoring impacted their teaching or outlook on music education, and successes and challenges they faced while working with young students. Semi-structured interviews were also conducted with student participants and their high school mentors.

Study participants included ten child participants ages 10-13 years old, all of Latino descent. Participant requirements included participation in the Mountain Ridge program for at least two year and regular attendance at programming. Five female and five male students were selected to participate. Also selected for this study, were ten high-school aged mentors aged 15-18 years old. High school mentor requirements included volunteering as a Mountain Ridge mentor for at least one year, and regular attendance at programming on their scheduled days of mentoring. Five female and five male high school mentors were selected. Triangulation for this study also took place through interviews with five adult Mountain Ridge teaching artist faculty members.

Mentorship

The Mountain Ridge program was unique in terms of its mentorship component. All mentors were high school students attending one particular visual and performing arts high school, which also served as the site for the Mountain Ridge program after school. During the normal school day, high school mentors attended regular academic and arts classes respective to their area of arts concentration. These concentrations varied in music (vocal and instrumental), visual arts, dance, and theatre. At the time of this study, approximately 40 high school mentors took part in the Mountain Ridge mentorship program.

Prior to being selected as a Mountain Ridge mentor, all prospective mentors took part in 10-minute interviews with Mountain Ridge administration, and were required to provide a recommendation letter from a current high school teacher. All mentors were also required to be in good academic standing, and exemplify positive attributes and intentions towards their desire to be a mentor for the Mountain Ridge students.

Mountain Ridge mentor duties included a variety of tasks. Oftentimes, mentors with concentrations in theatre, dance, and art provided tutoring help prior to programming, and participated in off-instrument time activities, typically on Saturday mornings. A number of non-music mentors were also interested in learning how to play a musical instrument, and were taught by the young Mountain Ridge students as they sat side-by-side in rehearsals and sectionals.

Mentors who were instrumentalists and vocalists assisted with tuning, small sectionals and private lessons. Many of them led warm up activities or portions of class overseen by teaching artist faculty, and helped with administrative tasks such as attendance, making copies, assessment, and collaborated on lesson planning. Lastly, and possibly most importantly, the mentors provided a critical role in mentorship with young students who needed a friendly ear to listen to them, as the children often looked up to the mentors as a big buddy and role model. Mentors accompanied students to the bathroom and water fountain, or took walks around the halls as the children talked about their days at school and asked them questions about music and what it was like to be in high school.

High school students serving as Mountain Ridge mentors not only received teaching and mentorship training under the guidance of Mountain Ridge administration and teaching artist faculty, but also were provided with a number of additional benefits. Mentors also received community service credit on high school transcripts and an official letter of commendation from their high school principal. Several mentors also received letters of recommendation from Mountain Ridge administration, sent directly to prospective colleges and universities the mentors had selected to attend after graduation. Mentors also were provided with opportunities to earn free concert tickets to local symphony performances, and experienced first-hand ways to promote community engagement through music amongst elementary and middle-schools in the local area. Lastly, all mentors participating in Mountain Ridge were required to attend monthly professional development workshops led by Mountain Ridge administration. This provided mentors with additional training in areas such as classroom management, social emotional learning and training in working with young people, round-table discussions on challenges and successes in classes and observations they are making in regard to their mentorship and own transformations, and teaching tips and activities with children.

Themes and Voices

Four key themes emerged from the exploration of how experiences were socially transforming and impacting student's identities and their communities through participation in the Mountain Ridge program. These included the importance of mentorship for high school mentors volunteering with the Mountain Ridge program, community building through tiered-mentorship, transformation of social and personal identities amongst mentors and students, and educational implications for El Sistema-inspired programs.

High school mentors found the experience of teaching young children while also learning from faculty teaching artists to be a meaningful for their social and personal growth. Carrie⁵, one of the 16-year old violin mentors, discussed a proud moment shared with the Mountain Ridge students she mentored alongside the violin faculty teaching artists. She recalled,

I think that the concert we recently had at Symphony Auditorium was a very proud moment for me. I felt like the kids on that huge stage were my own students, and they were going to perform on such a big stage where so many

⁵ All names have been changed to protect anonymity

famous musicians have performed. They worked really hard and I helped them learn the music and coached them through a lot of those excerpts.

Meredith, 17-year old theatre student who volunteered as an academic tutor two days a week spoke about the impact she felt as a mentor. Meredith worked closely with several students on math homework, and also began tutoring one of the Mountain Ridge students on weekends at his family's house. Meredith spoke about the importance of expanding communities throughout her high school and local area, and felt that she was gaining an understanding of how the mentor program introduced her to new opportunities she may otherwise not have had. She recalled, "I learned that the impact I can have on someone is huge, and I didn't even realize it at the time".

Through mentorship and teaching opportunities, many of the mentors felt they gained a positive insight towards teaching, learning, and previous assumptions made towards working with children. Mark, an 18-year old trombone mentor, spent his Wednesdays working with the Mountain Ridge brass students. As he reflected on his experiences with his students, he summarized,

The kids were so much more willing to learn how to play well and were way more determined than I had originally assumed. They definitely grew musically, very fast. It was cool seeing their progress week after week and I liked having them come to me to play what they learned over the last week. They are also cool kids; I remember what I was like at that age and its fun telling them about high school.

Another high school student, Ellie, a 15-year old violin mentor, spoke about her experience working with the young children and said, “I have really come to understand the gift of music and the affect it can have in a person’s life”. Ellie graduated from high school and decided to major in music performance, while also interning at a local El Sistema-inspired program close to her university.

Findings and Conclusions

Based on the emerging themes, it was found that the beliefs of the high school students participating in the Mountain Ridge mentorship program were continuously being shaped during their participation as mentors. These beliefs were being shaped through social factors,

musical factors, and cultural factors. The findings indicated that the experiences within the mentorship component of the program were highly significant and meaningful for the Mountain Ridge students and the mentor's surroundings, social development, and community landscapes.

It was learned that tiered-mentorship components within this El Sistema-inspired program provided support for learning within this community at multiple levels. It was found that the mentorship program supported students academically, musically, socially, and also provided gained leadership skills, bridged the community within this El Sistema-inspired program and participating families, and provided new experiences to Mountain Ridge students and their respective mentors.

Students participating in the Mountain Ridge program found mentors to be role models and act as a support system. Mentors were closer in age to the students, and it was reciprocally found that all participants felt a strong bond through music, sharing life experiences, and enjoyed a "Big Buddy/Little Buddy" attitude. A strong support system was created amongst faculty teaching artists, high school mentors, and the students of Mountain Ridge. The

mentorship component proved to be a thriving, practical implementation for this El Sistema-inspired program, and is worth consideration as more programs continue to emerge in local communities.

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Community Music Through the Lens of Transformation in South Africa

Dr. Susan Harrop-Allin, University of the Witwatersrand, South Africa,

Abstract

Located in South Africa, my paper examines the significance of integrating Community Music (hereafter, CM) as an academic subject in the University of the Witwatersrand's four-year professional BMus degree, using the term 'transformation' as it is understood in the South African context, as a conceptual framework. My paper traces four transformations in the Wits Community Music programme: transforming curricula, transforming student learning (and students themselves), and re-framing musicianship to transform the music degree. Using data from student reflective essays, students' applied drama-facilitated reflections and focus-group discussions, I describe student-learning outcomes of the Wits Community Music course, focusing on their service-learning experiences as facilitators and musicians.

The findings suggest that Community Music is re-orientating music curricula towards social engagement and artistic citizenship. Combined with new research on students' community music initiatives beyond their music degree, this research hopes to contribute to a context-

based understanding of ‘doing community music’, with a view to building South African CM as a field of practice and enquiry that can extend the international discourse.

Introduction: transformation and community music in South Africa

In post-apartheid South Africa, the term ‘transformation’ governs all aspects of contemporary South African politics and education. It is the “key term denoting social change” and is specifically associated with the advent of democracy in 1994 and the dissolution of the Apartheid system (see Reddy 2008). In South African political discourse, transformation denotes redressing “the gross inequalities and injustice of the past, including the brutal effects of the Bantu education system.”⁶ Transforming in higher education is

“part of the broader process of South Africa’s political, social and economic transition, which includes political democratisation, economic reconstruction and development, and redistributive social policies aimed at equity [and] a necessity, not an option”, in the South African context (South African Ministry of Education, 1997, p. 29).

⁶ The pejorative term “Bantu Education” describes the system of education for Blacks under Apartheid in South Africa, which disadvantaged the majority of South Africans in terms of quality and equal access to education. Bantu Education was separate and unequal to Christian National Education - the apartheid education system for whites. This system began to be dismantled post the Soweto Uprising of 1976, but its effects are still felt today (see *The Seeds of Separate Development: The Origins of Bantu Education*, Kros & Levey, 2010).

Thus, transformation issues of diversity, access, democracy and participation in economic and social life are of critical concern in the current political climate, affecting all aspects of the university. In higher education, transformation implies ensuring equality of opportunity and access to education to an increasing diversity of students; building democracy; contributing to development, and fostering curriculum change in relation to a closer responsiveness to society. It is a mechanism of redressing the injustices of the apartheid past that, 20 years after democracy, is more critical than ever in South African society and in Higher Education.

What might this have to do with Community Music?

Although transformation, in the South African sense described above, is localized, it has a wider application. Transformation includes notions of inclusivity and diversity, participation, democracy and access – the same principles viewed as distinguishing features of Community Music internationally. The concept of transformation is therefore apt for describing and analysing the significance of Community Music in the academy and its link with development and social change in South Africa.

Furthermore, participatory, community-engaged arts practices speak to South Africa's higher education transformation project, as they question and can possibly dismantle epistemological and pedagogical hierarchies in music and arts education. When shaped by Community Engagement in higher education, subjects like Community Music can conceivably transform conventional music degrees.

Research, questions and the aims of this paper

My paper focuses on the design and implementation of Community Music (hereafter, CM) at Wits University, as a response to the current transformation agenda. Framing Community Music as a form of University Community Engagement, I use the concept of transformation as a lens through which to explore and gain insight into South African community music as a growing field of practice and inquiry.

From the perspective of teaching and developing the CM programme at Wits University (since 2012), my research examines its impact on student learning and CM's position as Community Engagement in the university (Harrop-Allin 2017 ; Harrop-Allin and Hume 2016). The research further investigates the nature of a CM curriculum and poses questions related to epistemology and pedagogy – what is learnt, and how? I question which qualities

and dispositions community musicians' need to develop to empower them to work effectively and ethically in a range of social, educational and musical contexts.

Community Music at Wits University has involved transforming the music curriculum, student learning, students' musicianship and, potentially, the BMus degree. Presenting the Wits CM programme through a transformation lens, demonstrates CM as a curriculum and pedagogical model located in, and which speaks directly to, a specific socio-cultural and higher education environment, but which is intended to shed light on the significance of CM in the academy more broadly.

Community Music as Community Engagement

Within South African Higher Education transformation, an important shift in policy and practice has been from conceptions of 'outreach' to Community Engagement (hereafter, CE):

Since the mid-1980s, discourse and practice regarding community service in higher education have shifted from the notion of "outreach" towards "community engagement".

Community engagement implies a less paternalistic, more reciprocal and inclusive relationship between a community and a higher education institution (South African Council of Higher Education, 2004).

This is pertinent for the development of the field of CM in South Africa because “outreach” is the predominant way that CM has been incorporated into the academy. In South African higher education, the general understanding of CM is as a music project, located in “a community”, which implies an under-resourced area “previously disadvantaged” under Apartheid. CM projects are often integrated into Music Education programmes in SA universities.⁷ Confusion over CM conceptions and practices, as they do, or do not relate to the international field, are compounded by the connotations of ‘community’ in South Africa.⁸

⁷ Community Music programs include the long-standing UKUSA programme at the University of Kwa Zulu Natal (<https://music.ukzn.ac.za/UKUSA/>, accessed 13 June 2018). At UKUSA’s inception in 1998, links with ISME’s CM Activity Commission (CMA) communicated a specific understanding of South African CM as a “developmental arts programme”. This is still the dominant understanding of South African community music, as perceived by the international CM community (see Oerhle 2010). Although the subject “community music” is not taught as a course, Stellenbosch University’s close ties with CM projects are included in curricula under the rubric, “engaged teaching and learning” (<http://www0.sun.ac.za/music/sihambeproject/>). At the University of Pretoria, a “CM Involvement” module “forms part of the Coursework component of the Master’s degree in Music Education, and encourages the students to listen in to the needs of local communities and to respond sensitively through music-based interventions” (Kyakuwa & Vermeulen, 2013, editorial).

⁸ In South Africa, the term “community” is used politically and strategically to refer to “disadvantaged groups”, signaling the vast majority of people oppressed under Apartheid. “A Community”, in contemporary political and social discourses, refers to black people in a rural or

Although ‘outreach’ is still a predominant conception of CM in South Africa, there are moves towards the more inclusive, collaborative and equal relationships that CE implies.

First addressed in South Africa’s new education policy framework following the first democratic election in 1994, CE became a policy mandate, alongside teaching and research for universities in 1997 (South African Ministry of Education, 1997). It is “one of the three legs which support and underpin a restructured and transformed post-apartheid higher education in South Africa (along with teaching and research) (Osman & Peterson, 2010). CE is therefore significant because it articulates directly with the political, developmental priorities of the post-apartheid government. As an “overarching strategy for transformation”, CE further enables university curricula to address questions of social justice and equality (Osman & Peterson, 2013, p. 4). CE has,

township urban area. It seldom implies white people, or the middle class (see Ramphela & Thornton, 1998). It is therefore complex and challenging using this term in the context of the internationally recognised field called “CM”. This challenge will be addressed in research that is “mapping the field” in South Africa and investigates community music practitioner’s own conceptions of what CM is in this country.

The potential for transforming higher education in relation to societal needs and for producing graduates with a sense of civic responsibility and an ability to apply the theory of their disciplines to local development issues (Bender, 2008, p. 83).

Questions of social, political relevance and responsiveness are equally pertinent to higher education in 2018. They pose challenges for arts and music degrees in terms of how community and civic engagement can be “embedded in curricula” (Carruthers, 2008) to become a substantial part of musicians’ professional and academic development.

Framing community music as a form of community engagement (as formulated above), therefore, provides a way of aligning community music teaching and learning with the key issues in South Africa’s transformation and social development (Harrop-Allin & Hume, 2016, p. 193). As such, the Wits CM course shares approaches with visual arts community engagement initiatives at the University of Johannesburg, also aligned with transformation priorities (see Berman & Allen, 2012; Berman, 2013; Berman, 2017).

Research Methods

From my perspective as a Community Music lecturer and course coordinator, my research examines the qualities of student learning and engagement in two service-learning projects that form core components of CM programs (Harrop-Allin, 2017). As a 4th-year specialisation in the BMus, the CM course is ‘dialogical’, designed to include the voices of students and the communities with which we work. It responds to students’ learning needs within the context of university transformation goals and an ever-changing higher education environment.

Using data from student reflective essays and focus-group discussions, I describe student-learning outcomes, focusing on their service-learning experiences as music facilitators and musician-performers. Further data is gleaned from archived video material, informal discussions and interactions with students, and ‘participant observation’ as their teacher and lecturer. This chapter draws on sets of data from the 2016-2017 CM student group, with permission granted to quote students. Their voices (spoken or written) formed the basis for analysing and interpreting their learning and development.

Also significant were students’ ‘embodied’ reflections *in situ* at the service-learning sites, where applied drama methodologies elicited different forms and qualities of insight and

reflection from students. These occur after students' service-learning experiences in both projects, as described and outlined in "Community music as 'learning service': Examining student learning in two projects in South Africa" (Harrop-Allin & Hume, 2016; Harrop-Allin *et al*, 2018). Critical reflection of this kind is a key attribute and practice in CM (Camlin & Zeserson, 2018); therefore, reflection in various forms occurs at key moments in the Wits programme.

Community Music as Four transformations

What follows is a description of how CM in South African higher education in terms of "four transformations": transforming curriculum, student learning, musicianship, and the music degree.

Community Music as Curriculum Transformation

A key area within higher education's transformation mandate is to transform curricula to reflect the pedagogies, content and scholarship of the global South. The primary ways that CM has changed the music curriculum at Wits is through introducing Service learning as a way of integrating community engagement into teaching and learning. Amongst many approaches associated with CE, a service-learning pedagogy provides a way of enacting

community engagement in practical, ethical ways. Because “arts-based service learning” (Power, Bennett & Bartleet, 2014), is somewhat unusual, integrating service learning in the CM programme can be interpreted a curriculum transformation in the South African Higher Education context.⁹

Furthermore, service learning is an apt pedagogy for CM because it is defined as an activity designed to meet community needs; and the emphasis on applied knowledge and reflection echoes one of community music training’s aim to develop practitioners’ reflective capacities and applied musicianship (Harrop-Allin, 2017, p. 3).

CM service learning, within CE in South Africa, is however often fraught with complexities. It therefore resonates with arts-based service learning with indigenous communities in Australia (Bartleet *et al*, 2014), particularly in aiming for mutual benefit to communities and students, with critical awareness of possible unequal power relations between the two.

⁹ There are visual arts-based service learning courses in South Africa, including at University of Johannesburg (Berman 2012; Berman & Allen 2013; Berman 2017) and service learning within music education courses at the University of the Free State (Cloete & Erasmus 2012).

Participating in service-learning projects requires students to engage directly with issues of race, privilege, illness, poverty and inequality. And it is often within these complexities and discomfort that student learning is enhanced and different ‘transformations’, become possible (as described in MacMillan 2013).

The service learning framework provides appropriate mechanisms for examining student learning in two projects are integrated into the CM curriculum in terms of theory, practice and assessment. The first is a student placement at Wits Donald Gordon Medical Centre (WDGMC), a private teaching hospital in Johannesburg – a project and partnership now in its third year (reported in Harrop-Allin *et al* 2017). Throughout the academic year, CM students visit the hospital to perform for and interact with staff, patients, and carers. The second project is an intensive week-long community music intervention based in primary schools in a remote rural area in Limpopo province.¹⁰ Students’ live music performances in hospitals and their collaborative workshops in rural primary schools, elicit learning that can be

¹⁰ HaMakuya, located in far northeastern Limpopo province in South Africa, is part of the former ‘homeland’ of Venda, under apartheid. It is home to the ethnic, linguistic group called the VhaVenda, whose music was made famous by John Blacking in *Venda Children’s Songs* (1967) and *How Musical is Man?* (1973). Musical forms such as *tshigombela*, *malende* and *tshikona* (currently being taught in haMakuya by local community musicians), were later documented by Jacob Kruger (1999) and Andrea Emberley (2011).

considered ‘transformative’: they not only change the nature of their learning, but the students themselves.

Service-learning project 1: HaMakuya Arts Community Engagement

The service-learning activity is part of a long-standing Community Arts project in haMakuya in northern Limpopo province in South Africa. Developed from a ten-year partnership with non-profit organisation Tshulu Trust, the project initially involved ethnomusicology fieldtrips and student research on indigenous musics (in 2007-2009).¹¹ With the introduction of CM in the BMus degree, the project evolved into one where students play a more active role in teaching, and collaboration with local musicians. The goals for student learning and community benefit therefore shifted to reflect the international field of CM. From 2015, the project has supported community musicians through capacity building and part-time employment in schools where they teach traditional Venda music, revitalising the “music of a community” (in terms of Lee Higgins’ “three conceptions of Community Music” (2012)).

¹¹ Wits university ethnomusicology research in HaMakuya resulted in a master’s degree by Tapedi Mashionake (2013).

Each year, Wits CM students travel for eight hours from Johannesburg to the Venda chieftaincy of HaMakuya in rural north-eastern Limpopo province. A strong partnership with Tshulu Trust enables Wits, University of Johannesburg and several US universities to bring students to haMakuya to participate in an income-generating homestay programme for local families. Homestays further provide students with an experiential understanding and reflection of daily life in HaMakuya (Allen, 2011). They often change students' experiences of "otherness", of privilege and perceptions of poverty and the resilience of ordinary South Africans (Harrop-Allin, 2017).

The community music component is 'interventionist', in Lee Higgins' sense (2012). Students co-facilitate creative workshops in primary schools, working with local musicians to combine drama and active music making. Organised in consultation with the schools, the workshops are 3-4 hours each, held over 5 days, with groups of 20–30 children in grades 6–7, and are designed to address aspects of the Life Skills, Creative and Performing Arts curriculum (Department of Education, South Africa 2011). Students are supervised by a drama or music lecturer, assisted by a translator and community musician who teaches traditional Venda songs, dance and children's musical games for integration into co-created musical narratives. Including HaMakuya musicians is integral to a 'CM approach' where

indigenous musical knowledge and expertise is acknowledged through musicians playing the role of musical leaders with whom children can identify. Workshop facilitators co-construct a narrative with children, employing a music storytelling approach according to themes and social issues the school and community identifies. The workshops culminate in a celebration where four schools perform for each other and sing together in the spirit of celebration and community building.

In this project, teaching and learning takes place outside formal university spaces, in community sites, where new ways of learning and understandings emerge. One of these is recognizing indigenous music and community musician's expertise. This can result in students' questioning the hierarchies of musical knowledge, modes of teaching and musical learning, where oral modes, improvisation and integrating musicking into everyday life begin to be appreciated. This particular service-learning experience can be seen as a curriculum transformation for the production of new knowledge, recognition of alternative learning modes, musicianship and facilitation skills, and extending spaces where learning takes place. CM as service learning constitutes a curriculum transformation also because it transforms student learning.

Transforming student learning

HaMakuya is a transformative experience for students in several ways. Analysing students' self-reported learning reveals the enhancement of their academic, personal and civic learning (Ash & Clayton, 2009).¹² Using service learning's reflective framework, students first verbalise and demonstrate this learning in an embodied drama process and then document their learning in a critical, reflective academic essay using the three categories proposed by Ash and Clayton in "The power of critical reflection in Applied Learning" (2009). Here, I mention instances of personal, academic and civic learning that reveal instances of "transformative learning" specifically in relation to the HaMakuya project (Mezirow, 2000; Taylor, 2008).¹³

Students' "personal, academic and civic learning"

¹² For a detailed analysis of student learning, using Ash and Clayton's categories, see Harrop-Allin, 2017; Harrop-Allin & Hume, 2016.

¹³ Transformative learning involves learning "how to negotiate and act upon our own purposes, values, feelings and meanings rather than those we have uncritically assimilated from others" (Mezirow, 2000, p. 8). Transformative learning theory explains the learning process of constructing and appropriating new and revised interpretations of the meaning of an experience in the world (Taylor & Cranston, 2013).

The first significant form of “transformative learning” (in Mezirow’s sense), is student’s ability to consciously articulate a learning experience that changes their perspectives and attitudes. For example, a CM student in 2016 described HaMakuya as,

One of the most significant learning experiences of my entire academic career...This one short week was an absolutely critical point of growth in terms of my own personal identity, beyond the context of my degree (TD).

Much of the personal learning students report relates to identity, position and their growing confidence as teachers and facilitators. Other forms are expressed as ‘cultural learning’ - learning about others and forging empathy. These personal learning insights demonstrate students’ changes in perceptions of themselves, in the light of their school teaching and homestay experiences:

I learned a lot about myself and my peers during my homestay experience...I learned that I am capable of so much more than I all too often assume – especially with regards to practically engaging with children.

