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Community Music Activity

CMA XIII

Transitioning from Historical Foundations
to 21st Century Global Initiatives

Don Coffman

Proceedings from the
International Society for Music Education (ISME)
2012 Seminar of the Commission for
Community Music Activity

Hosted by the Ionian University Music Department and
the Corfu Philharmonic Society



***CMA XIII: Transitioning from Historical Foundations to 21st
Century Global Initiatives***

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International Society for Music Education (ISME)
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Chair's Welcome¹

Welcome to the 13th Community Music Activity Commission in beautiful Corfu, Greece. I would like to thank our Ionian University Music Department and Corfu Philharmonic Society hosts Dr. Anastasia Siopsi and Dr. Kostas Kardamis. Our theme for this year's seminar is Transitioning from Historical Foundations to 21st Century Global Initiatives. We have several initiatives evident in our seminar and likely the most diverse representation of community musicians and presenters from around the world we have encountered in our seminars. In our recent meetings a trend of collaboration and connectivity has developed which has seen a variety of projects and endeavors between CMA members develop in the time between seminars. Let's take full advantage of the opportunity we have in Corfu to move the goals and mission of community music forward. I would like to thank our CMA commissioners: Brydie Bartleet, Don Coffman, Dochy Lichtensztajn, Magali Kleber, and Mari Shiobara for all of their assistance in reviewing the presentations for the seminar and their guidance along the way. We have a wonderful variety of venues and sessions including group percussion and singing activities from Brazil, China and the Middle East! Please think about our Café Discussion event on Thursday evening. This is an activity designed to find common ground in the research between seminar participants and a wonderful opportunity to discuss collaborative possibilities such as visiting artist opportunities, project ideas, publications, possible book ideas, and other avenues for research in the time between our next CMA seminar. Thank you again for attending our 13th CMA seminar and I hope you have a wonderful week in Corfu!

Sincerely,



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¹ Editor's Note: This Welcome is from the seminar conference reader.

Introduction

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

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

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

This collection of papers and abstracts is ordered according to the seminar agenda and reflects the three themes of the seminar.

1. Global Initiatives: Innovation and Collaboration in Community Music
2. Bridging Community Music Environments: Local and Global Applications
3. Community Music and the Future: New Era, New Perspectives

Preparing the papers for publication has been enjoyable, because this has provided frequent opportunities to remember the wonderful gathering of individuals and ideas in sunny Corfu.

Don D. Coffman
Editor

Community Music as Artistic Citizenship

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Abstract

Positively speaking, many Community Music programs are attempting to address several values and aims of particular constituencies that schools do not wish to serve or cannot serve. This is good as far as it goes. However, standard forms of Community Music beg for the same kind of critical scrutiny that music education has been receiving in recent years, such as issues of power, racism, sexism, democracy, social justice, and so forth. More specifically, and in terms of action, I think Community Music leaders and programs need to expand their civic, ethical, moral horizons. In other words, I believe it is imperative that more Community Music programs embrace something like Artistic Citizenship.

My purpose is threefold. First, I attempt to unpack and expand conventional concepts of the nature and values of “performance.” Second, I consider what “citizenship” means and implies. Third, I offer suggestions about why and how Community Music education might “put performance to work” for artistic citizenship, and by extension, for the empowerment of our students and our communities.

Scene and Heard: Exploring a Jazz Ensemble as a Community of Musical Practice

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Abstract

This paper explores a jazz ensemble as it formed a “community of musical practice” (CoMP). Underpinned by a constructionist worldview, the study focused on the concept of “situated learning” within an adult jazz music ensemble based in Ireland. In this way, individual and collective meaning making, experiences, learning processes, interactions, relationships, and development of “practices” within the jazz ensemble were examined in context. Through a qualitative case study approach, data from observations, video recordings, interviews and participant logs were gathered over nine-months. As the study centred on examining the complexities of social processes of learning through music, this extensive varied data collection ensured an in-depth investigation of the jazz ensemble “on the ground.” The “community of practice” (CoP) theoretical framework in particular underpinned the research in order to shape the interpretation and analysis of the data findings. Employing the conceptual tools within the CoP model, the study findings illuminated and attempted to explain the jazz ensemble practices, nature of musical engagement, varying types of membership, negotiation of shared goals and types of learning tools as experienced within this music community. Such insights highlight the importance of group music making opportunities where participation, shared learning, identity formation, diversity and sustained relationships are paramount.