In terms of communicating with, and learning about those different to themselves:

The HaMakuya programme has also had a massive impact on how I engage with people in terms of their cultural backgrounds...I learned about my peers’ cultures. It was a fantastic experience learning about people’s backgrounds, many of whom I engage with every single day at university, in Tshulu Trust camp” (DS, 2017).

Academic learning constitutes what students learnt about CM as a field through its scholarship, i.e. how theory relates to practice. In 2017, one student reports that

Community music is a discipline that illustrates a great synergy between theory and practice and when it comes to teaching methods and pedagogy, they are often deeply rooted with the practice’s guiding principles and ethics. Through providing a

community music service to the HaMakuya community, we as the community music students were able to see the community music course content in action by practically applying them (TM).

In terms of applying theory and community music's principles in practice and reinterpreting these in light of experience, a 2016 student writes:

By engaging community music students' understanding of relevant theory through a form of praxis, students are encouraged to apply their combined theoretical knowledge to a real-life situation with real, tangible consequences... This process of turning thought into contextualised, practical action presents students with valuable insight into the wealth of knowledge comprising community music theory. More importantly, it simulates precisely how this theory functions *in the context of their own social landscape* ...

Students' comments above suggest a sophisticated level of thinking, relating theory and practice and back again, and making connections between concepts, principles and their own actions. Students make similar connection when articulating their "civic learning".

One of the 2017 CM students highlights the relationships between academic and civic learning, demonstrating her ability to synthesise the literature and apply its principles to practice:

Students entered the community with the intention of conducting an intervention that would foster a sense of agency towards change... We were uniquely positioned to achieve this due to art student's "capacities to innovate, create and imagine a different reality that enables them to facilitate a vision of change in others" (Berman, 2013, p. 399)... The project serves as an example of how the arts in higher education ... foster a sense of active citizenship by engaging students in a service learning experience (TM 2017).

The exposure to unfamiliar, often challenging social, cultural contexts activates students' sense of social responsibility. They began to realize their often-privileged positions in relation to the vast majority of people in South Africa. One student commented that the experience "opened my eyes to the educational and social realities in S. A.", while another reflected:

My immersion in the ... community also made me realize that my privilege should not distance me from those facing struggle, but should strengthen my willingness to engage with these communities and learn from them (TD 2016).

Commenting on the relationship between privilege and responsibility, a 2015 student observed:

"Service learning has changed the way I think about myself, and what I'm going to do with my music; it's made me realise my privilege and the responsibility that comes with it ..."
(MMcC).

Musical learning and learning about music

HaMakuya may be materially poor, but its musical culture is rich and complex. Through participating in aspects of Venda music, students begin to view people in resourceful, rather than deficit ways. Taking part in the "music of a community" (Higgins 2012), through listening, observation or participation changes students' perceptions of how music works, and the kinds of musical skills and knowledges usually validated in the academy. Collaborating and co-teaching in the classroom with Venda musicians are invaluable experiences. Through experiential learning students are exposed to traditional, indigenous musical knowledges and the complex structures and musicality inherent in Venda and neo-traditional musical styles.

Students apply their own musicianship in reciprocal sharing experiences with musicians and school children as, experienced as "communal music making". Students explain how these musical experiences change the way they think about the uses of music; its educative

potential and place in community building; and how musicking affords communication across racial, class and linguistic barriers.

During informal, impromptu musical collaborations with local musicians in HaMakuya, university students realise and experience the primacy of participation over ‘being correct musically’ (as a key CM principle). They have a tangible experience of CM’s “welcome” (Higgins 2007, 2008, 2012). In 2017, one student remarked how she could

“... just join in and learn the guitar part as we jammed with the HaMakuya musicians ... I didn’t feel judged. It really felt like we were creating a small musical community”.

Another said:

“It isn’t about singing perfectly in tune, it’s about just getting involved and participating even when you don’t ‘know’ this music, because you feel welcome, you can just do it”.

For students, the combination of experiential learning and critical reflection that characterizes service learning, changes them profoundly – in what they call “the HaMakuya experience”. Students shift their understanding of music as mainly performative practice, to participatory social practice. A 2017 CM student, employing Turino’s distinction between presentational and participatory musical practices (2008), best explains this:

One moment in particular highlighted an important aspect of Venda musicking for me... when we met the musicians, they were all playing guitar and ‘jamming’ over a particular melody and chord progression ... [We]surrounded them and created a presentational music environment. However, modes of Venda music-making are far more participatory than presentational. As soon as the musicians noticed [this], they put down their guitars and began singing and clapping a cyclical song. Everyone began to gradually clap and sing along ...

The musicians consciously shifted the focus from what we might view as virtuosic performance into a much more inclusive model. I realised music simply aims to create unity of peoples through participatory music making. This moment resonated as deeply impactful for me...

I realized here that music is truly social. It does not necessarily have to conform to particular ideas of performance, which I have been previously prescribed to. Rather it can be an extremely powerful tool, which creates togetherness and equality in a way that I believe presentational music can simply never achieve (DS, 2017).

Students' experience of participatory music making, within "a whole ecology of music" (as the student above put it) can influence their music facilitation capabilities in the classroom and development of musical leadership skills. This is also a collaborative experience as students co-facilitate, learning from each other and from the same community musicians mentioned above. Through peer learning and support, students learn to trust each other, and trust the musical process. One student from the 2017 group, usually anxious about 'being perfect' as both performer and teacher, experienced the importance of trusting the process while teaching children. During verbal reflections after the applied drama reflective process in haMakuya, Thato demonstrates qualities of workshop facilitation and community music leadership:

You have to be willing to make mistakes and trust the process even if you don't know the outcome of the children's performance. I learnt how to take musical risks, as I co-created a musical story with the learners and with Phumi and Reuben. You have to respond to what the children need, and what they have to give, rather than sticking to a lesson plan. I learnt I could trust myself and not be scared when I don't know...

With reference to her facilitation in the classroom, she concludes in her essay: "I'm able to read and adjust the energy in the room accordingly".

In this students' reflection and writing, she demonstrates qualities that are congruent with several characteristics of the CM workshop, as conceptualised by Lee Higgins (2007, 2008 & 2012). These include responding to the group's needs; a tolerance for ambiguity and 'not knowing' (what he calls 'safety without safety'); and a focus on musical process and co-creation rather than pre-determined outcomes. She is thus developing the sensibilities and dispositions of a community musician: problem solving, flexibility, trusting process, responsiveness and adaptation. I suggest these are key attributes for a community musician and for practising CM in South Africa, where music and arts organisations, and communities themselves are in constant states of flux and change; where 'anything can happen'.

Transforming musicianship

Service-learning project two: Music in Hospitals

The third 'transformation' relates to students' musicianship, which is prominent in the second service-learning project that brings live music into hospitals. The project is located within "music in health", or "health musicking" - a term used to describe how musical encounters can offer certain health benefits created through participant involvement in a given situation (Stige, 2002, 2012). The "music in hospital" project displays service learning's central characteristics of applying theory to practice, experiential learning and critical reflection on learning (Bringle & Hatcher, 2004). Framing the project as service learning also helps to focus its developmental aims on student learning simultaneously with potential benefits for

participants (in these case, patients, carers and nurses).¹⁴ Wits CM students perform weekly in different wards in a private hospital, working from performing to patients, to some participation, especially with children and nurses. Students report that in these hospital spaces, their own musicianship changes as they begin to use their music for the benefit of others.

Students are prepared – academically and musically – before beginning their performances in a hospital. They rehearse and then perform pre-existing popular music, semi-formally, as a group of singers and instrumentalists, moving through different hospital areas. Students then introduce a greater degree of participation and improvisation as they become more confident and skilled in participatory music making (Harrop-Allin, Hume *et al*, 2017, p. 8).

¹⁴ The results of the project, in terms of both challenges and successes, are reported in “Humanising hospital spaces: Report on the Development and Impact of a Music Collaboration between Community Music and Donald Gordon Medical Centre at the University of the Witwatersrand, Johannesburg”, published in *Muziki: Journal of Music Research in Africa* (2017).

How is this experience ‘transformative’ for students? Moreover, what exactly is transformed?

I suggest that the transformation constitutes a shift from individual to “applied musicianship”

(Stevens, 2007).

The qualities of students’ musicianship changes by necessity, as they engage musically with participants in healthcare spaces. In the application of musicianship, students become more responsive to patients’ needs and circumstances. They are sensitized to the effects of music in different hospital wards and learn considerable flexibility in changing musical elements (dynamics, sound quality, tempo), songs, arrangements, and performance styles.

Continuing to focus on student voices, their reflective writing and self-reported experience, there are myriad forms of learning at play in the hospital project. One of these is students’ experience of music as a ‘communicative tool’, and applying the theory learnt in the Music Therapy and “Communicative Musicality” module of the CM course (Malloch & Trevarthan, 2009). Students consciously articulate this:

“We were practising [the theory of] communicative musicality learnt in Music Therapy”; “Performing in the hospital is “more than ‘performing a piece’”;

“It’s not about talent anymore”; “It’s about *relating*”; and,

“You have to connect; you can influence patients, nurses, care-givers in profound ways.”

Students’ understanding of music’s function changes as they shift their focus from individual performance to musical communication and developing musical relationships. As applied musicianship, this represents a re conceptualization of performance:

“Performing for, and with patients in the hospital, forges direct communication, and empathy with others; it changes your perspective of performance, because now you are looking at the connection, you have to consider, ‘how do I relate’? Instead of, ‘how am I going to put out my ‘talent’ out there?’” (GT, 2016)

Another comments: “You can’t identify with the ego”; while a punk rock and metal guitarist student in 2015 termed the hospital experience,

“Finding empathy in and through the music” saying, “you have to connect directly through your communication medium, language of music, to the human, ‘well’ parts of patients in a hospital.” (GT, 2016)

Empathy and experiencing vulnerability extends to the dynamics within the student group, where close musical co-operation is crucial. The intangible forms of musical and personal learning present *within* the student group and between students and hospital participants, suggest a change in students' conception of musicianship and its applied dimension:

“You have to apply everything you've learnt from first year - in music literacies, performance, composition – when you do CM in 4th year; it consolidates previous learning”, and, “Whatever you can bring to the table, musically, is what you apply in ‘applied musicianship’”(GT, 2016)

The non-judgmental acceptance of diverse musicalities in the CM course prompted several students to talk of the ‘safety’ of performance in CM more broadly, drawing on the concept of “safety” in the CM workshop (Higgins, 2008):

“There is ‘safety’ in applying musicianship in CM” when working with my group”

“It’s a non-judgemental context; there’s willingness to make mistakes and experiment playing a range of musics”.

Students felt that performance and collaborating musically with their class and with group participants (in both service-learning projects) “contrasted with the competitive, assessment-based performance courses in the BMus degree.”

Often the musicianship students bring to CM is quite different and separated from their practice in performance studies (in the BMus degree). Musicianship in any style and music tradition is welcome and applied. Reflecting on his placement in an inner-city school in the CM course, a 2016 student (who is a practising rap/hip-hop *emcee*), expressed his “growing confidence practising my rap and freestyling with the kids”. He also said that “facilitation impacted my own practice as an *emcee*.” Thus, CM enables students to apply their own musicianship in different spaces, with different participants, in ways that potentially change their practices as musicians.

Students’ transformed learning, and musicianship, demonstrated in their responses and reflections, suggests that CM has the potential to transform the BMus from an individually focused training, to one that develops students’ applied musicianship in the service of others.

Transforming students’ musical futures

I suggest that “doing CM”, as my students put it, changes them not only as musicians, but also as people. Reflecting on the HaMakuya experience, a student in 2017 writes:

Upon reflecting on the experience I had at HaMakuya I recognise that this programme has massive potential to change the lives of students participating in the Community Music programme, as well as the people in HaMakuya (DS).

How might the course change students and to what effect? My research on student development throughout the course each year, suggests that their learning is transformative; more than learning a skill, or gaining knowledge, but that it constitutes “ontological engagement”. This is “engagement in a task or activity being about more than completing a task; where commitment to the task is such that the engagement can change the person” (McMillan, 2013, p. 40).

Evidence of learning that changes students’ ‘being in the world’ is that CM changes how they see their future music careers. Reflecting on her haMakuya experience, an opera student in 2016 remarked: “Now I realise I can use my music for others, not just for my own career”. Another said that students “can potentially take on more involved transformative leadership roles” in society. CM participation prompts students to act differently in contributing to society. Therein lies its significance for integration in the music degree.

The CM programme facilitates new career paths and entrepreneurial opportunities, where students extend the project work begun in their degree. In relation to teaching children in haMakuya, one student said that, “The feeling that I have impacted on the lives of children, even if only fleetingly, has provided me with the urge to continue with such work with even more fervour.” Since 2015, CM projects and activities resulting from the CM course range from entering into music therapy training; developing hip hop as a pedagogy for inner city youth; coordinating Wits Music’s MEWS programme, planning a CM festival and contributing to arts and music therapeutic work in a women and children’s Refugee Shelter in inner city Johannesburg.¹⁵

The most significant outcome of the Music in Hospitals project is that CM graduate students formed a new non-government organisation – *Community of Music Makers South Africa* – in 2017, to expand live music performance into government hospitals like Baragwanath, in Soweto. (See <http://www.surgeonsforlittlives.org/community-of-music-makers-south-africa/>). Graduate music students join COMMSA to continue this unique work by young

¹⁵ The Wits Music Department’s Music Enrichment Workshops (MEWS) is a long-standing programme that provides guitar, keyboard and music theory lessons for non-music students and any members of the wider community who wish to access music education. Many graduate CM students now teach in this programme.

South African musicians determined to make a positive difference in peoples' lives.

COMMSA is expanding their projects into children's homes, medical rehabilitation centres and prisons, creating work opportunities in a new area of music, health and wellbeing, for music graduates.

As new initiatives like COMMSA develop directly from students doing the Wits University CM course, it brings me back to position of Community Music in the academy.

Transforming the music degree – towards artistic citizenship and social engagement

Reporting on the CM service-learning projects in this paper through the lens of transformation demonstrates the potential to produce “socially responsive” graduates, in music curricula that include “socially engaged service and learning” (Favish, 2010 p.100).

CM activities can challenge and change prevailing notions of music and musicianship in higher education music education in imaginative ways (Triantafyllaki, 2014). It can potentially change music students' education to ensure not only that they remain musically engaged themselves, but “foster musical engagement among others”; and recognize how

“these are not mutually exclusive endeavours” (Bowles & Jensen, 2012, p. 276) when CE is embedded in music curricula (Carruthers, 2008).

Student responses and reflections reported here indicate that CM transforms the music degree through practising community engagement via the pedagogy of service learning. This develops students’ social awareness, and prompts them to act, to reorient their musical studies towards active service and citizenship. Examining student learning and the CM curriculum through the lens of transformation, yields findings that suggest that students are becoming change agents – using their music to benefit others.

I would like to imagine that changes in South African arts education resonate with Glen Carruthers’ powerful statement regarding music and arts disciplines:

What is evolving is widespread awareness that fine and performing arts disciplines in higher education must articulate their relevance, not by reference to aesthetic values, nor to the arts as an economic driver ... but in terms of the quality of life in a civil society and the enduring values of peace, respect for difference and care for the vulnerable (2016, p. 47).

What Carruthers is speaking of is encapsulated by the term “artistic citizenship”, meaning that artistry – in this case, musicianship – “involves civic-social-humanistic- emancipatory responsibilities, obligations to engage in art making that advances social ‘goods’” (Elliott, Silverman & Bowman, 2016, p. 7). This notion of artistry incorporates a diverse range of both artists and art making; musicians, musics, and music-making in formal and informal contexts, where the primary intention of musical practice, performance and education is to “make positive differences in people’s lives” (Ibid.). The authors distinguish between artistic/musical proficiency (involving proficiency in many skills, theory and understandings) and artistic citizenship that implies ethical action and commitment. Linking artistic citizenship with becoming “agents of positive change” confers with the ethics and approaches of CM (Elliott, Silverman & Bowman, 2016).

In the South African case, as curricula, student learning and the students themselves are transformed, I argue that we are moving closer to enacting the ethics of care implied in artistic citizenship and realising the social justice imperatives that should inform all our community engagement work. As I hope to have shown, the integration of CM in the Wits BMus degree has transformed students, their musicianship and the ways they work in society.

Hence, CM's entry into the South African academy represents a move towards practising artistic citizenship and social engagement to create a music education for the public good.

At a critical juncture in South African Higher Education, where social relevance and impact are key concerns, CM as socially engaged arts practice may help to ensure that university arts programs can respond to and become integral to South Africa's social transformation.

In terms of contribution to the field, my hope is that employing this rubric of transformation, in the South African sense, has shed light on our understanding of CM as situated practice.

This research is intended to contribute to a context-based understanding of 'doing community music', with a view to build South African CM as a field of practice and enquiry that can extend the international discourse.

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Lanna Music Transmission in Community Music Education View

Khannithev Pitupumnak, Thailand

Abstract

This article explores community music education (CME) in Chiang Mai Province, Thailand.

Some of the issues addressed in this article includes: traditional music in Northern Thai Culture, the development of CME in Chiang Mai city, the spaces and purposes of CME in Chiang Mai city, and the essential parts of CME .

Keywords

Lanna music, Traditional music, Community music education, Northern Thailand

Introduction

Chiang Mai is a major city in Northern Thailand. Rich in art and culture, Chiang Mai was the old capital of the Lanna kingdom, which has a long history of more than 720 years. Chiang Mai has always been a diverse society, constituted of people from many ethnic extractions. Investors and tourists have flowed into the city since 1968, when Chiang Mai was promoted as a top tourism city. As a result of these processes of globalisation, the people of Chiang Mai have been gradually made aware that their culture is changing, and might even be replaced or disappear. They have since tried to study and re-create Lanna wisdom in every area, including Lanna music. Cultural activists have also utilised CME as a means of the

conservation and transmission of Lanna music. This article is an exploration of the issues involving the activities of CME, specifically within the context of Chiang Mai.

Traditional Music in Northern Thai Culture

Traditional music in Northern Thailand (commonly referred to as Lanna music) boasts a long history nearly 650 years, according to historical evidence. One of the testimonies of Lanna's musical past appears in a stone inscription at Phra Yuen Temple, Muang District, Lamphun, which was built in 1370. The inscribed text tells the story of a king of the Mang-ria dynasty, who invited the monk, Pra Sumon Hahatera, from Sukhothai to spread Buddhism in Lanna in 1369, and invited him to stay at Phra Yuen temple in Hariphunchai (what is now the province of Lamphun). (Inscriptions in Thailand Database, 2006)

The stone describes the reception of the monk from Sukhothai and the various musical instruments employed therein. Amongst those recorded are the Pat (melodic percussion), Gong, Noppamasong (made from buffalo horn), bells (crescent bell), Tapon (two heads drum), Song na (two heads drum) and Shehnai (double reed woodwind). In addition to the Phra Yeun Temple stone, other historical sources converge to provide a more complete

history of Lanna music, such as the manuscript 'Chiang Mai Folk Legends', 'Nirat Hariphunchai' etc.

Lanna music, both in its historical and present manifestations, has developed under the aegis of various entities, as follows:

The monarchy and the nobility

(before 1939, the year of the last ruler of Lanna Prince Kaew Nawarat death)

Lanna music can be said to have thrived on the patronage of kings and nobles since ancient times. The function of music within this system is often decorative, ceremonial or tributary. Musical events are frequently held to welcome visitors , to accompany sacred rituals , or simply for the purpose of entertainment.

One of the most important forces for change in Lanna music is the Princess Dara Rasmi. She was the daughter of Prince Inthavichayanon and King Chulalongkorn's (Rama V) wife. In the year 1914, upon the death of the king, she returned to Chiang Mai where she personally foresaw and supported the development of Lanna music and dance. She invited music and dance masters to teach in her palace and transmit to the community until her death in 1933.

(Office of Art and Culture Chulalongkorn University, 2009)

The temple (or Wat)

The Wat in Lanna culture not only plays a purely religious role; it is also responsible for the collection and dissemination of Lanna knowledge in various fields, such as medicinal texts, rituals, spells, customs, and the arts, including music and performing arts. Lanna music (especially the Pi-phat ensemble and the drum ensemble) has been supported by some temples. Musicians utilise temple spaces for the keeping of their instruments, as well as for rehearsals and performances. Some temples even invest in musical instruments for their communities. The Wat can also be a centre for musical instruction; examples include Wat Chiang Yuen, Wat Loiy Klor, Wat Lam Chang, Wat Suan Dok, Wat Phra Thad Doi Suthep.

The music master's house

Lanna music is also cultivated at a more domestic level. Exemplary musical novices wishing to pursue music as a profession enter into apprenticeships with accomplished musical masters, living in and serving at their homes. In 1985, a national artist's award was presented in various fields, including folk arts (music or dance). (Department of Cultural Promotion, 2008) These national artists play an important role in opening their domiciles as learning centres for those interested in music and dance. In this role, they become some of the most

authoritative custodians and disseminators of Lanna art. In addition to the aforementioned award, there are other prestigious prizes recognising the conservation and inheritance of traditional music, such as the Rajabhat Diamond Award, Teacher Wisdom Award, and so forth.

Educational institutions

Thailand has been developing its system of modern education since 1869, beginning with the reign of King Rama V. The Music and Dance School (the College of Dramatic Arts) was founded in 1934, with the primary objective being the preservation of art, music and Thai dramatic arts. There are 13 campuses of the school in the country, one of which is located in Northern Thailand: the Chiang Mai College of Dramatic Arts. Various fields of music and performing arts are taught from high school through to higher education.

According to the 1999 issue of the Education Act, the meaning of study is "the learning process for the growth of individuals and society by transferring knowledge, training, cultural exploration; creativity promotes academic progress; creation of knowledge through the provision of a social environment, learning and supportive factors for lifelong learning" From this meaning, traditional music and performing arts have been made compulsory learning for

students within the modern curriculum. Traditional Lanna music is also taught at a higher level at colleges and universities in the Northern parts of Thailand.

The development of community music education in Chiang Mai

The development of CME in Chiang Mai can be divided into two periods; before and after localism. Traditional music prior to the rise of localism (before 2000) appeared in the community generally, especially in the temple. However, community music concepts have never been used for managing or explaining it. Although there was the concept of "spiritual Kru" (master/teacher), music was still being transmitted by means of self-learning and personal experience. Musicians acquired their knowledge through observation and self-practice, with the occasional input from an expert, a master, or a senior. Students of the Sor (traditional vocal performance) benefited from closer connections with their masters, as they had to learn the melody and lyrics from them directly.

After the end of the monarchy era, the musicians who had enjoyed patronage from the palace were forced to make their own livings without the support of the nobility. They interacted with local musicians in community, exchanging with them their music knowledge, customs, and instrument-playing techniques.

Before the emergence of localism, Thailand, including Chiang Mai, had changed considerably, whether it be the development of mass transportation, the policies of tourism, the beginning of radio broadcast, or the establish of higher education. Meanwhile, modern schools were established along with a national curriculum, which included the instruction of both western and traditional music. Although music became an essential part of this curriculum, community was separate from school.