Keywords:

Communities of practice, music making, practice, ensemble, participation

Introduction

Communities with their distinctive norms, rules, structures, interactions and essentially “practices,” come together everyday to make music. Such communities have the potential to form and sustain “communities of musical practice” (CoMP). Through an examination of an Irish jazz ensemble this study aimed to gain an in-depth understanding of one such CoMP through a qualitative case study approach. Thus, this exploration aims to lead to further understandings of the links between individuals and communities as it is mediated through music making.

Theoretical Position

The case study is positioned within a socio-cultural framework that draws heavily upon the writings of Bourdieu (Bourdieu, 1977; 1984; 1990, 2002; 1993), de Certeau (1984) and Becker (2008). The “practices” the jazz ensemble were seen to occur within “places” or “fields” to create musical “spaces” or “worlds.” Investigating these “fields” through musical practice and how the “agents” constructed meaning collaboratively to acquire “habitus” was of interest here.

In examining the jazz ensemble as a CoMP, the *modus operandi*, akin to terms such as “habitus” (Bourdieu, 1977) “operational schema” (de Certeau, 1984, pp. 29-30) and “conventions” (Becker, 2008, p. 39), was crucially important to gain insight into this “musical world” (Finnegan, 2007; Mans, 2009). Within a community of practice (CoP) framework then, the “habitus” of the jazz ensemble was considered to reveal “ways of doing things, ways of talking, beliefs, values, power relations – in short practices...in the course of this mutual behaviour”(Eckert & McConnell-Ginet, 1995, p. 464). Musical learning then within a CoMP is built on the foundation that leaning is “situated” (Koopman, 2007; Lave & Wenger, 1991). Taking this stance, the context of the local jazz ensemble was highly relevant to this study to explore the relationship between music, “place” and “community.”

Some previous music education and community music studies that have employed the CoP framework (Barrett, 2003, 2005; Blair, 2008; Campbell, 2002; Countryman, 2009; Harwood, 1998; Marsh, 1995; Waldron, 2009), have found it a useful means to “make sense” of music community practices. Within the CoP model understandings surrounding: collaborative learning, negotiated goals, shared repertoire, mutual knowledge building, and social interaction were investigated. Furthermore, this socio-cultural lens provided a means of examining shared expertise, membership, participation and roles that spanned from “legitimate peripheral participation” to “expert.” In this way, the CoP framework was operationalised as an analytical and interpretative tool within this jazz ensemble study.

The Context

The Limerick Jazz Workshop (LJW) was a not-for-profit body to provide jazz ensemble teaching environments in the south-west of Ireland. There were four instrumental ensembles which ranged from beginners to advanced and for the purpose of rehearsal only, an extra vocalists ensemble. The workshop sessions lasted two-hours and ran two semesters of 12 weeks each where participants joined ensembles under the guidance of expert tutors. There was no restriction given on the age range but it generally spanned from 18 years to participants in their 60s with a mix of gender (though predominantly male). This research study focussed specifically on one jazz ensemble within the LJW.

The jazz ensemble studied began their autumn semester 2010 with five instrumentalists and two singers (‘singers’ was the term used by the ensemble as opposed to vocalists). In the spring semester this increased to seven instrumentalists. The seven instruments played were: two bass guitars, acoustic guitar, saxophone, vibraphone, flute and drums. The instrumentalists were all male and the singers female. One of the bass guitarists was the tutor and the saxophone player was also the LJW coordinator. This ensemble was the most advanced of the LJW with some of the participants regularly playing professional gigs outside of the workshop. Four nationalities were represented in the ensemble; Irish, German, Italian and English and they varied in age from early 20s to mid 50s. The repertoire chosen was from a broad jazz style and ranged from jazz “standards” to contemporary jazz to jazz fusion pieces.

The Case Study

A case study approach was employed where data was gathered over a nine-month period (October 2010 – June 2011). The qualitative data methods aimed to capture both group and individual perspectives from the jazz ensemble and included:

- 10 two-hour workshop sessions (video data and observations)
- Two performances/gigs (video data and observations)

- 1 focus group interview with participants
- 6 individual participant logs
- 1 interview with ensemble coordinator
- 1 interview with ensemble tutor

As the actions, behaviours, relationships and complex realities of the jazz ensemble were at the centre of the inquiry, the video recordings and observation fieldnotes were the primary data sources in this case study.