At the turn the century, such factors as tourism, cultural as goods, the establishment of local radio stations, the introduction of traditional music as subjects of research in higher education, governmental policies of cultural conservation, and culturally significant events such as the Lanna study and academic conferences (on the occasion of Lanna kingdom's 700th anniversary in 1996), led to the rise of localism in Northern Thailand.

The afore-mentioned factors led to an increased awareness amongst the locals of their art, including music and dance. They have since tried to conserve [preserve], rebuild, study, and transmit their artistic heritage.

The first CME initiative took place in 2000 at Wat Loiy Kroa, Chiang Mai, by Kru Panutat Apichanathong. A Wong Salor-Sor-Suang—Lanna ensemble with Salor (Lanna fiddle), Kluiy (wooden flute), Suang (lute shape instrument), and percussion—was employed for public musical instruction. People, both young and old, in Chiang Mai as well as other nearby communities, attended the activity every Sunday. This concept of CME spread through the city and nearby provinces, and also led to the creation of several ensembles, including the Wong-Salor-Sor-Suang and the Lanna Pi-Phat.

CME, in its capacity to facilitate the transmission of traditional music, has been studied by several ethnomusicologists. Akins & Binson (2011) found that Lanna music has been developed through formal and non-formal education, music competition, masters' house, and other communal activities.

The space and purposes of community music education in Chiang Mai City

CME in Chiang Mai has emerged in three forms. The first is the creation of community traditional music centres in the villages or in the temple. This form of CME is managed by the leader of the community or the temple. The second is the artist/master's house, managed by the owner, which is usually frequented by those intent on becoming a professional

musician. The third is the professional Lanna ensemble. This form of CME is managed by the head of the band, and provides learners with opportunities to participate in more professional performances.

There are four purposes of CME in this context:

- 1) Lanna music conservation and transmission. The community needs to preserve music for the next generation. The youth in the community are the target group. However, people from outside can attend the activities as well.
- 2) The promotion of well-being. This is the main goal within some communities such as at Wat Sawang Pech, Nong Pla Man village, Mea Rim district, Chiang Mai, where the group leader, Kru Thanawat Ratchawang, has taught Lanna drums to children with negative family experiences, orphans, or children with behavioural and emotional disorders. In other groups, however, well-being does not constitute the main focus of some group. The Wat Suan Dok community, for example, focuses on teaching younger students. Seniors in the community provide musical instruction and manage the activities. At the same time, younger learners

have an opportunity to interact with their elders, from whom they also learn about manners and so forth.

- 3) Learning for professional development. For many learners, CME is a platform for the study of traditional music at a more advanced level, preparing them for formal higher education and helping them become professional musicians in the future also. They learn musical skills, theory/story/history, and culture as well.

- 4) Community music as profession. Musical groups, especially the Lanna Pi-phat and Sor ensemble, have earned money from performances at community events. Although they pursue music as a profession, music education plays an integral role in their success and evolution. Students can develop their musical identities and artistry by participating in real performance situations.

The essential parts of community music education

Content and student achievements

Some of the skills learnt by the students studying in the CME system include instrumental skills, listening skills, score-reading skills (Thai notation), and improvisation skills. Three

categories of musical knowledge - traditional music theory, music history, and music culture - are taught. Lanna music theory and history have been taught together within music practice. Learners have studied music culture through interactions with others in their group and in the community. In addition, they have learnt more about society as they are faced with other people's needs and other problems involving music within the community.

Learners' traditional musical identity is polished by playing, performing, absorbing, completing, and individually developing their musical skills. In particular, learners who enjoy close interactions with their teachers, friends, and people in the community, develop their identity more clearly than their peers, as they are encouraged to compare their work with others.

The learners' consciousness about musical conservation has been increased by the process and environment of CME. Learners have noticed the state of the traditional music in changing society. This has influenced them to conserve their own traditions and transmit them to the next generation. Additionally, community consciousness has emerged through these processes.

Teaching and learning process

Music teaching and learning are main components of CME. The process can be divided into four steps; socialisation, developing basic music skills, performing, and developing individual skills at a higher level. However, the steps are neither separate nor chronological, but the steps can emerge repeatedly, overlap one another.

Personnel

The Kru or master or teacher is at the heart of the CME experience. The teachers do not earn money for their participation. They are both resident and non-resident members of the community. The leader and manager may be a monk, head monk, head of the community, or other members of the community. Their duty is to manage spaces for activities, deal with the community and other involved parties. The learners live both within and outside of the community, and are of diverse ages and occupations. The type of learners depends on the kinds of music in each activity. The drum ensemble, for example, is usually comprised of children or young people. The learners in the Pi-part ensemble are typically young men, and there are learners of various age groups in the Salor-Sor-Suang ensemble.

Relationship

CME is an activity that requires interpersonal relationship. The relationship forms the basis of the organisation. There are four kinds of relationship; between teacher and student, teacher and guardian, student and student, and group and community.

Conclusion

This article aims to examine CME in Chiang Mai city, which has exerted a large influence on the transmission of Lanna musical culture. After the emergence of localism, many musical groups including drum, Lanna Pi-phat and Slor-sor-suang ensembles, have appeared, providing Lanna music instruction to the wider public. Community centres, temples, or private domiciles are often used for the arrangement of these activities. The main functions of CME are conservation and transmission, promotion of well-being, teaching music for professional development, and promoting community music as a profession. It can be broken down into four essential parts: content and student achievements, the teaching and learning process, personnel, and interpersonal relationship.

CME in the city of Chiang Mai has a high potential and needs developing. The body of knowledge obtained through this study can be used as a basis for further development, for better linkage with formal education (for instance, it can help students understand music

within the real culture or society). It can lead towards the development of Community Music Therapy (CMT). CME groups can develop their music professionally and contribute to the tourism industry, which is an important economic factor in Chiang Mai as well.

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The music network: social projects in Brazilian Music Festival

Magali Kleber, UEL, Londrina, Brazil

Abstract

This paper aims to present musical education practices developed by social projects, as non-governmental organizations (NGOs) engaged in Brazilian public policies for social projects.

This report describes aspects of Londrina Music Festival, a significant Brazilian music event, and the network constituted between three Brazilian NGOs. As pedagogical director engaged for this event, the author developed a singular pedagogical approach in 2015, 2016 and 2017 bringing together 50 young people from different Brazilian NGOs, through a collaborative methodology and tools that constituted a strong network between these projects. The theoretical framework is based on:

- 1) the conception of “The Musical Practices and the Music-Pedagogical Process as a Total Social Fact” (Kleber, 2006, 2013a, 2013b);
- 2) the concept of Social capital (Bourdieu, 1983, 1986) related to connections within and between social networks that is a core concept in multiple contexts as business, political science, public policies for health, education and sociology.

I identify the connections and links between developed practices and learning within the respective projects, as well as it is possible to expand the capacity of understanding of

meaningful experiences in parts and as a whole in a systemic way. I conclude that the effectiveness of the actions taken and the participation of diversity of processes - as well as the experience of protagonists transiting through social projects - strengthened the network among the projects, generating the commitment to maintain this collaborative action for future festivals.

Keywords

Music Education and Brazilian NGOs, Music education and social inclusion.

Introduction

This paper aims to discuss musical education practices developed by social projects, as non-governmental organizations (NGOS) engaged in social justice and public policies. This report describes aspects of Londrina Music Festival, one of the most important Brazilian music festivals and the network constituted between three Brazilian NGOs. As pedagogical director, I developed a singular approach for this event in 2015, 2016 and 2016,¹⁶ bringing together 50 young people from three different NGOs through a methodology and tools that aimed to

¹⁶ www.fml.com.br

constitute a strong network between these projects and a national music festival, as a way of uniting both formal and informal music education contexts. This approach also represented the bringing together of public and private institutions to help improve public policies for education within a national framework.

The focus of the discussion is the role of music social networks and social capital in the development of individuals and communities living in poor conditions in a context of vulnerability. Participants make use of the social capital obtained from taking part in music education to empower their lives and their communities. Hence, this study also focuses on the role that socio-pedagogical proposals play in music learning for underprivileged children and young people and/or those ones in situations of social risk in a Brazilian context. This corresponds with the Social Justice perspective that views music education as a field capable of producing knowledge from emergent environments.

Several studies have emphasized the importance of music in the socio-cultural identity construction of poor communities such as favelas and slums in Brazil (Fialho, 2003; Kleber, 2006, 2013a, 2013b; Miller, 2000, 2004, Guazina, 2010, Silva, 2010). The theoretical framework is based on the conception of “The Musical Practices and the Music-Pedagogical Process as a Total Social Fact” (Kleber, 2006, 2013a, 2013b). Significant aspects of social projects have been recognized as a powerful factor in providing opportunities to young

people, contributing to cultural and artistic access and expanding the participatory citizenship practices of communities.

This report describes the development of an innovative approach integrating three major social music projects in one of the greatest music festivals in the country. Such projects are emblematic and focus on young people from poor communities and suburbs.

The music pedagogical context

Londrina Music Festival (FML), with its 38 years of existence, is in accordance with the national education and cultural public policies i.e. it is committed to being inclusive and participative in nature. All programming includes musicians, educators, music enthusiasts and hobbyists, embracing a diversity of age groups, socioeconomic classes and different aesthetic trends. Therefore, it is an event especially based on the diversity of Brazilian culture that involves local, regional and national communities.

The theme of the festival is: "Music, Cultural Diversity and Education" organised under three main headings of action: pedagogical, scientific / academic and artistic. The theme features an innovative design, seeking to transform reflection and discussion into action, through the production and circulation of knowledge in critical perspectives involving education and public cultural policy. Filled with activities focused on social actions, the event is committed

to being a social investment which empowers and improves the lives of its participants as well as the entire city community.

Thus, as a researcher and director of the event I have had the opportunity to put forward an innovative approach to methodology using the festival as a research field.

According to the social capital concept (Bourdieu 1983/1986) and to the Pedagogical Process as Total Social Fact (Kleber 2006, 2009, 2012) a community-oriented Symphonic Orchestra was created. It was based on three social projects that develop socio-educational musical work of great impact, namely *Projeto Neojiba (Ba)*, *Projeto de Ação Social pela Música (Rio de Janeiro, RJ)* and *Projeto Guri (SP)*.

It is a unique and innovative project, using a theoretical and methodological basis with consistency and academic grounding. It is a nationwide project aimed at valuing the musical education work carried out by the constituent social projects, offering scholarships to young musicians, expanding their musical knowledge and experience through orchestral practice, classes with renowned artists instructors as well as by the artistic and pedagogical diversity available at FML.

A Youth Symphony Orchestra presenting in a large festival with inter-institutional and inter-sectoral partnerships was unprecedented. The main purpose was the commitment to use

investment made available by public policies to empower and improve the lives of these young musicians. The participating projects (NGOs), are legally constituted and are briefly described below.

Projeto Neojiba¹⁷

Created in 2007 as one of the priority programs of the State of Bahia, NEOJIBA aims to achieve social integration through musical collective practice and excellence. NEOJIBA was initiated by the Human Rights & Social Development Secretary and managed by the Institute of Social Action for Music - IASPM, qualified as a Social Organization. The founding director of NEOJIBA is the conductor and pianist Ricardo Castro. More than 4,600 children, adolescents and young people benefit from the Orchestral and Coral Practice Centres, and through extra activities, such as the Bahia Orchestral Project Network and the NEOJIBA Districts Project.

¹⁷ <http://neojiba.org/>, <http://neojiba.org/en/> accessed 22 November 2017

Projeto A Ação Social pela Música - A. S. M.¹⁸

Conceived by Maestro David Machado, the project Social Action for Music - ASM has the mission to promote citizenship through art, creating instrumental practice and choral centres for adolescents and children from poor communities, generally exposed to violence and social vulnerability. The project leader is the musician Fiorela Solares who, over the years, devoted herself to consolidate the work, ensuring support and partnerships and implementing the will of the deceased conductor in the development of the Youth Orchestra of Mercosur, bringing together the most talented musicians in Latin America for over 30 years.

PROJETO GURI¹⁹

The Guri Project, created by the Government of São Paulo in 1997, is managed by the OS Friends Guri and develops a musical education program for 35,000 students aged 6-18 years in its 370 centres around the State of São Paulo. The project offers a range of clubs, both in classical and popular music, such as choral singing, *lutheria* (manufacturing and repair of musical instruments), plucked stringed instruments, rubbed strings, brass instruments,

¹⁸ <http://asmdobrasil.org.br/> accessed 22 November 2017

¹⁹ <http://www.projetoguri.org.br/english/> accessed 22 November 2017

keyboards, percussion and musical initiation. Guri Project's pedagogical proposal is based on three main pillars to promote students' active music engagement: composition (improvisation or arrangement); performance (instrumental or vocal) and musical appreciation (listening and active listening). These activities involve the technical skills domain of musical written language and the development of students' perception and expression, focusing on students' musical development from early years.

Theoretical Framework

Music-Pedagogical Process as Total Social Fact

The concept "Music-Pedagogical Process as Total Social Fact" (Kleber, 2006a, 2006b) emphasizes that the diverse contextual perspective of NGOs offers the possibility to analyse different aspects of social reality simultaneously. According to Kleber (2006b), the music pedagogical process as total social fact

involves conceptual perspectives considering musical practices as a result of human experience in a multiplicity of connected contexts. In the first perspective, music is seen as social practice, generating a cultural system which is built and organized soundly and aesthetically incorporating itself to the socio-cultural structure of groups and individuals as proposed by Shepherd and Wicke (1997); Small (1995) and Blacking (1995). In a second perspective, the music pedagogical process is seen as a

“total social fact” – according to Marcel Mauss (2003), emphasizing the systemic, structural and complex character of this process in NGO’s. In a third perspective, the musical knowledge production in NGO’s is seen as a cognitive praxis - Eyerman and Jamison’s theory (1998) - of which process produces socio-political force that can “open the doors” to new ways of pedagogical production, aesthetic, political and institutional knowledge.

The performances of musical groups from NGOs are understood here as the product of the music-pedagogical process. They constitute the repertory that they play and like to play, constructed during the work developed in the different spaces, such as: classroom, tests, presentations and musical games. Pointing out the music they play is a way of presenting them through the music performance that brings in itself features of the participants' musical identities, fulfilled with their choices and values.

NGOs: Social Capital and Social Network

Social capital has multiple definitions, interpretations and uses. It links connections within and between social networks, that is a core concept in business, political science, public health and sociology. In *The Forms of Capital* (1986), Pierre Bourdieu presents three different forms of capital: economic capital, cultural capital and social capital. He defines social capital as:

(...) the aggregate of the actual and potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition – in other words, to membership of a group - which provides each of the members with the backing of the collectivity-owned capital (...) (1986, p. 248-249).

The concept of social capital, in this study, is concerned with the content of social relationships in a network (Gyarmati; Kyte, 2004, p.3). This content lies behind the interactions that create social bonds. Such content can be accumulated, deepening the sense of bonding within the group. Social capital, then, has two facets: collective and individual. As it is part of the inter-relationships of a given group or social network and exists only with them, social capital can be not only seen as a collective resource as it still depends on the individual effort. This leads us to understand that the network of relationships is “the product of investment strategies, individual or collective, consciously or unconsciously, aimed at establishing or reproducing social relationships that are directly usable in the short or long term [...]” (Bourdieu, 1986, p. 249).

Results

This partnership has been developed by public policy support from the Brazilian Cultural Ministry, with government funding resulting in a powerful relationship between NGOs and

Londrina Music Festival. This work constitutes a network integrating public institutions and the Third Sector, which has enabled sponsorship of the Youth Orchestra of FML. The success lies in the musical and social commitment that has been revealed by an artistic teaching job, offering 50 scholarships to members of these three social projects. The impact on the network of these social projects can be perceived by the testimonies of the participants talking about their positive experiences as part of an important Festival as musician and as student.

We identified the connections and links between their respective projects, as well as it was possible to expand the capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the participation of diversity of processes - as well as protagonists transiting through social projects - strengthened the network among the projects generating the commitment to maintain this action for the next festival in 2016.

An important aspect to be highlighted is that collaborative and dialogic methodology in the spaces of meaningful conversations and learning can promote and strengthen the participants' skills in a broad and systemic manner. The dynamic allows participants together to build models of action in order to strengthen relationships, build confidence and generate possibilities for collective, innovative music projects, and develop skills with a greater potential for success and social transformation.

The impact within the communities and projects linked to Londrina Music Festival can be seen by the potent network which plays a significant role in the institutions and public policies that support culture and art in the country. Such synergy expands the educational, social and institutional range of projects and institutions involved, using collaborative strategies that qualify the musical education work in the context of socio-musical and research practices.

Significant statements from scholars, conductors, musicians and audience were collected showing that this innovative proposal brings new perspectives to the different social actors who understand the meaning of FML in the construction of the artistic and cultural identity of all those involved in this musical project for young people.

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**Well-being as an overarching and deliberate orientation for
successful community music activity and the environment in
which it operates**

Graham Sattler, Australia

Abstract

Well-being:

the presence of positive emotions and moods...the absence of negative emotions...

satisfaction with life, fulfilment and positive functioning (Centres for Disease Control

and Prevention 2013: np)

This paper discusses one of the main research findings from a multiple case-study ethnography (Denscombe 2007) investigating group music activity and the community milieu in non-metropolitan Australia (Sattler 2016). Orientated by two main research questions - *What aspects of social and cultural development result directly from community group music programs?*, and *How are the aspects of sociocultural development that are identified as resulting from participation in community music activity best effected?*, data was sourced from six regional Australian communities (Australian Bureau of Statistics

[ABS] 2014: np), with one North American network of over-50 year old group music learners also integrated into the study for the purpose of cross-cultural comparison. Analysis of data collected through participant questionnaires, interviews, focus groups, testimonials and reports resulted in the emergence of nine themes of sociocultural development, responding to the *what aspects* question; six identifiable dimensions of successful community music, addressing the *how best effected* question; the emergence of a three-tiered analytical model for the study of community music activity (McCarthy 2007); and the subject of this paper, well-being as an overarching consideration for successful community music activity, and a deliberate orientation for environments in which it is to occur.

Keywords

Well-being, community, perspectives, environmental conditions

Discussion

In exploring the perceptions and expectations of community music participants in non-metropolitan communities, the author approached a sample of 152 community music participants as two discrete cohorts in the first stages of data collection (group members and

group leaders), and as a combined cohort in subsequent data collection. The process involved an “inductive deductive” process (Cohen, Manion, & Morrison 2007: 6). The first stage of data collection used a Likert scale (Burns 2000) questionnaire tool to elicit base data relating to the place and importance of group music activity in the lives of 40 community music group members. Emerging from that data was a clear thematic foundation (Cohen, Manion, & Morrison 2007), comprising three leading community music participation values. Those values are:

- The development of musical ability,
- Social engagement, and
- Well-being.

The free-answer section of the questionnaire elicited a larger and more nuanced body of participant perception and expectation, and this led the analysis to an expansion of the three values to the nine emergent themes of community music activity. Table 1 illustrates the relationship of the three main community music participation values established from the Likert Scale data to the expanded structure of nine themes:

Three leading community music participation values	Nine themes of community music activity
The development of musical ability	Musical or artistic motivation and achievement
	The experience of group musicking
	Skill development and personal challenge
Social engagement	Social engagement
	Contribution to community
	Support
Well-being	Personal enjoyment
	Recreation
	Well-being

Table 1: Three leading community music participation values articulated with the nine themes.

Next, discrete community group member and leader interviews were conducted. This data reinforced the nine emergent themes in the case of the group members, with the leaders' data reinforcing five of the themes, albeit with slightly varied foci (Sattler 2016: 158). Well-being ranks as third most prominent (of nine) in the participant data and the most prominent (of six) in that of the community music leaders.

Having substantially attended to the principal research question of *What aspects of social and cultural development result directly from community group music programs?*, the research design then progressed from the first two lenses, those of the group member and leader perspectives, to a third analytical lens for community music study, that of the environmental

context in which community music activity occurs. This third lens was effected through analysis and coding of data collected from across the sample through a range of qualitative data collection instruments including interviews, testimonials and reports. It found that a suite of six interrelated dimensions of successful community music activity encapsulate the critical precursors and facilitative environmental enablers that allow for the achievement of the sociocultural development indicated by the nine themes identified above (the *what*). In this way, the second research question: *How are the aspects of sociocultural development that are identified as resulting from participation in community music activity best effected?* was addressed.

The six dimensions: hospitality, support, leadership, personal expectations and self-view, membership, and well-being, coalesce to formulate the physical, emotional and cultural space within which successful community music, that from or within which participants perceive ongoing or cumulative personal benefit, thrives. Such a space reliably supports, nurtures and facilitates community music activity, allowing for “inclusive and participatory musical doing” (Higgins 2014: np).

Of the six dimensions, Well-being emerged as the most prominent. Table 2 shows the articulation of the two perspectives (group member and leader) relating to the aspects of sociocultural benefit with the whole-sample perspective on the environmental elements (the six dimensions). Evident from this table is the primacy of Well-being as the major, statistically significant, consideration. In keeping with the ranking of the data from the two other lenses (group member and leader perspectives), statistical significance is determined by number of qualifying comments attributable to each dimension. Although the sizes of the case-study cohorts differ, the result of this method is consistent with that of averaging the proportionate significance of each dimension to each case (Sattler 2016: 253).

Aspects of social and cultural benefit (what aspects of social and cultural development result directly from community music programs)		Environmental elements (how is such development best effected)
Group member perspective: nine themes of sociocultural benefit	Leader perspective: prioritising six themes/sub-themes	Whole-sample perspective: six dimensions of successful CM activity
Personal enjoyment (#6)		
Well-being (#3)	Well-being (#1)	Well-being (#1)
Recreation (#8)	Identity and empowerment (#2)	Personal expectations & self-view (#3)
Musical or artistic motivation & achievement (#2)	Creativity (#6)	
Group musicking (#5)		
Skill development & personal challenge (#4)	Lifelong learning and intergenerational engagement (#5)	
Social engagement (#1)	Social engagement & equality (#3)	Hospitality (#6)
Support (#7)		Membership (#2)
Community Contribution (#9)	Support (#4)	Support (#5)
		Leadership (#4)

Table 2: Articulation of ranked themes and sub-themes of socio-cultural benefit with the six dimensions of successful community music activity.

Well-being, as one of the six dimensions of successful community music activity, is impacted by the satisfaction of all the other five dimensions. However, the research data clearly suggests that it requires stand-alone status as a focus and concern in and of itself. As such, the theme of Well-being emerged as the third most prominent of the nine group member-identified themes, the highest-ranking theme emerging from the leaders' data, and as the most prominent of the six dimensions of successful community music activity. Analysis of the total sample using both collation of qualifying comments for each dimension, and averaging of proportionate representation across all the individual case-study cohorts, positions Well-being as the most prominent dimension of successful community music activity. It is both a prominent aspect of perceived sociocultural benefit for group members and leaders in the community music groups studied, and the most prominent consideration in compiling successful community music environmental provisions.

Constituent subthemes

Analysis of case-study data generated nine subthemes that conflate to formulate the dimension of Well-being. These subthemes capture well-being-relevant comments that reference participant concerns and concepts such as: ability; activity and purpose; confidence, self-esteem and social capability; connection to place and orientation; emotional and spiritual

benefit; physical and mental benefit; positivity and resilience; safeness; and transformation or transcendence. Following is a sample of raw data from the seven case study communities, coded into the sub-themes that constitute the theme of Well-being. Participant codes at the end of each of the following relate to the seven sample cohorts involved in the study (Sattler 2016: 11-17):

1. Ability

- (I've had) Cerebral Palsy since birth, when little, parents got me a drum kit, thinking it would be good for me...physical exercise, and they had no idea it would take off the way it did (AI 3)
- and the interesting thing about the music is that it's extending them, it meets all the goals that our programs are supposed to meet, but it's also a little bit different because it's, um, promoting something they're good at, that nobody else is really recognising (WW L1)

2. Activity and purpose

- When my parents retired, and I was seeing all their friends in retirement, it looked to me like there wasn't enough to really do, that there was a lot of watching TV, for

some people, it was playing golf, and, uh, not too many years later they died. And so, I thought it would really be good if they could have an opportunity to do things that are challenging and give a sense of accomplishment. In the mid-nineteen-eighties, I started thinking about how good music would be for retired people (Dooley 2014)

- when they (the choir) go out... there's a sense... of something a bit special about that and it carries a degree of cred and status... (MHC L3)

3. Confidence, self-esteem and social capability

- having improved my singing and having managed to perform in front of an audience has given me the confidence to look for the next challenge no matter what it might be
It has shown me it only takes half an hour per week of commitment to achieve a lot of personal growth and add some fun into the day to day activities (RHWC 4)
- he's (inpatient) lost control of his tongue because of the medication and stuff, but if you listen, there's a conversation to be had, and he's happy to talk, and I've just seen a real, um, shift in his ability to converse, and relate to others (MHC L2).

4. Connection to place and orientation

- I remember when we used to play in small groups in Iowa city, and we used to go to nursing homes and there were people who were totally out of it, I mean, they were in a stupor, and when we played they would start to become part of the scene, it was amazing (NH 21)
- for the people that are the residents of the campus out here, that live here, it is their home, they would spend most of their time here, they'd rarely go out, so, too, it makes sense, well if it was happening outside, somewhere else, the logistics of getting them involved would be phenomenal and they wouldn't be involved. It wouldn't happen. So, a huge advantage of being on campus is that. But also, it's then an activity that's part of their life here, it's like walking to your neighbourhood hall or something... that's the sense of it (MHC L1)

5. Emotional and spiritual benefit

- such a great time-efficient way to do something enjoyable for body, mind and soul. Having to be in charge all the time in my job and being often involved in the organisation of activities in my small community it was so relaxing and refreshing to be a participant and having not to worry about any logistical problems (RHWC 4)

- it sort of lifts you up and I float out of here... I do, I feel all lifted up and euphoric... float out of here, I love it. I miss it when I can't come... (SC 2)

6. *Physical and mental benefit*

- what I am trying to affirm here is that the whole process is validated as a tool for mental health (RHWC 6)
- I've got Parkinson's disease... and the speech therapist that I saw about three weeks ago...she was saying that the very best thing that I can possibly be doing for my voice is to... doing the singing that I'm doing... keep doing it... so keep singing....(SC 8).

7. *Positivity and resilience*

- little did I know at the beginning of this journey that I would remember who I am through this experience. Having now returned to my work environment the session was so...necessary to then deal with the situation within that environment (RHWC 6)
- I suffered a nervous breakdown 2 years ago, and I didn't know where I was going – I was diagnosed with deep depression, and I heard about the singing group, and I've improved marvellously since then (SC 9)

8. *Safeness*

- I felt that I could be free and be myself without being bullied (WW, Youth Week event acquittal 2009).

9. *Transformation or transcendence*

- We all know how music changes your life, I mean, you're sitting in a quiet room and all of a sudden a beautiful song comes on and it transports you to a different area. I mean, it can lift you out of any kind of mood, it can change your mood (Dooley 2014)
- I get a buzz when I see people grow and develop, and, I look at (inpatient), she's someone who – she's transformed, she's absolutely transformed (MHC L2).

Conclusion

This paper has presented the premise that well-being emerges as an overarching consideration for successful community music activity, and a deliberate orientation for environments in which it is to occur. Data from the author's research in the area of sociocultural development through group music activity indicates multiple identifiable group music participant perceptions and expectations that relate to both the community music experience and the environmental conditions affecting participation. Well-being features as the cumulative lead factor across both group member and leader cohorts, in regard to perceptions and

expectations, and the environmental conditions that facilitate and support group music activity in non-metropolitan Australia.

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When the music hurts: Exploring self-care concepts and resources for community musicians working in complex environments

Naomi Sunderland and Brydie-Leigh Bartleet, Australia

Abstract

Community musicians frequently facilitate music making activities in complex situations such as war zones, refugee camps, hospitals, oncology wards, and community centres. These situations present a raft of musical as well as extra-musical challenges to negotiate, such as systemic poverty, intergenerational trauma and violent long term political and social oppression. The tendency for community musicians working in such complex environments is to focus primarily on the needs of the participants and the music-making process itself, rather than on their own well-being. The situation becomes even more acute when community musicians are working with the problematic “rescuer” mind-set, where their aim is to “help” or “save” the participants. This can lead to community musicians suffering from *phenomena such as* vicarious trauma, compassion fatigue, burn out, or moral distress. While these stresses are commonly experienced by community musicians worldwide, they are rarely discussed in the literature on community music practices where the focus is commonly on the participants’ traumatic experiences alone. Our sense is that there is a pressing need for greater dialogue about the ways in which these sorts of vicarious traumatic stresses can manifest

themselves in community musicians working in complex environments, why they might be triggered, and how concepts *and practices* of *professional* self-care can play a role in addressing them. In this article, we suggest that community musicians might find value in engaging with concepts and practices of self-care from other professions such as music therapy, social work, nursing, and human services, when dealing with the traumas and stresses inherent in their work. *We also see much promise in what community musicians can teach and share with other professions in terms of reciprocal, inter-professional learning.*

Keywords

Community music, self-care, moral distress, vicarious trauma, compassion fatigue, burnout

Words: Found poetry from the CMA gathering 2018

Revolution, fleeing, freeing, freedom fighting

Gatekeeping, musicking, manoeuvring

Deep emotion, joy, and pride

Music with social goals

Music for others

Music for self determination

Music not for me but for you

Music for human rights

Music for social change – really?

Holding space

Page 199

Did you have a social worker there?

No, we *were* the social workers

I've had to dance around those boundaries so hard

Bad co-facilitating is like bad sex. Well it is isn't it?

I've had enough, I need to get out of here

If I had to attend one more strategic planning meeting I would have lost my mind.

Grass roots, contemplation, mindfulness

Power. Lots of power.

How do we exist in that world?

Are we changing the *status quo* or just reinforcing it?

Decolonisation, academe, you, and me

Is the community still in community music?

Flexibility, high tolerance of ambiguity, resilience, self-care, technical competence, not too competent, well-being, challenges, tensions, diversity, difference, professionalisation

Triggers

Is this trauma-informed? Does it need to be?

“Where are your boundaries?!”

Are you an ally, a coloniser, or both?

I need visibility. I want anonymity.

Are we doing enough?

Am I enough?

An ethic of care

Caring spaces

Page 200

I need to get away

Homelessness

Anxiety

Dispossession

De-pression

Colonisation

Traumatisation

Poverty

Isolation

Substance abuse

Violence

Assault

Brutality

Hunger

War torn

Social exclusion

Under servicing

Finding joy in hard moments

We

Are not

Oppressed

All of this time

Page 201

Thinking it was my job to look after you
And when you touched my face I realised
All of this time
You were also looking after me

Introduction

The above words shared by community musicians during conversations at the Community Music Association Commission in Tbilisi, Georgia say and mean a lot. They speak of the diverse contexts, roles, and challenges of the community musician living and working in the world. They also speak of challenges for those with whom we sometimes work - such as hunger, homelessness, brutality, war, violence, and social exclusion - and to which we are also exposed either directly or vicariously. While there is undoubtedly much joy, love, and nourishment in a practice such as community music, we are also at times caught unawares when the complexity and challenges of our work catch up with us on a personal, emotional, spiritual, and physical level. This can happen all at once, as we see in examples of unexpected natural or human made disasters and events of which we are part, or gradually as the pressures of work build silently - and not so silently - over time. It is at all of these times that the caring and loving environment we facilitate for and with others perhaps also needs to be extended to ourselves. This philosophy and awareness of caring for self as a community musician is at the centre of our paper.

This paper is an attempt to grapple with the sometimes complex and challenging nature of our work by drawing on concepts and resources of self-care from our sister fields and disciplines of applied ethics, social work, nursing, music therapy, and human services. It seems that the regulated work contexts and training of music therapists has led to some great advances in attention to self-care particularly in regard to burnout (see for example Chang, 2014; Clements-Cortes, 2013). Such attention to self-care has been less obvious in any formalised way in community music research and practice, possibly due to the far less regulated nature of this work. In this paper we hence introduce phenomena such as vicarious traumatisation, moral distress, compassion fatigue, and burnout that are relatively well-known in our sister disciplines but under-acknowledged in the field of community music. We begin by reflecting on the nature of community music as a moral practice which, by nature, can expose practitioners to a range of ethical, social, political, and personal joys and challenges. We then introduce vicarious traumatisation, moral distress, compassion fatigue, and burnout as relatively common experiences in professions that operate from such moral standpoints and underlying values. We continue by sharing some resources and responses developed in other disciplines. We conclude with some vital questions about the ways we can move forward in the area of professional self-care for community musicians.

Community music as a moral practice

The definition of a *moral practice* is such that the known purpose or teleology of the practice is targeted toward achieving a socially “good” or moral outcome (see Isaacs, 1998; Fadden and Powers, 2008). We argue that there are many ways of thinking about community music as a moral practice, profession, and field of teaching and research. Community music activity can range from educational outreach through to social development for marginalised communities and broader cultural democracy social justice agendas (Bartleet & Higgins, 2018; Higgins, 2012). A variety of intentions behind community music were summarised by Veblen (2008, p. 6) as: lifelong learning and access for all; social and personal well-being of all participants; bringing people together; nurturing both individual and collective identity; providing opportunities for gifted individuals; music and arts therapy or ‘social uplift’; and personal exploration and creativity through community music education. More recently, scholars in community music have spoken about its roles in promoting social goods such as social capital (Jones and Langston, 2018); health and well-being (MacDonald, Kreutz, and Mitchell, 2013; Sunderland et al., 2018); and inter-cultural values sharing and cultural democracy (Higgins and Willingham, 2017, p. 1).

A key feature of community music as described by Higgins and Willingham (2017, p. 1) is its “bottom up or negotiated” approach which speaks to broader anti-oppressive and value-oriented ways of working. Howell, Higgins and Bartleet (2017) have also described community music *interventions* as ‘[a]ctivities that address community needs through music by fostering cultural engagement. Objectives may be to increase civic pride, community well-being, or social cohesion, and offer learning and participation opportunities to marginalised groups, address issues of disadvantage or disengagement.’ Hence, whether it be in promoting personal musical development, social capital, community pride, inclusion, democracy, well-being, an ethic of care, healing, social uplift, intercultural connection, or creativity, we see a common element of seeking some form of social good from community music practice. Even when community music activities are designed to provide a “purely aesthetic” or artistic experience for participants (Veblen, 2008, p.6) we argue that such experiences are fundamentally linked to conceptions of the good life and human flourishing.

Hence, for the purposes of this paper and our ongoing examination of professional self-care practices, we frame community music as a *moral practice*. A significant implication of understanding community music as a moral practice is that its practitioners are potentially exposed to harm and distress in the course of their work.

Concepts

We now introduce four concepts from social work, nursing, counselling, music therapy, and human services literature that we have found to be useful in naming and unpacking the personal, collective, and moral challenges that many community musicians experience. These concepts include: moral distress, vicarious traumatisation, compassion fatigue, and burnout.

Moral distress

While there is very little literature relating to moral distress in community music, there is an abundance of applicable literature relating to nurses' occupational moral distress. Jameton's (1984) original and widely cited description of moral distress in nursing refers to:

‘...painful feelings that occur when, because of institutional constraints, the [practitioner] cannot do what he or she perceives to be what is needed. Such feelings involve perception of moral responsibility and of the degree to which a person views herself or himself as individually responsible or as restricted by circumstances’. (as cited in Corley et al., 2001)

A key aspect of moral distress is the stress or distress that ensues when individual workers are not able to act according to their personal or professional values due to some external or

institutional constraint. As one of our community music colleagues expressed about her song writing and singing facilitation work in refugee forced detention centres:

Seeing the kids in detention is particularly heart breaking... you feel the need to do something and you don't know what, but if you've got music and you can use that as part of you going into your detention centres, and just trying to give a bit of normality (anonymous, personal communication, 2014)

Hanna (2004) identified that moral distress is often associated with professional 'anguish' or 'interior suffering'; disconnection from personal values and beliefs; and disenfranchised (socially unacknowledged) grief. Examples of moral distress in community music can be as broad as, for example, community musicians' distress regarding the limited effect of their work in the face of inhumane immigration policies and laws that require offshore or forced detention of refugees and asylum seeker participants in their music programs (see Sunderland, Graham, Lenette, 2016). Moral distress might also emerge from more specific occurrences such as program funding cuts and institutional ways of working that inhibit culturally diverse, bottom up, or otherwise enabling community music interventions.

Vicarious traumatisation

The terms vicarious trauma and vicarious traumatization (McCann and Pearlman, 1990) refer to professionals' trauma reactions that result from their exposure to clients' traumatic experiences (Trippany, Kress, Wilcoxon, 2011 p. 31). Vicarious trauma has been associated with both short term "acute" reactions to hearing clients' traumatic stories – such as having intense emotions, nightmares, or being hyper vigilant about their own or others' safety – and long-term alteration of the professional's 'beliefs, expectations, and assumptions about self and others' (McCann and Pearlman, 1990, p. 132). Foundational research by Danieli (1981), Haley (1974), and McCann and Pearlman (1990) suggests that the effects of working with trauma survivors are 'distinct' from those of working with other populations because the professional is often exposed to 'the emotionally shocking images of horror and suffering that are characteristic of serious traumas' (McCann and Pearlman, 1990, p. 134). Others in the fields of social work, counselling, and psychotherapy have named aspects of "transference" between professionals and clients in the forms of: 'unconscious infection' (Jung, 1966); contagious 'soul sadness' (Chessick, 1978); and long term personality changes for treating professionals (McCann and Pearlman, 1990). Likewise, social work educators who teach students about trauma and trauma treatment have noted a 'changing sense of safety and predictability, as [students] struggle to create meaning amidst an expanded and ever-closer reality of the traumas in our world' (Miller, 2001, p. 161).

For community musicians engaged in activities such as song writing there can be a high occurrence of hearing others' traumatic stories in the course of their work (Harrison, Jacobsen and Sunderland, 2019). Sillato (2008) has noted that participating in artistic and creative activities can be the first time that many survivors of torture and trauma speak, write, paint, or sing about their experiences to *anyone*. A community music colleague of ours shared the following story in which he indicates some of the complexity of relationships and storytelling involved in collaborative work with those who have experienced, and continue to experience, trauma:

[Refugee participant name] as you all know has been going through a lot of troubles, particularly with the government. His very words yesterday were, he escaped a horrible government to come here and now there's a horrible government here [in Australia]. He actually told me yesterday he's very scared because two of his friends in the last couple of weeks have been called in to their case manager, which they thought was just a routine basis. But the police were waiting there when they went in there, and that's it. The police have taken them away, and that's it. They're gone...I didn't really think it would be this emotional when I'd set out to do it. (anonymous, personal communication, 2014)

The story indicates the degree to which the worker is experiencing the ‘ever-closer reality’ (Miller, 2001, p. 161) of refugee experience and struggling to make new meanings from refugee participants for whom he then felt “doubly responsible” (anonymous, private communication, 2016). The many roles of the community musician and the relational nature of the work mean that, at times, participants disclose such personal stories. For those of us who are living and working *in situ* in refugee camps, war zones, or otherwise complex environments there can also be an overlap between others’ experiences of complex trauma and our own. In some cases, workers can be traumatised or re-traumatised by aspects of their experience *in situ* in complex environments or by hearing others’ stories.

A key variable in vicarious traumatisation is the degree to which individuals can translate their experience into a positive – albeit often painful – learning experience that leads to personal and professional development. When McCann and Pearlman (1990) refer to ‘long term personality changes’ that can result from vicarious traumatisation, such changes may be for the betterment of the individual. In their words,

Whether these changes are ultimately destructive to the helper and to the therapeutic process depends, in large part, on the extent to which the therapist is able to engage in

a parallel process to that of the victim client, the process of integrating and transforming these experiences of horror or violation. (McCann and Pearlman, 1990, p. 136)

While we do not wish to promote self-exposure necessarily to vicarious traumatisation, we do emphasise its potential overlap with post traumatic growth and transformative learning.

Compassion fatigue

Compassion fatigue and compassion stress are often discussed alongside vicarious or secondary traumatisation for professionals who work with people who have experienced significant traumatic events (Figley, 1995). In this way compassion fatigue and stress are distinct from other forms of burnout. Family members and close friends of those who experience traumatic events are also known to experience secondary trauma and compassion stress. Figley (2013, p. xv) went as far as to state that '[c]ompassion fatigue is identical to secondary traumatic stress disorder (STSD) and is the equivalent of PTSD [post-traumatic stress disorder]'. Compassion fatigue has also been associated with complex and emotional work contexts such as end of life care and oncology for music therapists and other professional care givers (Aycock, 2009; Hilliard, 2006). Compassion fatigue is intimately

connected to our professional and personal use of compassion and empathy. As Figley (2002, p. 1434) describes,

The very act of being compassionate and empathic extracts a cost under most circumstances. In our effort to view the world from the perspective of the suffering we suffer. The meaning of compassion is to bear suffering. Compassion fatigue, like any other kind of fatigue, reduces our capacity or our interest in bearing the suffering of others.

Compassion fatigue acknowledges that while we may operate in professional and “objective” ways as community musicians, we cannot easily avoid our compassion and empathy which are vital ‘tools required in the *art* of human service’ (Figley, 2002, p. 1434, emphasis added). Even the simple act of trying to understand others’ experiences empathetically can result in emotional and other effects for professionals. In community music such empathetic exchange is potentially the case in co-creative work and other forms of relating with an “open heart” that often occur through musical engagement. While such engagement is predominantly nourishing and enlivening, without appropriate professional self-care awareness and strategies, over-extension of self through compassion, empathy, and musical engagement can lead to compassion fatigue, stress, and related burnout over the long term. We argue that this

potentially “double edged sword” of compassionate musical engagement requires further attention in the fields of community music, music and health, arts-health, and music therapy.

Burnout

In contrast to compassion fatigue, “simple burnout” is ‘. . . a state of physical, emotional, and mental exhaustion caused by long term involvement in emotionally demanding situations’ that does not involve a traumatic component (Pines and Aronson, 1988, p. 9). Burnout of this kind is associated with emotional and mental stress that results in workers feeling unsatisfied (Pines and Keinan, 2005) and employees who were once vibrant and motivated feeling cynical, drained, and ineffective (Maslach and Goldberg, 1998). While many community musicians work independently i.e. not as an “employee” per se, there can be long term engagements with particular collectives such as community choirs that may be affected by experiences of burnout and general disillusionment. Many of us also work for arts organisations, local government and state government departments, and other for profit or non-profit organisations. In these cases, the classical definitions of “simple burnout” as described above may apply as we grapple with institutional factors such as seeking funding, managing risk, management and advisory hierarchies, and so on. Interestingly this form of burnout featured in the found poetry from the CMC 2018 gathering included at the start of

this article i.e. “I’ve had enough, I need to get out of here / If I had to attend one more strategic planning meeting I would have lost my mind”.

Where to from here?

We will continue to develop our exploration of self-care in community music over the coming months and share published outcomes from that work. In the meantime, we will share a few evidence-informed strategies for self-care and some provocations for the field of community music in the form of discussion questions. Clements-Cortes (2013) suggested many positive individual responses to burnout for music therapists such as meditation, eating a healthy diet, networking, professional development, and positive self-talk. Drawing on a mixed methods study of self-care effectiveness among clinicians working with trauma survivors, Killian (2008) also emphasised the importance of quality time with friends and loved ones, debriefing, supervision, talking to colleagues, spirituality, exercise, and workload. Killian’s (2008) study emphasised the overarching importance of ‘contextual’ factors in shaping individuals’ experiences of self-care and the challenging phenomena described in this article. One of the key contextual factors that affected worker well-being and self-care was hours of work and workload. Indeed, Killian’s (2008, p. 41) study in

combination with earlier work found that individual coping strategies were not effective without such vital contextual support:

... before one concludes that all that is needed to ensure resilience is the adoption of individual coping strategies (e.g., leisure time, continuing education, etc.), there was no evidence in this study that using such coping strategies protects professionals from symptoms of traumatic stress. Corroborating the findings of Bober and Regehr (2006), the quantitative study found no significant correlations between the use of various coping strategies and reported levels of compassion satisfaction, compassion fatigue, and burnout in clinicians working with trauma survivors. Helping professionals' coping styles, although related to overall work stress, did not directly influence their resilience (i.e., compassion satisfaction) or symptoms of compassion fatigue and burnout in the high stress job of working with trauma survivors.

Instead of relying on individual resilience or self-care strategies alone, Killian's (2008) study found that setting limits to avoid overwork and role strain, having a say in the workplace culture and ways of operating, being able to anticipate the demands of work and work hours, as well as individual factors such as previous traumas and proclivity toward workaholism had a significant effect on promoting professional well-being.

Other Resources

Recognising the need to be brief in the interests of word count, here is the list of resources we shared at the Tbilisi gathering. We hope to further develop evidence-informed resources over the coming months to share in future publications.

1. Self-care starter kit: <https://socialwork.buffalo.edu/resources/self-care-starter-kit.html>
2. Tara Brach RAIN – recognise, allow, investigate, non-identification
<https://www.tarabrach.com/rain/>
3. Continuum of practice to match social determinants of health: Music, health, and wellbeing: Exploring music for health equity and social justice
<https://www.palgrave.com/gp/book/9781349952830>
4. Supporting one another through collective impact strategies and networks:
<http://www.collaborationforimpact.com/collective-impact/>

Provocations

Here are some discussion questions for your pondering. Can you consider these with your colleagues, students, and musical associates?

1. How can community musicians be empowered to shape the contexts of their work for sustainable self-care?
2. How can community musicians be protected from experiences such as vicarious traumatisation? Should we be protected?
3. How can community musicians be cared for?
4. What can we learn from other disciplines?
5. What can we teach other disciplines?
6. How can experienced community musicians share their practice wisdom around self-care?