The kind of observational research that was engaged in was participant observation. Although not directly involved in musical activities of the group, I became a part of workshop sessions and was included in conversations and “in-jokes” as time went on. The video data also gained first-hand information as it happened but also provided a tangible record for the study. In this way the videos acted as (Erickson, 2006, p. 177):

a continuous and relatively comprehensive record of social interaction, a document that is to some extent phenomenologically neutral, that is the video recorder does not think while it records.

Using video data, the learning that occurred during the complex social collective interactions within these communities provided the best opportunity of being captured. The video data of workshop sessions and performances helped to ensure as holistic account as possible and reduced the threat to researcher bias while in the field.

The interviews in the study took a semi-structured approach. A focus group interview with members of the jazz ensemble aimed to gain collective insights whereas the individual interviews with the workshop coordinator and ensemble tutor allowed for individual perspectives from key “actors.” The participant logs provided rich understandings into members’ perceptions of their experiences within the jazz ensemble as it unfolded over time.

Findings, Analysis and Discussion

A holistic thematic analysis deployed the CoP framework as a tool for interpretation and analysis. The three dimensions of the CoP model of mutual engagement, joint enterprise and shared repertoire, as well as the 14 indicators of a CoP (Wenger, 1998, pp. 125-126), manifested themselves consistently throughout the data analysis of the jazz ensemble study. Using the three dimensions as a broad thematic framework, the findings are presented.

Mutual Engagement

Mutual engagement is defined by Wenger as the “source of coherence of a community” (1998, p. 73) and involves exploring the domain of knowledge within the community. In this way “shared knowledge” is created and built through mutual engagement where the learning is “situated” (Lave & Wenger, 1991). The jazz ensemble as a CoMP developed in a particular city and in particular ways that was distinctive to the groups’ identity.

There was a clear *modus operandi* or shared ways of doing things within the jazz ensemble. This manifested itself from how a workshop session began, to how it ended, to the manner in which they made music together. For example, there were no welcome or parting formalities between the group. Equally, there was no lead in time in discussing what would be played or how. Instead, issues were dealt with between or after playing. In this manner, the jazz

ensemble resonated deeply with what Wenger describes as an indicator of a CoP as having “an absence of introductory preambles, as if conversations were merely the continuation of an ongoing process” (1998, p. 125).

There were also clear “norms” or as Becker would ascribe to any “art world “conventions” (Becker, 2008) attached with the performance nights. Eric noted; “performance is a skill in itself that needs practice” (Eric, log 3). There was a sense of a jazz performance “tradition” present, a “performance practice” notable through such procedures as: the positioning of the ensemble from Jimmy the tutor standing in the background to the solo singers taking centre stage, the format of the tunes where solo improvisation sections were taken in turn and could last up to six minutes, the casual atmosphere where banter and “insider” jokes were shared with the audience, to certain musical cues and gestures such as touching the head to return to the main tune. In this way the members were learning through participation in their “social world” (Lave & Wenger, 1991) or “art world” where the rules and focus were consistently in negotiation. Thus, the practice was “transformed” through its members and ultimately the performance was a result of “a network of cooperating people, all of whose work is essential to the final outcome” (Becker, 2008, p. 25).

‘Legitimate peripheral participation’ as first described by Lave and Wenger (1991) entails an apprenticeship model of learning where social practice and context are all important. Here “newcomers” learn through practice from “old-timers” in their journey from “peripheral” to “full” participation. The members of the ensemble very much saw themselves as learning the “jazz trade” and throughout the data analysis there were many indicators that would see most of the group as peripheral participants in their learning. Ryan noted:

I certainly wouldn't in anyway be putting myself in that category of professional players but have that sense of being a very small part of that broader tradition (Ryan, focus group interview, 15/4/11).

Jimmy, the tutor was seen as holding the “expert knowledge” within the group and so could be recognised as an “old-timer” (Lave & Wenger, 1991; Wenger, 1998).

Jimmy’s pedagogical style fluctuated between formal and informal approaches. For example, often methodical, step-by-step approaches were employed when learning a new tune, very much following a model whereby knowledge is “taught” to students. Jimmy took a leadership or “master” (Lave & Wenger, 1991) role in such instances, and relied on learning tools such as recordings and notation. However, there were shifts in Jimmy’s leadership style where he also engaged in more non-traditional teaching methods, which could be described, as informal in approach. For example, he invited members to begin tunes, regularly passed over his leadership through asking others to suggest what to do with a tune, and consistently encouraged members to set the tempo. In this manner a great deal of shared group learning occurred throughout the sessions.

Joint Enterprise

Within the CoP model Wenger describes joint enterprise as a *process* within a community of people where there is: a “negotiated enterprise”; “an indigenous enterprise” and a “regime of mutual accountability” (1998, pp. 77-82). The jazz ensemble as a CoMP went through a ongoing “process of negotiation” (Wenger, 1998, p. 77) of their practices throughout the rehearsal sessions and performances. This was seen through such practices as starting late. The *stated* start time was 7pm but in reality this time was *negotiated* by the members by

communally accepting that not everyone would show up at this time and there were therefore no consequences for poor punctuality. Furthermore, collective decisions were often negotiated as seen in the extract below:

Jimmy: (referring to upcoming performance) Any ideas on the order? Anybody want to do it in a specific order? We've got five tunes isn't it?
 Eric: Yeah I think the one "Interplay" should go at the end because it's the one everybody does
 Jimmy: Yeah sure
 Eric: Everyone's involved
 Jimmy: That's the last one
 Jack: Start with the "Prism," it's a nice one to start with...
 Jimmy:...and what "s the other two? We've got three other songs then
 Jack: There's one we have Jackle
 Eric: Jackle
 Jack: We have eh...
 Jimmy: "Taste of Honey" maybe in the middle...
 Jack: ...yeah "Prism," "Jackle"
 Eric: Something very memorable...
 (workshop video 10, 3/6/11)

Throughout the data analysis the shared goals of the jazz ensemble emerged as ranging from learning/advancing their playing of jazz music, playing within a collective, building confidence to play in new ways, enjoying themselves and performing in live situations. The negotiation of shared goals through the CoMP was apparent in some of the log entries. For example, Leona noted a change in expectation for her over time:

All I had expected was just regular practice and perhaps learning some new songs. Over the years it has become much more challenging, as the band has progressed as well (Leona, participant log 1).

Performance itself was also seen as highly important to all members and a way of gauging progression. Jack commented on it being a; "true test of playing to a live audience" (Jack, participant log 2). Furthermore, all of the rehearsal sessions were essentially building up to this "larger enterprise" of performance, where not only was it a chance to demonstrate their progression in playing but was seen as pivotal to their enjoyment of being part of the ensemble. An overwhelming regime of "mutual accountability" was present throughout the data analysis of the jazz ensemble. This was evident in the participant logs where absenteeism was referred to with guilt and not feeling up to standard musically was referred to often as "letting the group down."

Shared Repertoire

Through a history of mutual engagement and a process of joint enterprise built up through practice, shared repertoire are viewed as "resources for negotiating meaning" (Wenger, 1998, p. 82). These resources were evident through shared ways of doing things from the use of stories, jokes, artifacts, tools, concepts and discourses within the ensemble. Jimmy as bandleader stood as the "expert" in the domain of jazz and so facilitated induction into a "jazz world" through discourse within musical and social processes. This dual approach to teaching and learning was most evident in Jimmy's consistent use of what could be classified

as “jazz lore” - essentially jazz stories, anecdotes and jokes. The below extract shows one such example of this:

Jimmy: (to Beatrice)...the lyrics in front of you are a blockage in terms of trying to communicate something to people...I remember playing with a singer once and my uncle was on drums and she had a tendency not to make any contact with anybody...eventually my uncle at a gig one night, he got a flag made up with the word “NOW” written on it (everyone laughs) and about two bars before she was due back in he'd just shout her name and start waving the flag – and it still didn't work. (everyone laughs)
(workshop video 9, 29/3/11)

Jimmy here through “jazz lore” emphasised the need in jazz music for group contact during playing. It was evident that he really feels it is important for Beatrice to learn such elements of the “jazz trade” but equally he is involving everyone in the group through his “storytelling.”

Jokes, laughter and a sense of fun made up a significant part of the jazz ensemble’s shared ways of doing things. This was repeatedly remarked on at both interviews and within the participant logs as being an essential part to being a member of the group and also a motivation to stay involved. This “fun” element to the group often functioned as a way to lighten the mood, as a tool for learning, promote a feeling of belonging or simply as a break from the intensity of playing. The jokes utilised within the ensemble were often genre-specific or music-specific and so carried with them values, concepts and traditions of a jazz canon.