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Georgian Traditional Music: Cultural Memory, Intercultural Context and Revival Tendencies

Rusudan Tsurtssumia, Georgia

Abstract

Tradition and cultural memory are closely linked to each other. But tradition, which, as a rule, is orally transmitted from generation to generation, is a constantly renewable phenomenon, because as Heraclitus said, “One cannot step twice into the same river”. The paper deals with the problem of the renewal of traditional culture in the Georgians’ cultural memory in the context of a modern multicultural environment. The concept of folk revival has recently originated in the West. Having conceptualized almost a century-old practice, this idea was incepted much earlier and practically accompanied traditional music from early 20th century as soon as the world entered the path of technical innovation.

This revivalist movement has expanded since Georgia gained independence from totalitarian regime (1990) and liberal ideas widely spread in the society have influenced its outlook as well as the country’s musical atmosphere.

The paper discusses the renewal process of traditional music in Georgia in the intercultural context formed since the 1990s, presents two tendencies, showing the coexistence of old and new concepts in Georgian reality.

Keywords

Georgian, traditional, cultural memory, intercultural, revival, identity, authentic.

Georgian traditional music is the product of cultural memory of the Georgian ethnos, and the intercultural context inside which it existed during many centuries is the impulse for its permanent revival. Therefore, the four terms mentioned in the title of the paper represent pairs of terms linked to each other in terms of cause-and-effect relationship.

The paper aims to show the interrelationship between these pairs of terms on the example of Georgian reality: with what kinds of expression traditional music was transmitted by Georgian cultural memory, and how it is revived under modern conditions? What, to revive traditional music generally means and what is Georgian society's attitude to this process; and finally – how does this process reflect modern multicultural environment? I will try to answer these questions in this paper.

So, I will start with discussing traditional music. Normally, traditional music in European culture is considered as ethnic music, called folklore nowadays, which in its day had cult-ritual content, reflected the views and everyday life of the community, was transmitted orally from one generation to another. Its fundamental characteristic was heredity, which caused the feeling of continual relation with the ancestors' souls, and helped create the general picture of this and the other mysterious world.

Another fundamental characteristic of traditional music is constant changeability. It is known that music is a process (Asafyev, 1971) and exists only when it sounds, but it cannot be accurately repeated in live performance. As George Liszt writes, all humanly produced music shares at some extent a common feature: whatever similar two performances may sound, they are always different in some sense (List, 1979). Bruno Nettl (2015) claims the same, he recalls Heraclitus' well-known phrase "no man ever steps in the same river twice". New interpretation is a new articulation, which, in given moment, depends on the performer's mood and psycho-emotional state. This is why traditional music, transmitted from generation to generation is constantly changeable.

At the same time, multiple typical experience was accumulated in the ethnos during the long-lasting process of evolution, which also caused multiple typical feelings, which formed repetitive symbolic structures, universal archetypes in its collective consciousness (Jung). Heredity of tradition was provided by these archetypes lodged in the collective unconscious, since these participated in constantly changeable oral traditional music as stable structures.

This long lasting process of evolutionary development of traditional music lasted in both European and Georgian cultures until the ethno's traditional life mode radically changed. Scientific-technical progress changed not only the traditional image of the world created by communities/societies, but also their attitude to environment occurrences, the views established throughout history, customs, rituals and festivities were forgotten. In short, globalization threatened collective memory of the society that has long been the subject of special research.

“Collective memory” has become one of the key notions in the discourse of the cultural memory concept of the 20th century, which is much debated over. Cultural, collective and

social memories are considered as synonyms and wide umbrella terms, combining diverse events, from myth to computer neuronal network (Erlil, 2008). Collective or cultural memory (which also implies personal) expresses collective cultural identity of ethnos and is connected with the past, with the ancestors' experience, but in multicultural space of the globalized world, there is the dilemma of self-finding, which must be solved by modern society/human.

The problem of identity and self-finding has always been topical since nations started the self-determination process in Europe as well as in Georgia in 19th century. This problem became a special challenge since Georgia's regaining independence in 1991, following the Soviet de-occupation.

The situation radically changed – after the strict regulations of the totalitarian regime, in a de-ideologised state, without clear ideology. Without any tactics or strategy of developing culture, the society turned out to be completely free to make a choice. Historically, the multicultural melosphere of Georgia - in which the traditional music of the dominant ethnos contrasting with the so-called classical music was exceptional – became even more variegated due to popular music coming from the West. The balance was changed: classical

music and traditional folk singing - including chanting since the 1990s - were replaced by popular music, mostly easy to understand, simple and tailored to standard patterns.

This new reality provoked an “identity crisis” of the Georgians in the 1990s (Erikson 1994).

It was a conflict between old and new values, which, in some sense, caused a confrontation of cultural interests between the generations – old generation, with firm musical-cultural memory and new generation, feeling to be the full-fledged representative of a modern musical-cultural world, aspiring to new ideals.

Although, as time has shown, ethnic cultural memory turned out to be such a stable phenomenon, that, with diverse motivation it started returning to traditional music in the works of young contemporary Georgian musicians interested in modern tendencies. This process is called the revival of traditional music in the West and the revival movement is one of the most common modern trends there. This movement is quite strong in modern Georgian popular music as well, although the society’s attitude to the renewal ideas is diverse.

The point is that the idea of reviving traditional music is not new – it was inserted in its definition in the 1950s by the world folklore organization, as the reality established throughout centuries. But the renewal concept was recently born in the West and Oxford University dedicated a solid textbook to it (Bithell & Hill 2014). This concept resulted from the conceptualization of the centuries-old practice, as modern practice of revival was conceived much earlier and practically, accompanied traditional music from the very beginning of the 20th century, as soon as the world started progressing in terms of technical renewal.

The new, let us say – “non-traditional” revival of folklore started at the end of the 19th century in Georgia, as it moved on the stage for the first time. The changes introduced by new reality, determined the establishment of the so-called “academic singing manner” in Georgia, implying neat, sophisticated sound, and regulated and standard behaviour on the stage. This continued until the 1980s. Afterwards, there was an attempt to create a natural environment for singing on the stage, and they started learning expedition and old recordings, performing songs in folklore-like manner, and presenting in theatricalized form on the stage. Although, this, of course still was not the so called “authentic” performance, but only an imitation of the original. Thereafter, there appeared ensembles, who tried to musically

approximate their articulation of the songs to natural, initial sounding, different from the classical and tempered, which gives a specific shade to Georgian traditional singing. The issue of “authentic” performance gradually became acute for ethnomusicologists and performers of traditional singing-chanting, and nowadays, it can be said that, there are two distinct tendencies, which can be described as radical and tolerant.

Obviously, any kind of renewal is not appropriate for the first one, although it should be mentioned, that, in order to get more effect on the stage, they allow themselves to perform folk examples not the way they were performed by their ancestors, but to create some potpourri, that, despite rejecting any renewals of traditions, is definitely a kind of tradition renewal.

Nevertheless, we can say that there are no Georgian folk ensembles that do not declare that they aim to prolong the life of traditional music. How is it possible when in Georgian villages, mostly in mountains there are only a few folk masters of traditional singing, but new generation of the singers, usually united as an ensemble, similar to urban ensembles complement their repertoires with old recordings for the most part?

In prolonging the life, the ensembles, first of all, mean precision of the musical text learned from recordings, articulation and manner as close to that of folklore as possible, they try to revive traditional examples to present them on the stage not as frozen museum exhibits, but to turn them into the instrument for self-expression, to offer a new interpretation to the audience, in which the movement of their souls will be reflected together with the spirit of traditional song.

Obviously, they do not consider these kinds of changes as renewal. Loyalty of new generation of folklore singers, is revealed in this attitude to traditions, continuity of their cultural memory, this is probably the only possible way to continue traditional concept of folklore under contemporary conditions, chosen by them. Moreover, very often, these performers come either from the families of traditional singers, or they became familiarized with the world of folk music at different folk music studios for children, emerging in Georgia in the 1970s.

Although, it is also clear that we cannot call even this kind of performance “authentic”.

Despite the fact that it has been a long time they do not speak about this topic in the West anymore, there are ensembles in Georgia who claim about “authenticity” or “originality” of their performance of songs or church hymns, and therefore, in Georgia it is still the subject of controversy between the performers of the traditional songs and hymns, choir directors. As for ethnomusicologists they had a negative attitude to the changes going on in folk music; they distanced themselves from them and pretended not to notice the real situation, thus expressing their negative attitude to them.²⁰ They studied expedition materials as fixed once and forever. This kind of attitude is still prevalent among the experts today.

Therefore, actually it turned out that the new wave of renewal-revival was unacceptable, starting back in the past century, although attacking traditional music in a new way since the 1990s especially, when liberal ideology in the Georgian melosphere was followed by the legitimating of all kinds of Western pop music. Revival of traditions under new conditions

²⁰ In the 1970s the only precedent were the works of a Georgian thinker, public figure and musicologist Givi Orjonikidze, in which the author discussed the changes in folklore in new social environment and problems of Georgian pop music (1977-1978).

and the synthesis of tradition with the features of Western pop music are manifested in the so-called fusion.

The contemporary Georgian multicultural melosphere can be described as diverse, where co-exist the following:

1. classics;
2. traditional music with diverse palette (living tradition bearers in the villages, the ensembles from the regions and cities, and state ensembles including those, who boldly “wrap” traditional song and dance in a modern way, author’s songs created in a folk manner, etc.);
3. wide spectrum of a modern author’s songs, created in the folk manner;
4. urban songs, including the so-called “panoghi” – original genre characteristic of Georgian reality exclusively, which is mostly used as the synonym of low-quality taste in music and includes the widespread urban type of the so-called “restaurant” songs, and
5. different types of contemporary (jazz, pop, rock) music, including folk-fusion.

Both revival concepts of traditional music are manifested in this diversity – the traditional concept of the renewal of folklore transmission works in villages and in singing families, partly to be found in folk ensembles’ practice, and the new concept which is expressed in traditional music’s new forms of existence. This co-existence is the riches of Georgian traditional music culture nowadays that confirms the vitality of cultural memory in an intercultural context.

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The Circle of Music: An Intergenerational Project

Lee Willingham & Sasha Judelson, Wilfrid Laurier University, Canada

Abstract

Community music foundational principles of lifelong learning and health and wellness underpin the Circle of Music, an intergenerational choir for those living with dementia, their partner caregiver and teenage volunteers. The project was initiated by an MA student in community music, (since graduated), who saw an opportunity to bring music to those diagnosed with dementia or Alzheimer's and to engage teenagers from a local high school choir program as supporting volunteers.

Members of the choir are referred to The Circle of Music by the Waterloo-Wellington Alzheimer Society. They come to choir with their partner and meet the teenager that supports them each week. A second stage of research is underway where the effects and impact of this weekly project are being explored with all three of the partner participants: the person with dementia, the caregiver and the teenager. This paper reveals the findings of this research and points to future project possibilities.

The Circle of Music is rooted in *communitas* where all are considered to be equal. The experience fosters empathy and understanding between generations through the practice of inclusivity and hospitality and is open to understanding of vulnerability and suffering of others

The Circle of Music has been funded by the Employment and Social Diversity Canada program that addresses concerns of members of the ageing population and is also supported by the Kitchener Waterloo Arts Foundation through the Murray Alzheimer Research and Education Project.

Key Words

Alzheimer, Dementia, Intergenerational, Community-partnerships

The idea of The Circle of Music intergenerational choir is firmly rooted in the principles of Community Music: wellness, well-being, social justice, inclusivity, the need for strong leadership and lifelong learning. This a choir which brings together those living with dementia, their partners in care and local volunteer students. It is based on the concept of positioning an ongoing project within the community whilst all participants gain perspective and knowledge through their involvement in it. Research is guided through a review of the

literature and various other iterations of choirs for those living with dementia and in part through reflections on a conversation with Dr Gagandeep Sarkaria, lead geriatrician at Grand River and St. Mary's Hospital who states that "including those living with dementia actively in our community" is crucially important and that activities such as The Circle of Music are a form of treatment which does not have the side and cost effects of traditional medicine and can be viewed as safer (Cohen-Mansfield 2001, Curtin 2010). It is far less common to use non-invasive procedures instead of pharmaceutical drugs in the treatment of dementia: approximately 41% of people living with dementia use prescription medications (Gill and Englert 2013). On occasions the demands placed on the family and in particular the partner in care can lead to the placement of the person living with dementia into care (Argimon 2004), a further cost and strain on health care systems.

The 5 principles of well-being (Seligman 2011), positive emotions, engagements, relationships, accomplishment and meaning also principally guide the structure and research questions for the choir. Whilst allowing the influence of the music to thread its way throughout the session (Powell and O'Keefe 2010) research questions pertain to which elements of the sessions have the greatest impact (quantifiably) and greatest influence (qualitatively). (Clément, Tonini, Khatir et al 2012). The structure of the sessions is created

through known knowledge, whilst changes are instigated through reflective guidance; sessions are specifically designed to be beneficial to all participants (Osman, Tischler, & Schneider 2014). The equality experienced by all results from ensuring a sense of purpose (Stanford Centre for Longevity 2016, Torrington 2006.). The choice of songs includes those that are familiar, enjoyable, in parts and rounds and those that have a greater emotional attachment for those living with dementia. (El Haj, Fasotti, Allain 2012). Sarkamo, Tervaniemi et al 2014) suggest that continuous engagement with familiar songs can help concentration and improve cognitive function possibly because of social interaction.

The Circle of Music project is a partnership between The Laurier Centre for Music in the Community, the Murray Alzheimer Research and Education project, the Alzheimer Society of Waterloo-Wellington, Cameron Heights Collegiate Institute and St. Peter's Lutheran Church, the last of which provide the space and volunteers for the social time at the end of each session. The Circle of Music, although using a church venue for meetings, is a secular choir filling the gap in the Kitchener-Waterloo region of an intergenerational choir for those living with dementia, their partners in care and students whilst framing the act of hospitality in terms of including the community in community music and at the same time striving for equality and education for all participants (Higgins 2007).

There are several choirs created for those living with dementia and their partners in care, The Circle of Music brings the energy of youth into the mix through the intergenerational component. Many musical occasions designed for people with dementia and their caregivers are within long-term care settings and some are most closely aligned with individual needs. This bypasses the benefits of singing in a group (Killick and Craig 2012) and whilst it is known that singing and making music is closely aligned with improving the mood of individuals there is a gap in our knowledge of why this is the case.

Many have cited the benefits of singing in groups and with those who are living with dementia (Powell and O'Keefe 2010, Eldridy, Osman, et al 2014, Rio and Kingsley 2009). The research attached to The Circle of Music attempts to look into how those benefits can be maximized, if participants are aware of which songs make the greatest difference, are they mentoring and also feeling supported? The students too are part of the research through guided reflective journaling and a twice annual sharing circle, another situation where all have equal voice. Observational data and informal feedback which are gathered before, after and during the sessions support an understanding of how we are connecting these voices to

one another, quantitative and qualitative data provide an opportunity to see the positive impact on the partners in care, those living with dementia and the students. Other iterations of choirs for those living with dementia exist. The Intergenerational Choir in London, Ontario has been featured on national CBC radio and serves as a model of both research and practice for the care and interdependence required when participants with varying degrees of dementia and caring partners and youth work together. They are highly motivated and engaged in singing, both for the positive qualities it brings to all ages and levels of participants and of course, the exciting performances before supportive audiences (Higgins and Willingham, 2017). Singing for the Brain programme in the U.K., sponsored by the Alzheimer Society of the United Kingdom is a similar organization that promotes singing for its many health benefits. “I love Singing for the Brain which I call singing for the soul. The group lets me meet other people with dementia, which makes me feel that I am not so different after all,” says Irene, who has dementia (Alzheimer Society GB ND)

The Circle of Music is focused on the mentoring and supporting opportunities provided by the intergenerational aspect of the choir, the impact on well-being coming from the music and the socialization aspect as well as on creating an understanding of the effects of dementia for those living with it and their families. Like the Intergenerational Choir of London, Ontario

and the Singing for the Brain Programme, the Circle of Music creates a space where the weight of daily routines, ongoing challenges of a partner with deteriorating cognitive capacities and the energy of youth come together for a musical “time out,” a respite where all can celebrate life in a musical context. For a brief time each week, the agitation that is a real part of living with dementia is replaced most of the time with calmness, less anxiety and aggression, and an eagerness to return next week.

Creating The Circle of Music came out of a capstone project; the project has continued with the award of a federal government grant, now extended to cover a third session. The project is a collaboration between several community partners, each with aligning interests: The Laurier Centre for Music in the Community, the Alzheimer Society of Waterloo-Wellington, Cameron Heights Collegiate Institute, the Murray Alzheimer Research and Education Programme, and St. Peter’s. Although instigated by the researcher these community partners have remained thoroughly committed to the project. Students are recruited as volunteers from Cameron Heights Collegiate Institute and remain committed to the project for the school year; the majority continue until graduating, juggling other commitments to remain part of the choir. Research ethics approval and academic support come from Wilfrid Laurier University. The Alzheimer Society of Waterloo-Wellington spread the word about The Circle

of Music, recruiting those living with dementia and their partners in care. The Murray Alzheimer Research and Education Programme (MAREP) provide advice on the creation of a guide so that other communities are able to benefit from having The Circle of Music amongst opportunities in their area. St. Peter's provides the space for the sessions and the volunteers to run the social time.

The arc of the session is what guides the overarching tone of the sessions. Songs are chosen weekly for a balance of ease, familiarity, multi-modal support, part and round singing. Data collected suggests that the placement of the songs is crucial, each singing session begins with the same Welcome Song where each participant is welcomed by name, this same song is used as a Farewell Song, with altered lyrics. This bookending of familiarity provides the opportunity to intersperse some songs that may be considered more difficult for those living with dementia, for instance songs sung in rounds or parts. It is important (Bugos 2014) for those living with dementia to continue to be required to use their brains in a multi-modal way.

To connect the students with their senior couple the seating plan is decided and continuous. Students are linked with a couple with whom they are then always linked. Placing names on seats allows for an ease of entry to the circle and the development of the supporting and mentoring relationship. After some consideration the researcher concluded that placing the person living with dementia on the left of their student greatly eased the facilitation of the songbook usage. The partner in care is placed on the other side of the student; this provides some much-needed respite for the caregiver. [Miina Sillanpää Foundation ND, Stanford Centre for Longevity 2016.] Creating a setting where well-being is at the forefront was a key instigator in the setting up of The Circle of Music. In particular based around Seligman's 5 elements of well-being. Perhaps most significantly the idea of meaning, that life is bigger than oneself, which Seligman states as one of the 5 elements is particularly realized in The Circle of Music. Seniors, both those living with dementia and their partners in care are mentoring the students, caregivers are supporting one another, the students come to the realization that they are a part of a bigger world, that there are many who are able and willing to mentor them. Feedback, journal entries, sharing circle comments and passing conversations have included comments from the students such as:

“This has helped me realize who I want to be as a person.”

“As a result of coming here I'm realigning what I'm going to study after school.”

The well-being for the caregivers is significant; many who take care of someone with living with dementia report exhaustion, feelings of hopelessness and simply that they cannot carry on. Not wholly surprising given that they spend 75% more time giving care than caregivers to those who are not living with dementia. [World Health Organisation and Miina Sillanpää Foundation ND.] Furthermore stress, exhaustion and fatigue are all factors for caregivers (Lewis, Bauer, Winbolt et al 2015). These caregivers are not only receiving support, they are able to:

“Forget all my other troubles when I am here” and “enjoy the inclusivity regardless of singing prowess.”

The Circle of Music provides an activity that is beneficial to both parties in the senior couple, helping to maintain the connection between the two (Elliott and Gardner 2016.).

Each session concludes with the hosted social time where the intergenerational component is first and foremost. Seniors and students intermingle and come to know each other on a new

level, likes and dislikes, strengths and weaknesses. Some of the most powerful moments come from the seniors, including those living with dementia sharing ideas such as how they used mathematics during their working lives or gradually developed the ability to address a large group comfortably.

The research also takes place, in part during the social time, in the form of interviews (using a Likert Scale) with senior couples. Interviews are notated and sometimes recorded. Data was assessed using both qualitative and quantitative methods. Some of this observational data becomes the most useful for it is in conversation that the seniors talk more freely. The data however provides clarity as to which songs work, how participants feel welcome, how the sessions affect their mood and for how long that mood change is in effect. The interview questions and sharing circle prompts are worded in order to provide the researcher the chance to ask specifics about the potential effects of the choir whilst also encouraging people to offer more detail in their comments.

The second session of The Circle of Music saw a broadening of the interview questions and therefore data collected. The researchers were interested to examine how to get participants to

look up from their lyric binders: songs from musical and movies although thoroughly enjoyed have lengthy lyrics and heads are buried in binders. The placement of songs was closely evaluated to be sure to consistently (weekly) include songs with shorter lyrics, occasionally using those songs for part-singing and rounds too. Observational data suggests that the inclusion of these songs achieved exactly what was hoped: the singers looked up. During interviews some participants were aware that they felt more connected during those songs. Others were aware there were certain points in each session where they felt connected but could not pinpoint when or why that connection occurred.

Song requests that did not seem to be enjoyed by all were not repeated except for on one occasion. It is possible that at a different location and placed in a different point in a session the reaction from participants might be different.

Data from the interviews with seniors (see graphs) would strongly suggest that anticipation of coming to the choir helped to improve the mood of the participants and that the effect of the singing and socialization had an significantly greater affect on maintaining that positive mood. Qualitative data collected on an individual basis suggests that the anticipating and

continuing enjoyment is connected with the welcome and connections with others made at the sessions. This is of note because the Welcome Song includes everyone by name; the social time is facilitated with a focus on integrating the generations and the support some may need or want. Interestingly the realization of the impact of the support appears to be greater after a number of weeks of attending the sessions. Responses to the question of why participants chose to join The Circle of Music have greater variation whilst still suggesting that the inclusion of people living with dementia and the intergenerational factor were significant in the decision-making process. Of less statistical significance were the results concerning the possibility that singing in each session was bringing out characteristics in the person living with dementia that had been thought to be lost due to the onset of the illness. The researchers were somewhat surprised by these results given that multiple studies (Elliott and Gardner 2016, Sarkamo, Tervaniemi, et al 2014, Osman, Tischler, Schneider 2014) suggest singing may affect memory function. This potential anomaly could be connected to the stage of dementia for each individual concerned. Observational data would suggest that there are several stages of dementia represented by members of the choir, including Mild Cognitive Impairment. Observational data also suggests that whatever the stage or defined diagnosis of dementia all members living with dementia appear to enjoy themselves and feel able to participate. (See limitations.)

Survey data collected is compiled into graphs to track emotions of all participants both before and after the sessions. Participants are asked, by a show of hands, which emoji picture being shown they most closely identify with. (This method was adopted during collaboration with The Alzheimer Society of Waterloo-Wellington on best practices for collecting said data with ease and accuracy.) It has become a time of joviality including requests to add an emoji which reflects not being sure of one's mood or having experienced some frustration during the day.

Data from students is collected during the sharing circle events and through their journals. As such it is anecdotal and observational. There are strong indications from this data and through conversations with the researcher and their school teachers that The Circle of Music is having a significant effect on them including the realization of how much seniors contribute to society, how they as teenagers can make a contribution to society, what path they might take in secondary institution education and that there are others who would happily listen and converse with them. In addition, students reveal that the experience is highly educational for

them by being in community with older adults and especially those living with various stages of dementia.