Recordings of jazz music emerged as important “artifacts” for the ensemble and this had been in-built into their practice. Listening to recordings and employing them as learning tools was regarded as just as important as the notation itself. It was obvious in the video analysis that the members saw an enormous worth in linking the eye and ear in learning jazz. The use of recordings were referenced regularly within the participant logs where listening was regarded as essential to their practicing habits of jazz music. As well as this members frequently recommended certain albums, artists or Youtube links to each other.

Conclusion

Through investigating the way the jazz ensemble operated, learned, made meaning, interacted, formed relationships and developed practices, the study presented an important “window” into musical participation within a specific a CoP model. The findings of this case study also have implications for perspectives on community music as well as music teaching and learning. The importance of group music making opportunities where membership and participation are promoted, identities nurtured, diversity encouraged, relationships developed over time and formal and informal approaches utilised, were clearly evident within the data analysis. In analysing this one case in one city, the analysis is rooted in a micro practice but is located within the broader macro framework of local, national and international contexts. Learning within the ensemble was an endeavour of knowledge building, sharing, negotiation and transformation that ensured meaning making was both collaborative and “situated.” Wenger (1998, p. 85) explains:

Communities of practice...are a force to be reckoned with...such communities hold the key to real transformation—the kind that has real effects on peoples’ lives.

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New Pathways of Community Music Inclusion: Multi-Aged Children With Disabilities in College Jazz Ensembles

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Abstract

Two schools, Sidney Lanier for children with cognitive and emotional special needs and the Instrumental Music Department of Santa Fe College collaborated on three different dates in an effort to challenge both groups of students to perform Big Band Jazz Music and improve communication, performance, and community-based skills of both groups through the three concert series.

The musical arrangements used for the study were taken from the Big Band Swing era, making it easier for both groups to work on improvisation, ensemble blend and balance, rhythmic precision and musical communication between the two groups. Sidney Lanier's students used Djembes as their main performance instrument, while the Santa Fe Big Band used a traditional Big Band instrumentation: five saxophones, four trombones, five trumpets, and a full rhythm section of piano, guitar, bass, and drums plus auxiliary percussion. Inclusive community involvement is key as students and the community try to understand the unique interplay of the two student groups.

The main goal of the event was for the students to succeed in reaching the highest level of achievement of the stated musical goals at the end of the study. The three performances were filmed and then analyzed as to the achievement of the goals set for the study. Both groups rehearsed the music individually, then came together and performed. The three different performances were a part of established community-generated events that have a record of excellent attendance, so there was a pre-concert awareness of heightened excitement for both groups to appear for each event. The study then was conceived to use these multiple performance venues to enhance the independent functioning level of the Sidney Lanier students at a national indoor percussion event.

Keywords

Jazz, disability, community, Big Band, children

Study Goals

Would a gradual release approach utilized in these inclusive college jazz settings be effective to assist Sidney Lanier students in performing independently without outside support? Would these same students be able to refine and enhance the group dynamic developed in the college

ensemble performance venues and translate them to independent group functioning based on the levels of access in the gradual release model? What identifiers would be observed that indicate achievement of the group dynamic through college jazz ensemble inclusion and performance? And finally, when unexpected changes occurred to their drum line routine, would the students be able to access previous experiences that occurred in various college performances and then transfer those experiences in real time.

Santa Fe On Parade Performance

The first performance that the Sidney Lanier's Community Music Program and the Santa Fe Big Band collaborated in an annual event named "Saints on Parade" November 4th, 2011, held in conjunction with University of Florida's Homecoming Parade. The event took place in downtown Gainesville, Florida in the parking lot of a Santa Fe College Extension building along the UF homecoming parade route in the morning before the parade began. The event was conceived to entertain parade attendees and to expose the community of Gainesville to the music department offerings at Santa Fe College. This day is a holiday for all public schools, private schools, and colleges in Alachua County and the surrounding area.

The performance venue stage area was covered by a large canvas tent with stands, chairs, and public address system used by the Santa Fe Big Band for performance. There were several booths staffed with Santa Fe College groups and various clubs, plus vendor food and drink stands surrounding the staging area. Chairs for audience seating were located in front of the staging area. In between the stage and audience seating area, space was reserved for dancing and for featured vocalists that performed with the Big Band. Inclusive participation included swing dancing by audience members and mainstreaming of the ensemble for the Lanier students with disabilities.

The selections for the first collaborative concert included "Street Music" by Fred Sturm, a slow blues number; "Tiger of San Pedro" from Hanna Labarbara, a Latin piece; "Blue Miles" by Chick Corea, a slow blues; "Almost Like Being In Love", an up-tempo swing chart by Nat King Cole; "Jazz Police", a rock tune by Gordon Goodwin; and, "For Once In My Life" by Ron Miller and Orlando Murdenan, a slow easy ballad.

Sidney Lanier's students performed on Djembes in small groups of two and three students placed in the rhythm section of the Santa Fe Big Band for each tune. The jazz director directed (Steve Bingham) each selection from the front of the band while the teacher (Don DeVito) played on a Djembe next to students from Lanier.

Assessment of the studies musical goals (improved improvisation skills, musical blend and balance rhythmic skill acuity, plus the ability to communicate to the audience) were achieved by observing audience appeal of each performance and further analyzed by watching the video of the event.

Swing Dance February 14th, 2012

The next venue used in this community project was the lobby reception area of the new Fine Arts Performance Hall on the campus of Santa Fe College. The reception area is quite large with a 50- foot high ceiling, 30 foot in width and 100 feet long. It has tile floors, which allows for ease of dancing, giving each couple the opportunity to dance vigorously without

invading the space of other dancers. There are many glass windows in the foyer area adding to the spaciousness of the hall.

The stage for the Santa Fe Big Band was set up in the east end of the hall facing the west end 100 feet away. The east end is all glass, while the north wall, where several entryways are located, is solid with some glass. The south wall is curved and includes a staircase that goes up to the balcony on the east side of the theatre. There is a walkway at the top of the staircase so observers can look down on the gathering below and watch the festivities. The Big Band used the traditional block set-up.

Plush leather chairs and end tables provided by the venue lined the north and south sides of the hall. "Hors d'oeuvres" featuring small sandwiches, pastries and non-alcoholic refreshments were placed on table settings in the back of the room surrounded by tall tables and stools for all participants (community members, dancers, and musicians from both groups) to eat and relax from their music-making in between sets and dances.

The third annual Valentine's Day Dance was designed to reach out to Gainesville's 100,000 plus population as a community involvement night. Sponsors for the event include the campus music club, Musicians United, whose tireless efforts have steadily increased the yearly attendance to the event. The \$10.00 per person entry fee includes "Swing Dance Lessons," Hours Devours, and non-alcoholic refreshments so it affords the young students and older patrons of the genre of Big Band Music a chance to mix and mingle with one another.

Swing Dance Lessons include a one-hour group session on the basics of the art of swing dancing. The teachers are two students from the University of Florida's swing dance club who take great care in showing step by step instruction in the art of swing dance. The lessons are followed by two one-hour sets of live swing dance music provided by the Santa Fe Big Band.

Sidney Lanier's director (Don Devito) obtained the song list long before the event and used recordings and You-Tube video to rehearse the songs with his music students before the event. The same performance arrangement was used as the downtown event-Sidney Lanier students performed on Djembe's within the Santa Fe Big Band rhythm section.

The focus of this evening's event with regard to achieving performance goals remained the same. Special emphasis was placed on improvisation, ensemble blend and balance, rhythmic precision, and communication between musicians and the community as fully active music participants using the Big Band charts chosen for collaboration during both of the two one-hour sets. Again, observed audience response along with video recordings of the event served to analyze the achievement level of the study's performance goals.

The event's goal of 200 paid participants to the event (netting around \$1,500.00 after expenses) was met. This total will further support future interaction between Sidney Lanier music students with Santa Fe Collegiate Big Band performers

Formal "Send of for Tour Concert" April 14th, 2012

The third and series-ending event for 2011-2012 between members of both schools was held April 14th, 2012 when the schools collaborated for the third time to perform in the 5th annual "Send Off for Tour" concert. The concert was held in the instrumental rehearsal suite of Santa Fe College in E-Building. This rehearsal suite also includes a 240 seat auditorium and

stage area. The send off concert featured many different ensembles of Santa Fe's Instrumental and Vocal programs of the Fine Art Department of Santa Fe in a farewell concert before the annual Spring Tour held in April each year. This year the concert featured the Santa Fe Jazz Combo, The Santa Fe Big Band, and Wind Ensemble. The Santa Fe Singers and Swing Choir accompanied both the Big Band and Wind Ensemble. Sidney Lanier students again performed with the Santa Fe Big Band.