There are some limitations in the collection of the data. Although there is no significant turnover of participants there is some natural turnover, in particular students graduating and a senior living with dementia becoming unable to continue coming. Gaining the perspective of the person living with dementia can also be a challenge. As previously stated, data on the particular stage of dementia is not currently collected; those living with dementia have good days interspersed with not such good days, to the extent that on a particularly bad day their partner might make the decision that it is not suitable for them to come to the session. It is observationally noticeable that the ease of social connections progresses as further sessions are attended.

Whilst a longer period of data collection would be beneficial it would seem that involvement in The Circle of Music is having an impact on all participants. The duration of attendance seems to determine the ease of communication between the generations. For students understanding the effects of dementia and how to maintain and grow the relationship with

their senior couple deepens over time. The depth of the relationship appears to grow both ways, observational data from conversations between the seniors and students illustrates a significant depth of caring and empathy. Each group of participants has expressed that they look forward to our sessions and feel as though it is like being with family. Noticeably it is the caregivers who have expressed the greatest relief at attending the sessions. The seating plan and facilitation of the social time is constructed for each session to be a time of ease for them, the student is placed between the person living with dementia and their partner. During social time it is often the caregiver who is up and moving first whilst students further connect with the person living with dementia, being midst conversation with them by the time the partner arrives back at the table. The environment for this social time is one of relaxation and without expectations. Perhaps this in fact leads to greater mentoring and support opportunities.

The Circle of Music embodies the idea of *communitas*, a sense of belonging, at its heart. Creating opportunities for hospitality and inclusion, understanding and support. There is something intangible about the sessions too, that one needs to see to realize the depth of connection between participants. It would seem that the informal approach is one of the most important aspects in creating this. The focus of the sessions is on process rather than product.

The common idea of possible musical perfection is not part of the sessions. If one were to measure the excellence it would be a measurement of the joy during the singing and the buzz during the social time. This altered perspective on excellence requires that all involved who have a musical background drop any previous concept of musical excellence. The energy the students bring and put into the sessions is palpable and serves significantly to create a sense of purpose for themselves and for the seniors who similarly take their role of listening and supporting seriously. For now we have a common experience showing different effects for the 3 strands of participants. This is active research. Next steps would be to collect data over a longer period of time together with detailed data on previous musical experiences, both singing and instrumental whilst examining more closely how the root of the structure of the sessions is creating the sense of well-being.

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Research Graphs

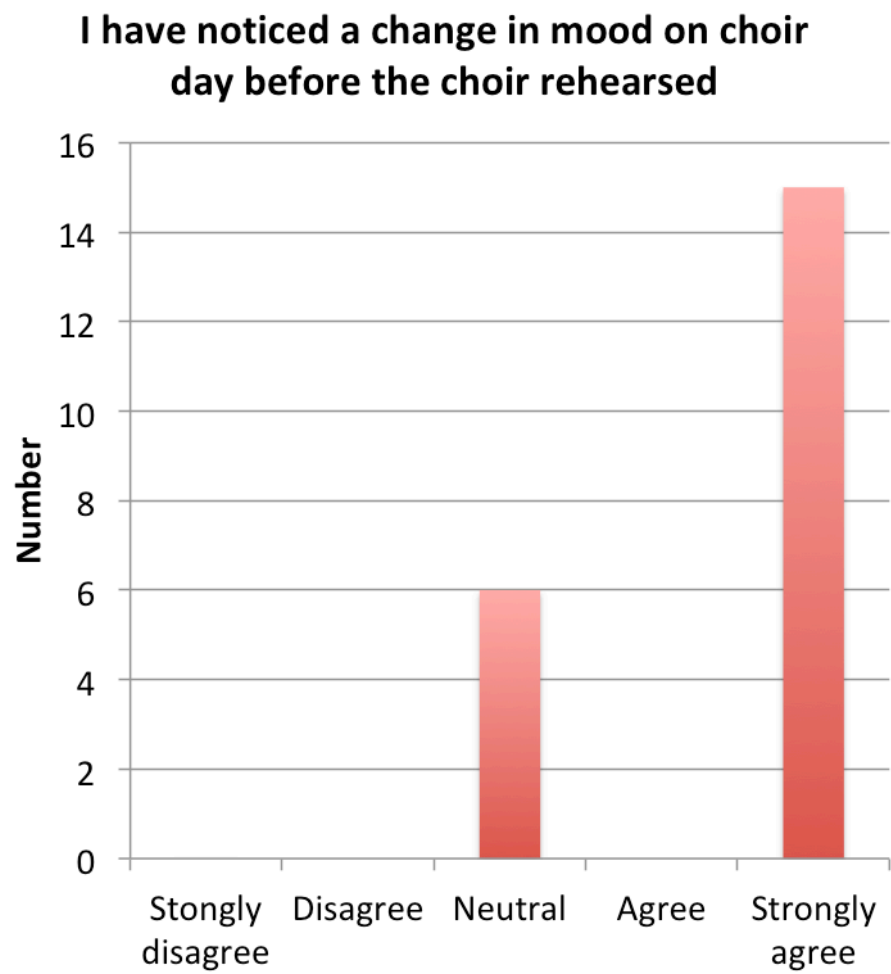


Fig.7 – Changes in mood

After choir, the observed changes in mood were significantly positive

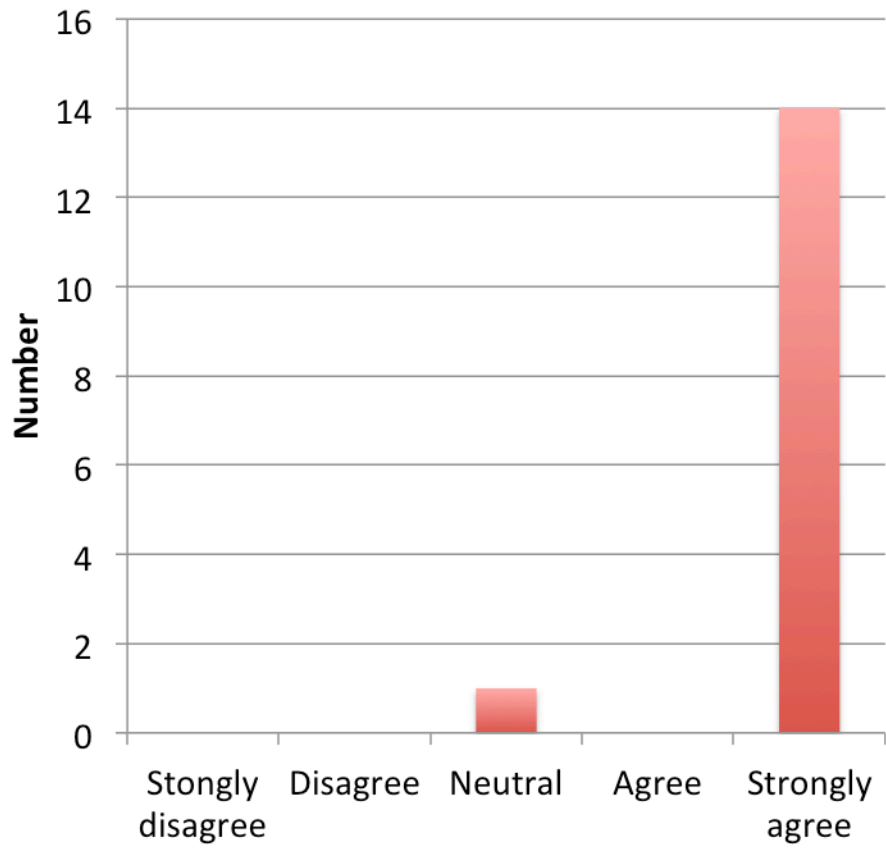


Fig. 8 – positive changes in mood

I have met people in the choir to whom I feel able to both give and take support.

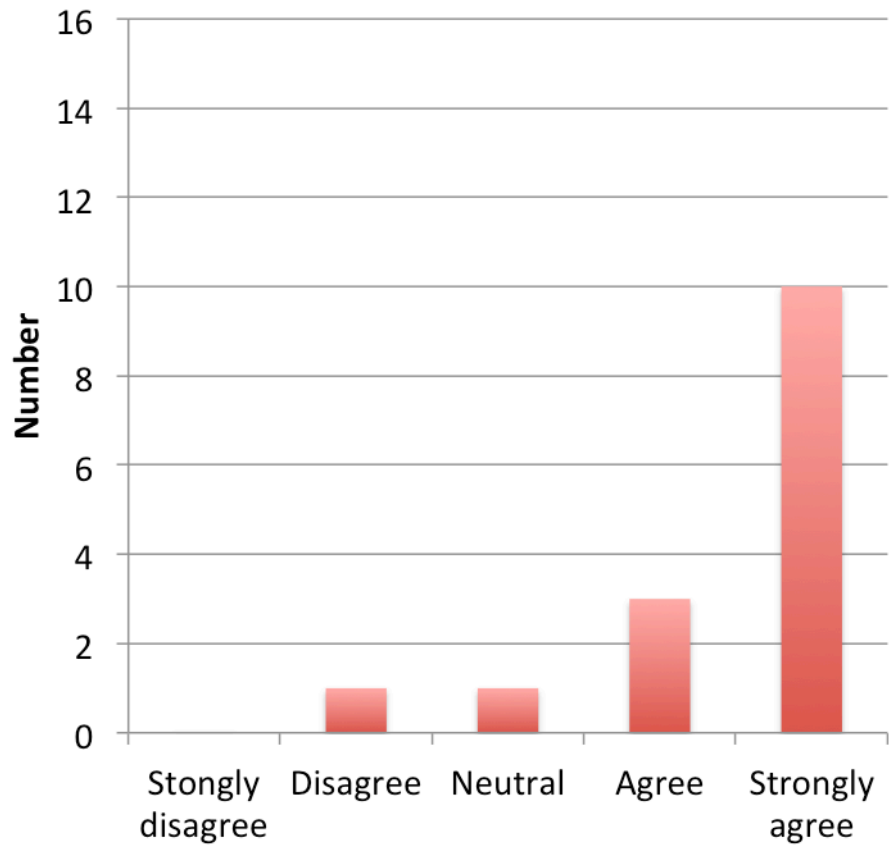


Fig. 9 - support

How likely are you to have joined the choir if there were no intergenerational component?

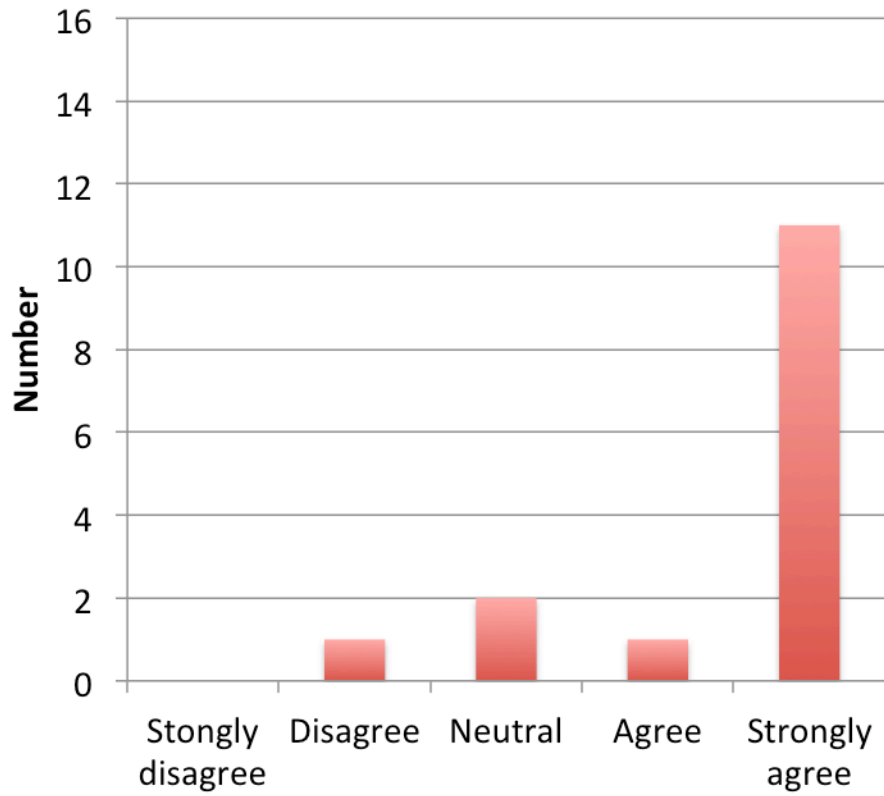


Fig. 10 – intergenerational component

Do you agree with the following statement? I would not likely have joined the choir if those living with dementia were not also participants of The Circle of Music?

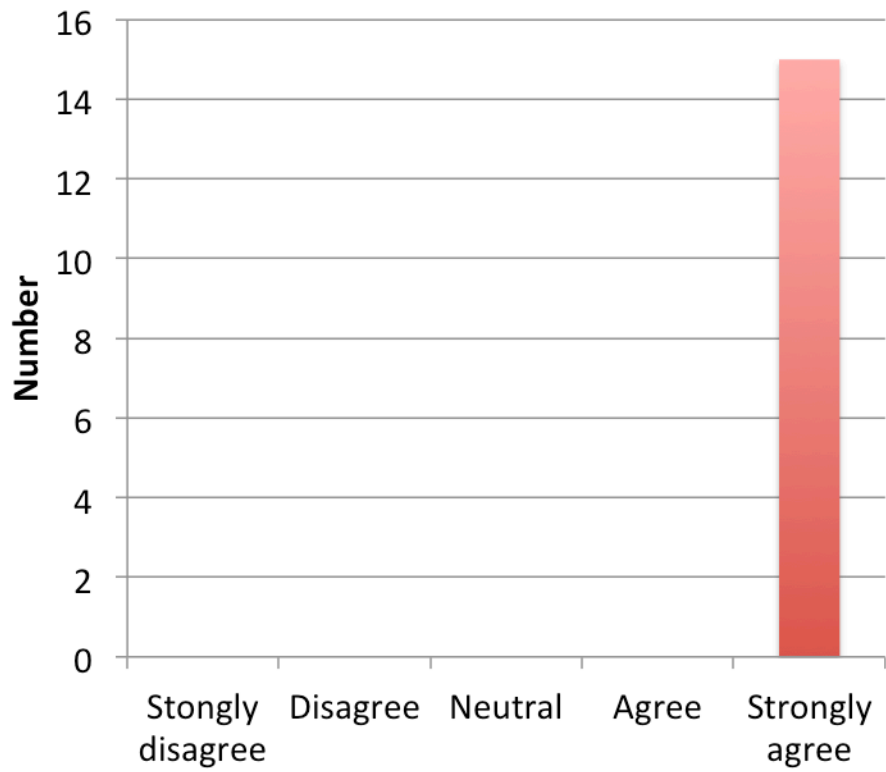


Fig. 11 – group membership

There are indications that through participation in the choir your partner has displayed personality traits that had been though to be lost due to the onset of dementia

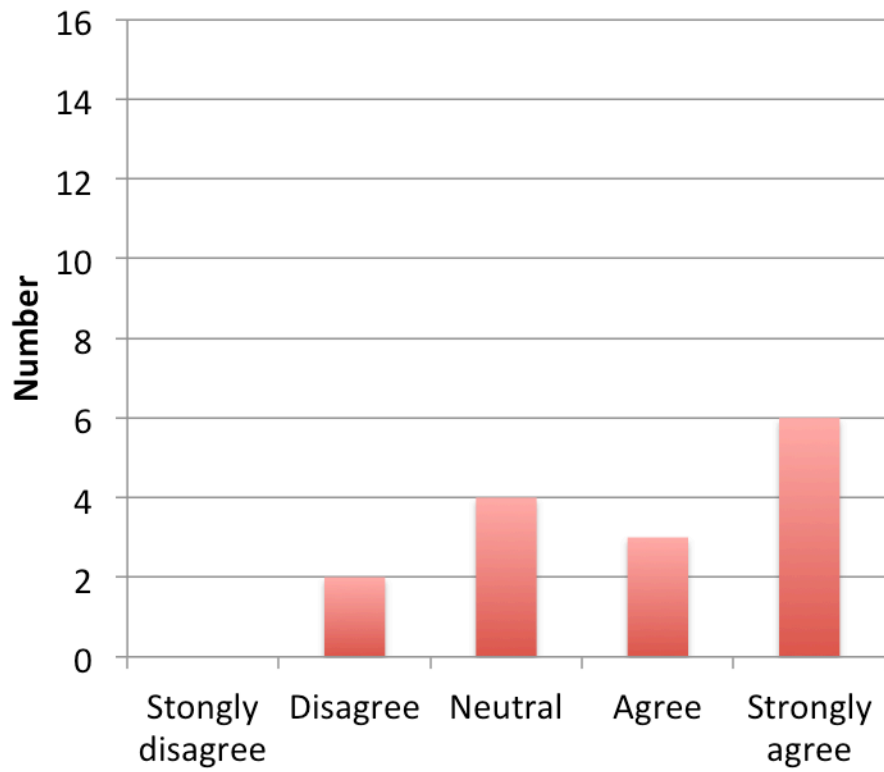


Fig. 12 – dementia traits

Before and After Session Mood Tracking



Fig. 13 – ‘before’ and ‘after’ mood tracking

Community Music in Higher Education: Addressing Excellence (Standards) and Inclusivity (Accessibility)

Lee Willingham, Chair, Wilfrid Laurier University

Gerard Yun, Deanna Yerichuk,

Wilfrid Laurier University, Waterloo, Ontario, Canada

Alicia de Bánffy-Hall, Katholische Universität Eichstätt-Ingolstadt, Germany

Abstract

In rethinking concepts and redefining common terms in university music study, this discussion addresses issues that pertain to the place that community music has opened up in both undergraduate and graduate programs. With reference to the conference sub-theme of Tradition, Locality, and Cultural Identity we locate this within a university setting. Concepts that underpin cm principles and oriented in the notion of people, places, participation, inclusion and diversity (Higgins and Willingham, p. 4), are discussed as music for whom, by whom and with whom. Terms such as inclusivity and excellence are embedded within cultural norms and protocols. We claim that these concepts merit a fresh look and an updated, current reframing. History shows that this is not necessarily a new challenge. The Cairo Congress of Arab Music, 1932, brought scholars and performers from throughout the Arabic-speaking world as well as European musicians including Béla Bartók and Paul Hindemith in the hope of acknowledging a relationship between European classical and Arabic music.

While the Arab contingent chose to represent their traditions with ensembles, the Europeans chose musicologists, composers and solo performers. An agreement to recognize the interrelationships failed to occur, resulting in a schism between conservatory musics and intercultural community music (Bohlman). This examination of musical practices between two or more distinctly different cultures resulted in considerable documentation and publication, but little more in terms of ongoing practice and collaboration. Outcomes were not mobilized into practice.

In examining boundaries and community, we seek to deepen the concept of inclusion to exceed the conditions of removing financial barriers or privileging solely musical expertise. In further thinking about inclusion/exclusion, we address aspects of procedural, structural, musical, social and leadership within the music for/by/with discussion. Within this framework, the question how can a curriculum that privileges Western European classical music be attractive to students whose desires for music learning are driven by the lives they have led in diverse and vital music traditions outside the Western canon? Where in our curriculum do students have opportunities to explore and experience the deeply social and cross-cultural valuing that music powerfully provides?

As community music programs find homes in academies of higher education, institutions are adapting to non-traditional approaches in scholarship in the interest of utilizing relevant and practical strategies to support courses, programs and research. This presentation, reflecting on the theme of Life's Journey Through Music, Partnerships and Social Cohesion, explores a collaboration between two university programs in community music, one in Germany and the other in Canada. As the program coordinators who come from different learning cultures have found ways to work together and forge future plans much discussion has taken place most specifically on matters of research and teaching. Finally, we explore the demographics of participation; who is in and who is missing. Our goal is to strive for the ideal of always-inclusive community and to identify the boundaries that inevitably emerge as a part of community construction.

Keywords: higher education, non-traditional approaches, context, collaboration, inclusivity, excellence

Discussion

As a relatively new area of study within the wider field of music education, community music is on the ascendant in the academy. A roundtable forum was presented in Tbilisi, Georgia at the Community Music Activities commission in July 2018 to explore aspects of excellence and inclusivity as well as offering narrative in locating community music in traditional settings where conservatoire cultures (i.e., private study mainly in classical repertoire) prevail. Music in university settings has been exclusionary for almost two centuries (Willingham & Carruthers, 2018, p. 596) in that only the most capable performers who come from a background of private instruction were admissible. In 2013, Wilfrid Laurier University in Waterloo, Ontario, Canada, launched a graduate program (MA) in community music that attracted students from diverse backgrounds and experiences. In 2016 a bachelors degree program (BMus) in community music was introduced in the interest of admitting students who demonstrated musical skills and aptitudes that did not fit into the narrow audition process of the classical stream. Similarly, the music education department at the Katholische Universität Eichstätt-Ingolstadt, Germany, introduced a masters level program in Inclusive Music Education and Community Music. The emergence of the various models of community music in these institutions in a very short time has generated a flurry of student applications, research projects and in the wider frame, global attention.

For such programs to meet the standards of the various university approval committees, a clear theoretical foundational framework was required. At Laurier, an exploration of community music values and practices was undertaken, and several key pillars of community music emerged. The following dimensions formed the foundation of the new programs and informed the various curricular course development. This is not an exhaustive list and certainly the concepts are intended to be fluid and adaptable in local settings. The foundational pillars are grounded in scholarship and practice, as references reveal.

1. Personal musicianship, central to music facilitation and leadership (Mullen, 2008)
2. Empathy and inclusivity, 'acts of hospitality' (Higgins, 2012)
3. Collaboration and respect for all (Bartel, Willingham, & Cameron, 2012)
4. Contemplation and mindfulness, being able to balance body, mind and spirit (Miller, 1994)
5. Negotiated curriculum, embracing a diverse range of learning modalities (Veblen, 2007)
6. Lifelong and intergenerational learning (Myers, Bowles, & Dabback, 2013)
7. Activism, justice, and social concerns (Mullen, 2008)
8. Wholeness, health, and wellness (Clift, 2012)

9. Culture of inquiry, where research provides foundational information for practice

(Kleber, Lichtensztajn, & Gluschankof, 2013).²¹

Foundational principles are effective only as they are mobilized into practice. First, themes of tradition, locality and cultural identity move from a grassroots practice into a university setting. Second, innovation and non-traditional approaches are key in developing courses and research programs. Third, community music is participatory in practice, rigorous in theory, and constructivist in pedagogy. The foundational principles engage fully and inform practice as they are oriented in the notion of people, places, participation, inclusivity and diversity (Higgins & Willingham, 2017, p. 4).

The following discussions as presented at the conference are perspectives from community music scholar-practitioners who have been at the ground level in developing university level programs. These short essays are quite informal in style, reflecting the oral presentations that

²¹ Willingham, Lee & Carruthers, Glen. (2018). Community Music in Higher Education, in *Oxford Handbook of Community Music*, Bartleet & Higgins, Eds. (Pg. 601), Oxford University Press: London.

we structured to be open with space for participant discourse. First, Dr. Yun explores a historical and intercultural event that might be considered a first attempt at bringing different genres and practices together and the challenges inherent therein. He then discusses the event through a community music lens. Dr. Yerichuk and Dr. Willingham explore models of community music programming, and Dr. de Bánffy-Hall describes the emergence of a German university program and collaboration with the Laurier programs.