The Santa Fe Big Band and the members of the Sidney Lanier Music Community were the feature in the evening's performance. The 4 songs selected for the combined performance were the same swing style genre of the early Big Band Era. All four songs were selected so that once the steady beat was established, it did not waver or break or change tempo from the inception of the piece. Tempo was maintained at a constant throughout the life of the selection. The set-up that had been used during the previous two events between the two groups remained the same, several Djembes were placed near the rhythm section allowing the Sidney Lanier students to become a part of the Big Band battery.

During the evening of the "Jazz Up Spring" performance, the Sidney Lanier students waited in a back stage dressing room with Santa Fe's students with the goal of reflecting on the respect and camaraderie developed for each other as evidenced in the 2010 Carnegie Hall performance published and presented at the 2010 ISME CMA in Hangzhou, China. At previous events, the audiences have been moved to tears and provided a standing ovation, demonstrating once again anything is possible through the medium of music. It should be reemphasized that one of the key primary goals that differs in this study is the concept of the audience in the community as active music participants in these events. The two groups of students have developed a special musicians' bond, which will be evident on stage during the evening performance.

Students from Sidney Lanier were all introduced to the audience together then those who were not performing in their song selection on stage were seated on the first row in front of the stage in one group. From this vantage point the Sidney Lanier music students could verbally and emotionally support their fellow music students and fellow Big Band performers who were on stage through handclapping and rhythmic body movements engaging many members of the audience to do the same.

The focus of this evening's event with regard to achieving performance goals remained the same. Special emphasis was placed on improvisation, ensemble blend and balance, rhythmic precision, and communication between musicians and the audience using the Big Band charts chosen for collaboration. Again, audience response along with video recordings of the event helped the directors determine whether or not these performance goals were achieved and on what level. Since this was the final event featuring the two groups, there was a familiarity demonstrated on the stage, one that spilled out into the audience.

Gradual Release Model

The students were integrated into the ensemble following one of three levels of access: participatory, supported, and independent. The participatory level was based on maintaining a steady beat pattern regardless of the tempo or style of the selection. Students who had not perfected a steady beat spent the year developing this skill, which became their rehearsal procedure. Once the student showed progress in maintaining a steady pulse, they began to enhance their performance through dynamics and accentuation. At the supported level, the

students performed a repeated 4-beat (or longer) rhythm pattern. This could be based on quarter and eighth note patterns or repeated triplet figures. The student was free to adapt this pattern to suit their comfort and skill level. For example, if a student is given a pattern of quarter and eighth notes and begins playing a triplet pattern (or combination of the two), then this became the rhythm pattern and rehearsal procedure for the semester. The third independent level consisted of the students being free to improvise their performance based on the melody and rhythm they heard around them in the ensemble.

Culminating Activity: Nationally Adjudicated Indoor Drum Line Competition.

The students participated in an adjudicated national indoor drum line competition with participants from around the United States. The ensembles they competed with were traditional public schools, which did not incorporate students with profound disabilities. No assistance from the director or outside sources was allowed in this event. The arrangement included the three levels of gradual release utilized in the previous events with the Santa Fe Big Band. The ensemble as a whole began by rushing the tempo due to their excitement and intrinsic group dynamic. One of the skills developed in the project came to light at this point in the performance, which was the ability to listen to fellow performers (especially the rhythm section of the Big Band) and adjust rhythmic acuity accordingly. The remainder of the performance was well-coordinated and, after a cue from the lead tri-tom player, they ended the marching and percussion routine together. The response from the audience, which included hundreds of public school students, was spirited and included members of other drum lines coming down to the stage area to interact with the students. The culminating experience was when one of the students (with autism and sensory input deficits who experiences so much anxiety throughout the day, i.e. chewing on drumsticks, constantly signing his need to use the restroom, and disorientation so severe that the attending nurse suggested that he should be pulled from the performance) was given the opportunity to go and perform, which he did in a flawless manner. His level of access was at the participatory level, and he performed his steady beat at his position on the drum throughout the performance correctly. After the performance, there was an immediate and overwhelming positive response from the audience in which he stood, applauded for himself, and then walked over to the audience to find his father for a congratulatory hug.