Setting the Historical Intercultural Stage

Gerard Yun

Abstract:

Within higher education there currently exists a divide between traditional European-based conservatory approaches to music and the emerging social and connectivity-based approaches embraced by community music. The roots of this division can be traced both historically and culturally. Musics of the world share common roots expressed in evolutionary biology and many of the world's musics also share common traditions. This paper focuses on the 1932 Cairo Music Congress as both a flash point and progenitor of the current situation of community music culture vs. conservatory culture in higher education.

Introduction

Community music emerged as an academic discipline in the early 21st century. It presents new and different ways of knowing the field of music, and it embraces a growing set of practices that are viewed by some as antithetical to the existing practices entrenched within higher education music programs. Community musics are socially engaged musics whose practices are shaped by communities, relationships, and social values. These stand as “other” to the dominant practices developed in the Western conservatory system, which privilege individual technical achievement and sonic perfection.

To shed light on the historical and intercultural roots of this dichotomy, this essay centres on a particular historical event. The Cairo Congress of Arab Music, held in Egypt in 1932, embodied the divide between European and Arabic views of music. Within the Congress was a contingent of European guest musicians and scholars. It had the potential to be the most significant meeting between Eastern or “Oriental” music and its Western “other” -- European classical music -- in the span of the 20th century (Bohlman, 2002).

While representatives of both musical worlds had hoped that the Congress would affirm their commonalities and facilitate collaboration, the boundaries created by cultural bias and elitism proved too strong. The events and circumstances of the Congress provide an historical and cultural framework in which to investigate current challenges between community music and conservatory music in higher education.

Common Roots of European and Arabic musics

Our contemporary world is experiencing an extraordinary and often violent conflict of global cultures. One of the biggest current divisions is understood to be between the West (i.e. Europe and its colonies) and the Middle East, or more specifically “Islamic” cultures. The framing is cultural with religious overtones. The Islamic world is seen as different in appearance, culture, politics, and values (Said, 1979).

Most Western musicians learn very little about Arabic music and often perceive it as a foreign system with completely different origins. In fact, the two musics are deeply interrelated. Both traditions claim the common root of Greek music theory in formulating the development of their cultural musics.

As Arabic classical music (that is music for the caliphs and wealthy) was developed, it embraced the musical theories of Greek culture. Greek music treatises were translated in Baghdad almost 1,000 years before the European Renaissance. These Arabic translations were used by European music theorists in their understanding and embracing of the same ideals (Farmer, 1925). Through these common ideals, Arabic and European cultures agreed that music affected society, and was an essential part of civilization. But their visions of a musically civilized society were different. The West especially has not embraced or acknowledged its music reliance on Arab sources. There is no mention of this dependence in standard music history texts and even significant scholarly sources of Western Music theory (see for example Blasius, 2002).

1932 Congress as embodiment of cultural divide

In 1932, the Congress of Arab Music was convened in Cairo, Egypt. Inaugurated and sponsored by King Fu'ad, it was linked to reforms intended to bring Egypt on par with the modern "civilized" world. It was a potentially world-changing event with many important agendas to be explored in the advancement of Arabic music and world music as a whole.

European musicians involved in various ways with Egyptian music were invited “in order to discuss all that was required to make the music civilized, and to teach it and rebuild it on acknowledged scientific principles” (Racy, 1993).

The Europeans came to the conference wanting to be acknowledged as having perfected the primitive Arab musics. The Arabs acknowledged the demise of Arab Music and while they were seeking advice from Europeans, they were also looking for acknowledgment as the very foundation of Western classical music. They were looking for a way for all musics to return to “ideal values,” meaning values taken from Greek music ideals (Racy, 1993).

While both European and Arab participants wanted to advance music into the modern age, it became clear that the musicians of the West saw the musics of East and West as entirely different. The West’s distinction lay in a system of functional tertial harmony and in the systems of chromaticism and equal temperament. There was little enthusiasm for exploring possibilities of integrating Arab elements into Western music, such as introducing microtones from the maqam system into the tuning of the piano (Bohlman, 2002).

Another difference between the European and Arab delegations lay in the makeup of the delegations brought to participate in the Congress. For whatever reason -- political, cultural, or societal -- the Arab countries emphasized social musical forms. This was reflected in the large number of vocal and instrumental ensembles that formed the Arabic contingents.

Delegations from North Africa and Levant brought full ensembles of folk and art musics, fully funded by governments from Morocco to Lebanon (Bohlman, 2002). The Western conservatory of that era focused largely on development of the individual artist, a practice continues to this day. The European delegation included individual dignitaries who represented the cultural hegemony of Western European music of the time, such as Curt Sachs, Bela Bartok, Paul Hindemith, Robert Lachmann, and others (Racy, 1991).

The month-long Congress ended without any resolution between Arab and European views of music. Essentially, each went their own way. Although there have been subsequent Arab Music Congresses, there has never been another event with the same cultural scope and ambition as the 1932 Congress.

Analysis through a community music lens

In looking at the circumstances around the 1932 Congress through a modern community music lens, the biases of the contemporary conservatory are painfully familiar. Despite decades of ethnomusicological research and the introduction of world musics into the curriculum, there remains a perceived hegemony of European classical music. Although there is some excellent scholarship into the interconnectedness of the European and Arabic musical traditions, the relationships between the two are barely mentioned in the modern Western music education curriculum at any level.

This bias can be attributed at least in part to historical rifts between West and East, Christian and Islamic worlds, and the misunderstandings and resultant conflicts we now deal with on a daily basis. Our modern Western world is rife with anti-Islamic attitudes, hate crimes, and fear. The academy as a microcosm of our society is not immune from these attitudes and their effects.

But the Eurocentric music conservatory system is not only closed to Arabic musics with which it shares both the Greek ideals and a history of interconnectedness. It has also excluded most Asian music forms (classical, folk, contemplative) and, with the exception of a handful

South African anti-apartheid songs now commonly sung in Western choirs, almost the entirety of African musical forms as well (Agawa, 2003). The point I am making is not about outward racial or ethnic bias, but rather about illustrating how closed the conservatory system has become to influences beyond Eurocentric classical music, even to musics with which it shares common heritage. Courses and training in popular Western music forms and jazz are relatively new to the conservatory despite decades of development outside of the academy walls. Such a closed system has great difficulty opening to ideas, forms, and pedagogies not of its own making, even when intentions are good as was the case with the 1932 Congress (Kingsbury, 2001).

In considering the difficulty of integrating community musics into higher education, there is an additional point worth making. There is an observable bias in the Western conservatory in favour of individual technical achievement and instrumental proficiency. Despite the presence of musical ensembles such as choirs, wind ensembles, and orchestras, a gatekeeping system of blind auditions and chair rankings ensures that individual technical skill is still privileged over interconnected group musicianship. Neither creative nor interpretive agency are shared amongst ensemble members. Instead, ensembles are led by virtuoso conductors trained to be singular interpretive artists and masters of the musicians under their batons.

In contrast to this phenomenon, community music emphasizes the interconnectedness of musicians and, as a result, naturally gravitates towards egalitarian ensembles and socially engaged forms. Creative and interpretive agencies lie in the hands of community musicians who choose to lead by facilitating the musicianship and creativity of others. In addition, community music practices cultural openness through its central foundational principle of “hospitality.” These qualities help to create a musical culture that is essentially antithetical to that of the conservatory, and results in barriers that are challenging to bridge when community-engaged and conservatory forms and musicians meet. This is illustrated by the European resistance to Arab musics at the 1932 Congress and is mirrored in the contemporary experience of introducing community music programs to Western higher education contexts that have been long dominated by conservatory values and culture (Kingsbury, 2001).

Conclusions

The emergence of community music into institutions of higher education has created unexpected schisms, perceived differences, and divisions. The cross-cultural and musical

situations encountered at the 1932 Cairo Congress of Arab Music offer us an historical and cultural framework in which to better understand these modern-day schisms.

The West and East share common musical roots and ideals in Greek music theory, as well as a mutually beneficial history in the development of global musical instruments. Both sides had collective high hopes for a collaborative way forward into the modern world with the potential for the healing of intercultural and historical differences. To great misfortune, both sides were dissuaded by the perception of deep-running differences in their socio-cultural and musical worlds.

These differences were embodied in basic cross-cultural relationships such as the colonial West's attitudes towards "The Orient" and the religious divisions between Christian and Islamic cultures. For researchers and practitioners of community music, most profound was the value of social musics embodied by the significant presence of Arabic ensembles at the Congress compared with the European classical music's privileging of the individual. These cross-cultural and socio-cultural divisions remain at the root of conflicts experienced within

higher education today as community music begins to establish itself within the traditionally European “classical” conservatory world of higher education.

Wilfrid Laurier University’s BMus: Community Music

Deanna Yerichuk

Wilfrid Laurier University (Ontario, Canada) launched a Bachelor of Music: Community Music in 2016. Two years into the program, we do not have definitive answers to questions of the relationship between excellence and inclusivity in higher education music programs, but this new stream does shift the boundaries around those concepts, opening up new opportunities, questions, and challenges.

Wilfrid Laurier University (WLU) has had a conservatory-based classical music training program since the 1970s, which looks like many postsecondary music programs around the world. Students must play an orchestral instrument, piano, or classical voice and the program uses the conservatoire model of training (private lessons and strong focus on individual learning). In this way, classical music training is the rare and rarefied field of study that requires students to have studied their instrument intensively for years to be able to audition

successfully and enter the program. This scenario means that postsecondary music training tends to be accessible to students raised in households with higher income levels that can afford private lessons, and often class intersects with race imposing strong structural barriers to diversity among post-secondary music students (Bradley, 2017).

In 2016, WLU launched a new BMus: Community Music, the first of its kind in Canada. This new stream runs parallel to the classical music programs currently offered by the university, with separate auditions, courses, and degree requirements. The program has three central goals:

- (1) to develop musicianship technically and artistically by cultivating skills across multiple instruments, kinds of music, and ways of making music.
- (2) to develop critical thinking by providing academic classes in community music, fostering reflective practice, and also raising issues around intersections of power, music and community, such as Canada's history of colonization of indigenous peoples.
- (3) to develop leadership and facilitation skills through course work and through community placements that build students' leadership over four years.

The BMus: Community Music aims to develop well-rounded, flexible and accomplished musicians who can work in a variety of genres and with a variety of instruments to lead in a variety of community contexts.

While there are many ways in which the program stream aims to accomplish the goal of training flexible musicians, there are three distinct ways to highlight here: auditions; curriculum structure; and performances. The audition process is separate from the classical stream and has a unique set of guidelines to select students suited for cultivating flexible musicianship and community-engaged leadership. There are no repertoire lists, no instrument restrictions, and no minimum level of study. Instead, applicants are asked to demonstrate their best musicianship. Applicants may focus on one instrument or may switch instruments to perform three pieces from any of the following options: composed works from any genre; improvisation; and/or performing with a band. These requirements significantly shift the kinds of musicians who apply for the program and has diversified the students entering into the program. The auditions have also redefined the kind of musical excellence needed to enter into a postsecondary music training program by looking for people who are musically omnivorous, love collaborating, and have experience or desire to make music that is community-engaged.

These qualities are then fostered through the curriculum design of the BMus: Community Music. The program stream focuses on building music skills by providing technical training on reading and writing Western-style music, aural skills training, writing and reading lead sheets, and learning musical structures in pop, jazz, and world music traditions. All students receive training in voice, hand drumming, and piano or guitar. A unique feature of the program is a focus on group-based learning. Rather than private lessons, students learn collaboratively, which builds community and leadership within the program. In addition, the curriculum has academic classes in community music, which introduces students to scholarship while also providing community placements so that students gain professional experience. Instructors stay in close contact and work in cross-curricular partnerships to reinforce learning across classes. In this way, the stream redefines inclusivity and excellence not only in how curriculum is conceived but in the kinds of collaborations among instructors that aim to train in integrative rather than segmented processes.

Finally, the performances within the community music stream show a shift in musical excellence as a result of curriculum structure. The program has a Community Music Ensemble that is the performing arm of the program stream. At this point, the ensemble has had only two years of performances and the diversity of contexts and styles is already

astonishing. There have been traditional recitals in the WLU concert hall, but performers frequently use the space in imaginative ways, such as going out into audience, using the lobby, or splitting the audience into sections to participate in improvisatory music. The ensemble has performed in several flash mobs around campus, and in the upcoming year will begin to perform off-campus at the local library, in parks, and at outdoor events. The performance spaces reimagine how music can be shared, and there is great potential for community partnerships that foster student musical performance experience.

The program is now two years in, and while there have been tremendous successes, there have also been some challenges. One challenge is the cultural differences between the community music stream and the classical music stream within the university. At times, students and instructors in the classical program have the misperception that the community music program is a kind of remedial program for students ‘not good enough’ for the classical stream. Faculty in the community music stream are working to shift this misperception, which is likely due to the newness of the program, but it will take time to define the culture of musical excellence within the community music stream to the larger faculty. A second challenge is the diversity of music practices. Instructors are challenged to include diverse musical practices in meaningful ways. There is a risk on the one hand of spreading too thin to

include all possibilities and creating a ‘mile wide and inch deep’ experience in musical training. Yet on the other hand by narrowing the scope of music practices that students learn, instructors are aware that these practices then get privileged as essential and risk dismissing music practices that aren’t the focus of the program as invalid or less worthy. This program then also requires careful navigation of ways to nurture the specific musical gifts of each student while creating a strong common musicianship among all students.

Wilfrid Laurier University’s MA: Community Music

Lee Willingham

First introduced as a part time program in 2013, the MA in Community Music at Laurier was designed to provide graduate level study for those with undergraduate degrees who might be in mid-career, looking to change careers, or merely seeking a deepening of their scholarship and practice through further study. In 2018, a full-time program was offered that supported Canadian students with scholarships and teaching assistantships. Several externally funded research projects were awarded to professors, providing funded research opportunities for MA students.

Five mandatory courses and an elective are required, as well as an applied placement where students engage in facilitation of music participatory activities.

MU620 Music and Meaning in Community Contexts

(0.5 credit)

This course examines music from a number of different perspectives to address music's place within a community context. Music will be explored from a cultural perspective that specifically examines the social meanings of creating, performing, and listening. Topics include the sociology and anthropology of music, commercial media, literacy and cultural transmission, principles of music perception, and informal and formal learning.

MU 626 Qualitative Research Methods

(0.5 credit) (Blended in-class and online)

This course examines the assumptions, design, and use of a range of methodologies associated with qualitative research in community music settings, including participant observation, asking questions (e.g., interviews, focus groups, surveys), and document review

(e.g., content analysis). Critical review and discussion of issues inherent in reviewing, conducting, and reporting qualitative research are a major component of the course. Through the formulation of their own research questions and data analysis students take their first steps in conducting formalized research.

MU621 Community Music Practices and Leadership

(0.5 credit)

Through the exploration of Community Music (CM) history, philosophy, and current best practices in the context of educational theory, pedagogy and various applied teaching/learning modalities, students will develop leadership skills in a variety of CM settings.

MU622 Creativity and Inter-disciplinary Arts

(0.5 credit)

This course is comprised of 24 hours in workshop format with guests from dance, drama, visual arts, and music theatre, and 12 hours of dialogue/reflection on these workshops. End-

of-course presentations involve the design of a creative workshop that engages at least 2 arts disciplines.

MU623 New Media, Business, Administration, and Marketing

(0.5 credit)

This course will help prepare students to succeed in an arts-centered career. The course will focus on personal aspirations and career planning for work in the arts; professional and organizational strategies, including developing elements of a business plan; and the use of media to create public awareness of community music enterprises.

MU698 Applied Community Service and Research Project

(2.0 credits)

Applied community service is the practical, experiential component of the degree program, essential for connecting theory to practice. Students may remain in the same Applied Community Service placement for the entire degree, or they may opt to combine several placements of shorter duration. Students in the program use this experience to develop their

skills, and at several points during the degree come together for scheduled seminar meetings to share best practices and discuss challenges in community service. The capstone Research Project is based on the Applied Community Service placement(s); in addition to a research paper, the capstone project includes a demonstration of Community Leadership. This might be constructed as a lecture- demonstration, open house, concert, and gallery or other presentation approved by the project advisor.

MU650 Independent Reading Course

(0.5 credits) (possible elective)

Students may select this course to fulfill the requirements for the elective credit. The purpose of this course is to allow a student, in consultation with an instructor, to develop and independent course of study in which the student does research and reading on a topic of professional interest with relevance to the applied research project. Assignments of appropriate rigour and scope will be agreed upon and negotiated between the instructor and the student.

As the graduate level community music program continues to evolve, it is evident that an emergent set of values guide the research and practice of the students. Here are some fundamentals that guide our thinking:

- encourage course content that does not privilege exclusively Western European classical music but rather, invites a broad spectrum of human music practice.
- Focuses on thinking critically about and understanding deeply the social-historical dimensions of music in society and the ways in which music has and has not advanced cross-cultural valuing
- Invites the engagement of persons of diverse ethnic and cultural backgrounds in order to resist the reinforcement of racial, cultural, and ethnic disparities
- Connects to ways in which the great majority of the world's peoples engage with music across cultures and traditions
- Develops facilitation skills that are respectful, creative, reflexive and substantive.
- Adapts music making to include people with diverse skills and abilities with a place for all
- Connects music making to the issues that matter to people in the community in the interest of enhancing life, health and social cohesion

Laurier's next milestone in community music is the launching of a PhD in Community Music or Music Therapy. Stay tuned for more on this!

The establishment of the first MA Inclusive Music Education/Community Music in Germany

Alicia de Bánffy-Hall, Katholische Universität Eichstätt-Ingolstadt, Germany

The Catholic University Eichstätt-Ingolstadt is based in Eichstätt, a small town in Bavaria, Germany, with a population of approximately 13.000 people. It has been the residence of the catholic bishop for the last 1200 years and the catholic church plays a dominant role in the towns' history and townscape. The history of the university dates back to 1564 and it was established in its current name and set up in 1980. To date 5300 students are enrolled in the university. The MA inclusive music education/community music was established in 2017 as the first MA of its kind in Germany²². The taught two-year course is located in the department of music education, where the main focus is on teacher education (music teaching

²² <http://www.ku.de/ppf/musik/musikpaedagogik/studium-und-lehre/masterstudiengang-inklusive-musikpaedagogikcommunity-music/>

for secondary and primary school teachers) and a BA in applied musicology/music education.

The department has a yearly intake of about 70 students in the BA and music teacher education courses.

The MA is a two-year full time (or four-year part time) course, the first year is taught and they study a range of modules that focus on musical, pedagogical and management skills and also research-based modules. These include creative processes, workshop skills, project development, approaches to inclusive music education and approaches to community music; pedagogical and musical approaches for specific target groups, research foundations in community music and inclusive music pedagogy, professional practice, and evaluation. During the third semester the students undertake their own “capstone project” and in the fourth semester they write the dissertation.

Currently we have 18 students enrolled in the MA (11 in the third semester and 7 in the first semester), with a wide range of backgrounds including music therapy, music education, music, social work, church music, pedagogy, musicology and development studies which reflect the intersections of these fields with community music in Germany (de Banffy-Hall 2016). We have built a relationship with Wilfrid Laurier University in Canada through a

guest visit from Lee Willingham and collaborative projects between our students and the Canadian students and are also building relationships with the International Centre of Community Music. Our hope is that this embeds our students experience not just in the German context but enriches it through international perspectives.

Vollzeit	Modulübersicht/Studienvlaufplan					Teilzeit
4. Semester (30 CP)	Masterarbeit Begleitseminar (30 CP)					7. und 8. Semester (je 15 CP)
3. Semester (30 CP)	Praxis- und Projektsemester -action learning sets (1 SWS) (30 CP)					5. und 6. Semester (je 15 CP)
2. Semester (30 CP)	Professionelle Berufspraxis <ul style="list-style-type: none"> Berufsvorbereitung und Selbstmanagement (5 CP, 2 SWS) 	Kreative Prozessgestaltung – Vertiefung <ul style="list-style-type: none"> Kreative Praxis in Gruppen 3 Kreative Praxis in Gruppen 2 (10 CP, 4 SWS) 	Wissenschaftliche Vertiefung <ul style="list-style-type: none"> Projektplanung und -evaluation (5 CP, 2 SWS) 	Didaktische Vertiefung <ul style="list-style-type: none"> Kurzpraktikum (5 CP, 2 SWS) 	Studium generale (5 CP)	1. bis 4. Semester (je 5 CP)
1. Semester (30 CP)		Kreative Prozessgestaltung - Grundlagen <ul style="list-style-type: none"> Kreative Praxis in Gruppen 1 Grundlagen der Workshop-/Projekt- arbeit (10 CP, 4 SWS) 	Wissenschaftliche Grundlagen <ul style="list-style-type: none"> Grundlagen inklusi- ver Musikpädagogik Grundlagen der Community Music (10 CP, 4 SWS) 	Didaktische Grundlagen <ul style="list-style-type: none"> Zielgruppenspezifische Vermittlung Ansätze der Community Musik (10 CP, 4 SWS) 		

Fig. 14 Curriculum Overview of MA Inclusive Music Education / Community Music

Challenges

Community music is a relatively new concept in Germany (Hill/de Banffy-Hall 2017) so building this MA poses particular challenges. Although there is plenty of practice in Germany based in a range of disciplines such as social work, music education and music therapy that

can be considered community music, the identification with the *term* community music is only just emerging in recent years. Especially the concept of community music as an interventionist approach is an underdeveloped area in German music education. Inclusive music education is also still at the margins of German music education (Dartsch et al 2018), despite increasing importance of inclusion in German cultural policy and the development of teaching strategies for implementing inclusion in music education by some (Eberhard et al. 2017a, 2017b, Eberhard 2016). Therefore, recruiting students for this MA poses certain challenges: most students only have a vague idea what they sign up for, and the fact that they do so, shows a willingness to take risks and be part of developing something new. At the same time, we need to develop an understanding of community music within the university. Staff are not entirely clear yet what this course is about, so we also need to share what we are doing, why we are doing it and what it means. For example, the first intake of students currently have to undertake their capstone projects as part of their third semester, and this is the first step for the students working outside the university and representing the university and our course within the town of Eichstätt and the wider region. This can cause questions as to how the university is represented through these community music projects and what this means for expectations of quality in relation to musical outputs.

Developing the course content and teaching strategies that reflect community music and at the same time fulfil formal assessment criteria has also been a challenge, and we are continuously learning as we go along. We aspire to deliver a negotiated curriculum when possible (Willingham 2017) and aim for our approaches in teaching reflecting community music approaches such as facilitation. Providing flexibility, responding to students interests and needs and at the same time navigating through a culture of very formalised and entirely predetermined learning and teaching, has at times created tensions between these two sometimes opposing poles. Despite these challenges the development process has supported us in becoming clearer about what we do, why we do it, and how inclusive music education and community music in the German context complement each other. Through the work and exchange with these pioneering students the potential of community music for the German context has become clearer yet again.

Conclusion

Collectively, we view community music to be an act of intervention, an action taken to improve and enhance communities through personal experience and social cohesion. The act of intervening occurs when agencies set out to improve the social situation of individuals,

groups and communities. We make a case for community music as having the capacity to intervene socially in specific situations.

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Author Biographies

Alicia de Bánffy-Hall

Alycia is a community musician with over fifteen years' experience in practice and research. With Prof. Burkhard Hill she co-edited the first German book on community music, an issue of the International Journal of Community Music on Community Music in Germany. She has lectured at Manchester Metropolitan University, Ludwig Maximilians Universität München, Universität Hildesheim, Katholische Stiftungshochschule Benediktbeuern and the Züricher University of the Arts and has worked with the University of Chester and student teachers on creative learning projects. Since December 2016 has been a lecturer at the department of music education for the Catholic University Eichstätt-Ingolstadt on the MA inclusive music education/community music.

She has a BA Performing Arts/Community Music, an MSc in Arts and Cultural Management and a PhD (Title: The development of community music in Munich) in music education, for this she was awarded a PhD scholarship by the Bavarian State Ministry of Culture and Education. Since 2018 she is an editorial board member for the International Journal of Community Music.

Lee Willingham

Lee is a professor in the Faculty of Music, Wilfrid Laurier University, where he directs the Laurier Centre for Music in the Community and coordinates the graduate community music programs. He co-authored with Lee Higgins *Engaging in Community Music, An Introduction* and is on the Editorial Board of the International Journal of Community Music.

Deanna Yerichuk

Deanna is assistant professor of music at Wilfrid Laurier University, where she coordinates the Bachelor of Music Community Music program. Her research focuses on equity and inclusion in and through music. Her singing career has run the gamut of musicals, classical repertoire, folk music, vocal improv and world music. As a community musician, she has led the Voice and Choral department at Dixon Hall Music School (Toronto) for five years, and was a frequent guest conductor for Echo Women's Choir (Toronto).

Gerard J. Yun

Gerard is assistant professor, teaches courses in community music, music and meaning, and social justice in the Faculty of Music at Wilfrid Laurier University and the program for Global Citizenship at Martin Luther University College. He trained concurrently in Western classical music and traditional cultural forms. He holds the doctorate of music arts degree in choral-orchestral conducting and literature from the University of Colorado at Boulder. While attending undergraduate and graduate school he studied with traditional masters in Japanese Zen Buddhist Shakuhachi, Native American flute, West African drumming, Tibetan harmonic overtone singing, and Australian didgeridoo. He was Director of Choral Studies at Georgetown University in Washington, D.C. His research interests include cross-cultural music ethics, cross-cultural improvisation, and global community music.

Community, Music, Character: A Case Study of Self-Determination Skills in Colombian Community Music Programs

Sara Zara Zanussi, Colombia

Abstract

Community music (CM) is important because of its ability to teach character skills which foster agency. CM is defined as collaborative music-making that has community development and personal growth (Veblen, 2013). CM is able to teach self-determination skills, which are defined as “volitional, intentional, and self-caused, or self-initiated actions” (Wehmeyer, Field, & Thoma, 2012, p. 172). Wehmeyer (2002) has demonstrated how self-determination skills have catalysed self-empowerment and agency, which is the ultimate indicator for social change. According to Paul Tough (2013), character skills, including self-determination skills, are the most accurate indicator for life success.

This paper provides a literature review on community music (CM), character skill development (CSD), and agency as it relates to answering if participating in a community music program impacts the development of self-determination skills. This paper then highlights the relevant context of three CM programs in Colombia as a case study of this argument: La Red in Medellin, Tambores y Orquesta de Siloe in Cali, and Batuta in Bogota.

Colombia was uniquely chosen because the programs there have a well-documented 20+ year history and serve thousands of children annually.

Quantitative and qualitative data exemplified self-determination skills. Interviews and surveys were conducted with young people who participated in CM programs. Interviews and the Arc Self-Determination Survey assessed self-determination skills as defined by Wehmeyer (2002): autonomous, empowering, and self-actualized behaviours.

Empowerment was especially high and the only statistically significant indicator between the CM programs. Interviews exemplified autonomy, empowerment, and self-realization, and related character skills. Other prominent findings included young people demonstrating specific, autonomous goals for their future, new opportunities, and intrinsic motivation to reach their goals.

CM effectively utilizes CSD, which enables young people to thrive in conflict transformation environments including Colombia. Autonomy, empowerment, and self-realization are prerequisites to self-determination and agency. Community music through character skill development cultivates these skills. All young people deserve to compose their own life song by being self-determined and agentive.

Introduction

This article uses qualitative and quantitative data to examine the intersection of character skill development (CSD) - specifically self-determination skills - and community music (CM). I argue CM programs foster self-determination skills, ultimately leading to youth agency.

Following is a case study that highlights three Colombian programs using music-making to counter the impact of violence: La Red de Escuela de Musica (LR), Orquesta y Tambores de Siloe (Siloe), and Batuta. This article illustrates the magnificent impact CM has had on violent neighbourhoods. Now, musical instruments symbolize peace (personal communication (pc), August 2017). I use interviews and the Arc Self-Determination Survey to assess self-determination skills, which Wehmeyer (2002) defines as autonomous, empowering, and self-actualized behaviours.

CM supports CSD. Kraus (2014) states CM participants are more likely to do well academically and pursue post-secondary education more frequently than their peers. Gersema (2017) adds: CM offsets negative consequences on child development from low socioeconomic statuses (para. 7). Heath (1998) affirms: arts participants were twice as likely to receive academic achievement awards.

CM is a “context-specific, collaborative music-making with the purpose of community development and/or personal growth” (Veblen et al, 2013, p. 151). CM is characterized by its *sense of belonging*.

Selecting diverse and relevant repertoire is important and balancing contextualization and cultural assumptions is challenging. Knowing the participants’ context and demographics is imperative. Social and cultural context are integral to musical meaning and cannot be ignored or minimized (Baker 2014). The challenge is how to provide musical context that leads to CSD.

Koopman (2007) and Silverman (2009) state CM is aimed at well-being. Baker (2014) agrees, excellent music-making does not equal good social care. Rather, excellence should be evaluated by the social quality created through music-making.

All three Colombian CM programs exhibited social intentions, evidenced by the neighbourhoods' transformations: fewer than five teen pregnancies and only 1/350 students have joined a gang (pc, August 3, 2017).

Interviews described CM's unique environment compared to most young peoples' realities otherwise. Alvaro describes: "Here, there isn't race, only musicians...There is great respect...it's a neutral [zone]." (pc, August 3, 2017). This quote is significant given Colombia's conflict-ridden history.

Teacher interviews also said instruments are synonymous with peace. In contrast, 10 years ago, a flautist was murdered for refusing to join a gang. Since this tragedy, there have been no further young people murdered (pc, August 2017).

CM should consider both physical and social access (Baker 2015; Veblen 2007; Koopman 2007; Schippers 2009; Schmidt & Colwell 2017). The participants' well-being is tantamount to their ability. CM generally serves communities who are least likely to develop their musical potential, be it social, cultural, or financial reasons (Koopman, 2007).

CM should ensure music-making is adaptive and accessible to all needs. Bjorsen's work states lacking education and information are the biggest participation barriers (as cited in Schmidt & Colwell, 2017). It is important to provide youth-valued activities (Rimmer, 2012).

CM's process is also unique. According to Schippers (2009), CM strives for excellence and quality, relative to participant goals. Significant personal and musical development occurs in the process (Koopman, 2007). They emphasize group learning, active music-making, and relevant musical knowledge (Veblen et al, 2013).

Performance was key to each Colombian program's unique process. Performances were opportunities to motivate young people, socialize the students' practice, and demonstrate their progress and social return.

CM is uniquely shaped by social settings and often structures do not align with the social context or it's overlooked (Veblen et al, 2013). However, the Colombian CM program structure was built on the Colombian Ministry of Culture's National Music Plan for Coexistence (PNMC): "to expand and strengthen the practice, knowledge and enjoyment of

music... building democratic citizenship, promoting coexistence and strengthening the recognition of cultural diversity” (Zapata, 2012, p. 61). Practicing music develops collective and individual skills for social construction and is a universal right (Zapata, 2012).

The PNMC has a multicultural and social dimension, aligning strongly with CM. The social dimension focuses on physical access by providing ensemble-based tuition-free musical education. It uses music as the vehicle for social development (Zapata, 2012). The project’s multicultural dimension ensures young people receive repertoire that is relevant to participants.

Self-Determination Skills

Autonomous behaviour is: (a) “prioritizing one’s own preferences, interests and/or abilities, and (b) acting independently, without unnecessary external influence” (Wehmeyer, 1995, p. 23). Providing youth decision-making is critical because choice increases the chance one feels self-determined (Kohn, 1997; Simon & McCarthy, 1982; Green, 2008).

Empowerment is acting with (a) control over important circumstances, (b) belief in possessing skills necessary to achieve desired outcomes and (c) intrinsic motivation to realize desired outcomes (Wehmeyer, 2002).

Self-realization is leveraging self-knowledge for other knowledge (Wehmeyer, 2002). This relates to self-esteem, self-confidence, self-efficacy, and self-awareness. La Red (LR) historical evaluation illustrates a significant self-confidence increase with CM participants scoring 10 points higher than the control group whose decreases (CRECE Foundation, 2007). Simon & McCarthy (1982) and Ryan & Deci (2002) claim engaged young people have higher self-esteem. LR's historical data also demonstrated higher self-efficacy levels than the control group (CRECE Foundation, 2007). Laiho (2004) states music-making provides mastery and achievement; the skills required to achieve mastery exemplify how CM fosters CSD.

Dr. Abreu connects CM and CSD: “...music [is] n...a social development agent, because it transmits the highest values – solidarity, harmony, mutual compassion. It unites entire communities and [facilitates] sublime feelings.”

Through an engaging community-building activity CM is the conduit to CSD.

Relevant Colombia Context

After five conflict-ridden decades between government and anti-government insurgent groups, Colombia has the second highest internally displaced persons rate worldwide with 80 percent under age 26 (Berents, 2013). During the war, young people's largest threat was recruitment by armed groups. Yet it was preferable to previous living conditions because they received basic needs (Zapata, 2012). However, many fought forcibly as soldiers.

Music education is rarely found in schools, but access to government-funded CM programs is common. Below are the three programs studied:

1. La Red (LR)'s mission is to create and strengthen coexistence and cultural citizenship through youth development through enjoyment and music learning. Formed in 1996, LR is a music program run and sponsored by Medellín's Mayor's Office. In 2007, Medellín's City Council decreed LR a social program for all students. Consequently, in addition to greater accessibility, there was more focus pedagogically on CSD in addition to the PNCA elements. Today, LR serves 5,300 students/year (Red, n.d.). LR inspired other Colombian CM programs including Siloe's.

2. **Orquesta y Tambores de Siloe** (Siloe) is located in Cali's most impoverished and dangerous districts. Siloe's mission is "support[ing] the development of musical, social, cognitive, and emotional skills..." (Fundación, n.d.).

3. **Batuta**. I will focus on Batuta's Music for Reconciliation program sponsored by the Minister of Culture for registered Civil War victims who are 8-18 years-old. Beginning in 2002, their mission was to decrease violence and "ensure all youth [through music] have their full rights and able to reach their full potential..." (CRECE, 2007, p. 91). In 2011, a law was enacted to ensure Civil War victims received social services, which resulted in CSD being a more prominent part of Batuta. Now, Batuta serves 43,000 young people of all ages.

Each program has unique approaches to address PNMC. Overall, Colombia is demonstrating CM as a national strategy for conflict transformation.

Methodology

The research verified assumptions based on practical experience of CM's importance.

Colombia has a well-documented history and serves thousands of children annually, also allowing comparisons. My personal belief that agency indicates social change influenced my decision to research CSD and social change. Measuring self-determination skills indicated how CM impacts agency.

I chose a multi-site design to reduce isolated results, provide different contexts, and examine whether trends occurred between different programs with similar youth demographics.

Surveying, interviewing, and observation methods were used to conduct evaluative research at 16 sites. The Arc Self-Determination Scale is among the best researched and widely used.

Surveying demonstrated general trends among responses to view program differences and similarities.

Research was conducted in Spanish. Interviews demonstrated articulate applications of self-determination skills and contextualized the survey results. Observations included different ages, skill levels, musical ensembles, and social contexts. I examined each site's musical

process and whether it fostered self-determination skills. There were participant, interview, and survey limitations.

Findings

The mean scores for autonomy and self-realization were statistically insignificant ($p > .05$), demonstrating similarities and interviews articulating self-determination skills.

Empowerment was the only indicator that was statistically significant.

Arc Self-Determination Survey Findings Across Three Programs

	Site	Means	Standard Deviation	N
Autonomy (35 possible points)	Batuta	24.6	3.52	20
	LR	25.24	5.22	58
	Siloe	29.43	3.91	7
Empowerment (13 possible points)	Batuta	10.30	2.00	
	LR	11.43	1.43	
	Siloe	11.86	0.90	

Self-Realization (10 possible points)	Batuta	7.40	1.70
	LR	8.00	1.34
	Siloe	8.29	1.61

Table 3 - ANOVA test results of the Arc survey findings across programs.

Univariate Tests

		Sum of				
Dependent Variable		Squares	df	Mean Square	F	P value
Autonomy	Contrast	127.759	2	63.880	2.790	.067
	Error	1877.135	82	22.892		
Empowerment	Contrast	22.319	2	11.159	4.638	.012
	Error	197.281	82	2.406		
Self-Realization	Contrast	6.595	2	3.297	1.570	.214
	Error	172.229	82	2.100		

Table 4 – univariate tests

Autonomy

Autonomy's mean differences were indistinguishable. Choice was present in all three programs. LR young people chose 70 percent of repertoire and when to practice exemplifying time management.

Programs reduce the time young people have for negative risky behaviours. CM participants spend their time differently than their peers. Young people said LR occupied at least five structured hours/week plus independent practicing. Both young people and staff interviews cited fewer guns and drugs. One LR student describes this difference: “LR has helped... the entire city because Medellín was only known for violence and drugs. Now...for 20 years it has changed many lives...” (pc, August 9, 2017). Interviews also demonstrate why young people participate. An LR participant explains:

LR ...distracts from drugs and change one’s life. One [of my sisters] is a prostitute and the others are heavy druggies. Before LR, I was a bum and did poorly academically. Now, I study more, people respect me and know that I do not do those things. I failed four grades and watched [classmates] do drugs or become criminals. [With persistence], I continued forward. (pc, August 10, 2017)

Individual practicing also requires initiative, discipline, and time management. An LR participant failed a grade four times and struggled with self-confidence. He credited successfully passing to discipline and time management.

Empowerment

CM programs had meaningful empowerment differences ($p=.012$). All programs reported overall high empowerment levels so a mean difference of 1-1.5 items was significant. Young people particularly demonstrated self-determined responses to items exhibiting intrinsic motivation, which contributes to high empowerment. Young people report high empowerment levels due to new opportunities CM programs provided.

Dr. Abreu says CM programs help turn nobodies into somebodies. This is illustrated below from a Villatina 18-year-old: “I was a soloist for my first concert... Mom told me if I arrived home late I would not be able to return. We left very late...I [arrived at home] arms filled with gifts... Mom began to cry happily...she could not believe I was a soloist.” (pc, August 2, 2017)

CM has also helped participants become first-generation college students. Most interviewees study music because they love it. Director Alvaro explains: “These youth did not think they would be musicians. If you ask them what they will study, they say music because music transforms [oneself]. Before they thought of [only economic reasons]” (pc, August 13, 2017). Assertively choosing their own path exemplifies autonomy, empowerment and agency.

Performances usually manifest new opportunities. One 18-year-old describes, “[LR] has [provided] opportunities I never imagined” (pc, August 2, 2017). Performances were many young peoples’ first time leaving their neighbourhood.

Programs also provided new worldviews. A LR 21-year-old conveys CM’s comprehensive power:

I’ve learned to grow as a person [through] LR just like [at a] job. [LR] [provided] the option to attend university and [escape] daily violence...At home, I do not live my life, I survive...Mom did not attend high school because Grandma believed women were meant to stay home, not study. Surrounding myself with such different people [at LR] who dream, have a clear purpose..., want to progress in life and study [many] things. It’s helped me dream. LR has formed me as a person...LR has been a spiritual rescue... but with responsibility: a musical enjoyment with friends, both as musicians and people.

(pc, August 2, 2017)

LR’s Program Director Jorge believes there were high empowerment scores because:

“[Historically], it was unthinkable to have orchestras in every Medellín neighbourhood,

especially classical music. Now, LR produces 85-90 percent of Colombia's musicians" (pc, August 10, 2017).

Empowerment across the three CM programs

Percentages below are young people who responded with the self-determined response for that item:

	LR	Siloe	Batuta	Average
<i>Item</i>	%	%	%	%
1. I tell my friends if I don't want to do something.	83	100	85	79
2. I tell others when I disagree with their opinion	91	71	55	79
3. I tell people when I think I can do something they think I can't.	83	71	75	73
4. I tell people when they have hurt my feelings.	58	86	65	70
5. I can make my own decisions.	91	71	47	70
6. Trying my best at school will help me get a good job.	84	100	85	90
7. I can get what I want by working hard.	97	100	90	96

8. I keep trying after I get things wrong.	98	100	85	94
9. I have the ability to do the job I want.	100	100	95	98
10. I know how to make friends.	79	100	85	88
11. I am able to work with others.	93	100	95	96
12. I can make good choices.	93	100	75	89
13. I will be able to make choices that are important to me.	95	86	95	92

Table 5 - Empowerment

Dependent Variable	(1) program	(2) program	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval for Difference	
						Lower Bound	Upper Bound
Empowerment	Batuta	LR	-1.131*	.402	.006	-1.931	-.331
		Siloe	-1.557*	.681	.025	-2.912	-.202
	LR	Siloe	-.426	.621	.494	-1.661	.809

Table 6 – dependent variables

Many young people experienced social transformation. Survey data illustrates young people work well together and make friends, which is significant given Colombia's conflictive

history. A LR student says: “Living in Colombia is difficult but [LR] has [provided] experiences that have been life’s best moments...Through LR, I’m less shy and made many friends... LR has [taught me]. I am surrounded by friends that want to progress.” (pc, August 2, 2017)

Young people also reported high scores of respected opinions and teamwork. Working with diverse people, seeing others’ perspectives, and accomplishing tasks in multiple ways were prominent themes that support these quantitative findings. The following student exemplifies understanding another’s perspective: “LR brings together [diverse] people. One has...to [interact]...without discrimination or judgment. Even if I don’t [agree], I still have to respect them. I have to know someone before I can judge him/her” (pc, August 2, 2017).

Young people overall thought they made wise decisions, reinforced by all data. A LR student contextualizes his decision-making process: “It is a choice to make good decisions...There are always consequences to making decisions. I [had to overcome] peer pressure... [people who did drugs] lived in the moment without thinking through the consequences.” (pc, August 2, 2017)

Resilience was also demonstrated through interviews: “I know I’m not good at these classes, but I do not care what people say,” “This strength I got from music. Before, I was just depressed” (pc, August 11, 2017). Batuta’s historical evaluations align with more resilience in CM participants (Unión 2010; CRECE 2002)

Self-Realization

Survey data revealed self-realization was not statistically significant. Overall, young people exhibited high self-esteem and self-confidence.

Self-Realization

Below are the young people percentages with self-determined answers

	LR	Siloe	Batuta	Average
Item	%	%	%	%
<i>Self-Confidence</i>				
It is better to be myself than popular.	98	86	100	95
I know what is best for me.	84	100	85	90
I am an important person.	74	86	65	75

<i>Self-Esteem</i>				
I like who I am.	88	100	95	94
Others like who I am.	93	86	85	88
<i>Self-Efficacy</i>				
I have confidence in my abilities.	84	100	84	89
I am not afraid of doing things wrong.	79	86	25	63

Table 7 – self-realization

A Batuta student describes its impact: “The happiness [at Batuta] has calmed me [in frustrating situations]. Now I tell myself I can do it and believe in myself. [Before Batuta], I could not express my thoughts. Now...I can and give my opinions.”

Another student was failing school and told he was not capable. LR teachers noted his musical progress. A couple months later, he had not failed any classes. Confidence coupled with the teachers’ belief in him increased his self-efficacy.

Surprisingly, quantitative findings showed mixed results pertaining to self-efficacy; “confidence in abilities” was one of the highest items scored and “afraid of doing something wrong” was one of the lowest. Furthermore, young people reported extremely high self-

efficacy on the empowerment indicator, thus the findings for self-efficacy on the self-realization indicator are inconsistent.

One woman described self-awareness as a requisite of practicing/achieving goals. A student also illustrates how LR changed her values: “I am me... there is nothing more important than [self-awareness]; One has to prioritize [something besides] myself and be more human. Music is a...tool” (pc, August 2, 2017). This value change exemplifies a highly realized level of self-awareness.

Given the high levels of self-confidence, self-awareness, and self-esteem across sites, it is unsurprising that the overall mean differences for self-realization are quantitatively insignificant.

Conclusions

My research comprehensively links the Community Music (CM) and Character Skill Development (CSD) fields and supports Tough’s (2013) claim that CSD propels young people towards success. CM develops CSD, validated by increased college attendance, lower

gang membership, fewer teen pregnancies, and reduced crime. However, data could be fortified with pre-post research and control groups.

CM is an effective medium for CSD, which enables young people to thrive, even in conflictful environments including Colombia. Autonomy, empowerment, and self-realization are prerequisites to self-determination and agency; all young people deserve to compose their life song with self-determination and agency.

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SECTION B: REFLECTIONS AND CREATIVE RESPONSES

As well as academic responses to the themes of the seminar, delegates chose to respond through a variety of other media, including personal reflections, project case studies, photo-essays, videos, songs and other creative means.

Unfortunately, at the time of publication, most of this content was unavailable to be viewed online. However, we hope in due course that ISME will find a way to be able to make all of this content available online, and further details will be available on the ISME website in due course.

Table 1. Contents and Links to Reflections and Creative Responses

AUTHOR	TITLE (inc. hyperlink where available)
Vyviene Abla	Using Hip-hop and Strategic Cross-Sector Partnerships to Bring People Together and Make Things Happen
Nikki-Kate Heyes	Community Music Supporting Change in Musical Inclusion through Partnerships, Research, Practice, and an Inquiring Mind
Xenia Horne	Inspiring Curiosity: Celebrating Diverse voices of Community Music
Xenia Horne	Song created at the Seminar
Kelly Laurila	Interview with Prof. Lee Willingham
Kathryn Macdonald	Blog Post
Kathryn Macdonald	Playing the long Game: Community Music Partnerships and Social Cohesion
Pete Moser	Collective Leadership: Investigating mechanisms for distributed leadership in the context of leaving More Music after 25 years
Mouthful	Mouthful Interview with Dr. Dave Camlin

Te Oti Rakena	The Healing Potential of the Vocal Arts in Communities Impacted by Historical Trauma
Rusudan Takaishvili	Celebrating Diverse Voices of Community Music
Sara Zara Zanussi	Community Resulting from Singing from Birth?