Conclusion

The study was conceived to provide multiple events prior to an international drum line competition that would enhance the independent functioning level of the Sidney Lanier students. The gradual release approach was included when the students were able to perform independently without outside support. The positive results of this approach were evident in the following observations: 1. Students refined and enhanced their group dynamic based on the levels of access in the gradual release model; 2. When unexpected changes occurred to their routine (i.e., drill changes, tempo changes, equipment malfunctions), the students were able to adapt quickly without outside support or instruction; 3. The body language of the students consistently progressed over the course of the study to one of confidence and professionalism, which was exhibited in front of judges and non-disabled peers.

Comments from the 2010 Carnegie performance were from parents and administrators in relation to the impact of this program on students in their care. Cathy Costello, administrator of Sidney Lanier stated, "You can imagine how proud the students are of themselves, and how proud their families, our school, and our community are of them." (Costello, 2010,

personal interview). “What the children experience brings great joy to them, especially in a world that does not always see their value through the disabilities,” was the overall opinion of Renee Cloutier. She is a parent of a Lanier student in the ensemble who was born with hydrocephalus (water on the brain). Left in the section of the Haitian hospital for children born with birth defects, she was not assisted. Later, she was rescued by a missionary, adopted to U.S. parents, received life saving surgeries, became a member of the ensemble that performed in the DIScovering ABILITIES in New York City, and is currently a part of the community-based Big Band project.

Mike Davison, a parent of another student in the ensemble made this comment in relation to the inclusion of his daughter in the project: “They accomplished something that many would consider to be impossible”. His daughter, whose vocabulary is severely limited, was rocking back and forth the next day stating, “Band, big jazz band” when communication is rarely elicited without prompting. These types of responses that enhance the overall well-being and ability to integrate in an inclusive community are the essence of the desired results of this project. A full conclusion on this community music project will be provided at the completion of the study in April, 2012 and presented at the 2012 ISME CMA Seminar.

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Analysis of Pedagogic Musical Connections among Members of a Brazilian Popular Group

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Abstract

The present work is part of a doctoral research project in music education; its main focus lies in an analysis of the music education process developed by a popular chorus in the Northeastern Brazil based on the context of its performance. Regarding these northeastern popular singers' musical transfer, the present research is theoretically supported by Oliveira (1986), who studied the pedagogy of the masters of oral musical tradition in Bahia, and on Elizabeth Green's work, who published a book on popular musicians' teaching and learning processes, with ideas related to music teaching within a perspective that has been applied and adapted to a new school pedagogy (Green, 2008). Some of the key aspects contemplated in the present study may be summarized as follows: (a) a group as part of the popular culture was selected as the subject matter of this research, representing various forms of musical learning as non-school context; (b) the fundamental idea of the research was established to help us understand some categories like gender, age/generation, education, popular education and musical education in relation to that context, and how people, mostly women, interact and transmit musical knowledge within the boundaries of their own culture; (c) the collected data were compared to those of other studies that relied on the theoretical support to the approach as recommended by Oliveira (PONTES' approach), Vygotsky, Bruner and Schön and some other similar references to the results published in the literature so as to make recommendations in the area, specifically with regards to the ongoing training of music teachers.

Key words:

Teaching and learning process, non-formal context, Brazilian cultural group, musical pedagogy, women choir

Introduction

The *Ganhadeiras de Itapuã*, a group of popular singers, was created to disseminate and divulge the ancient cultural traditions of Itapuã (a district on the outskirts of Salvador, Bahia) via the collective memory of their older members; most of them descendant of the *ganhadeiras* (black women enslaved or free), who lived in the district at a time when the place was a small fishing village. The group was given the name, *Ganhadeiras de Itapuã*, in honor of the ancient *ganhadeiras* who, between the late 19th century and the early 20th century, lived from "gains" i.e., from the commercialization of goods they transported in baskets, trays and wooden bowls, which they carry on their heads. As slaves, the women worked to earn money and buy their freedom. It happened in many states of Brazil such as: Rio de Janeiro, São Paulo, Bahia, Rio Grande do Sul, as well as in other Brazilian locations.

An analysis of the teaching and learning processes used by the *Ganhadeiras de Itapuã* provides a study on the method of teaching and learning music in Brazil, encouraging a reflection on how popular musicians learn and transmit culture and music in their own communities, telling us also about the repertoire used (*samba de roda*) which flourishes from

their collective memory. The analysis also converges on to a new pedagogical approach in music education, including continued training of music teachers.

In theory, most data were implemented as basic analytical tools in accordance with PONTES² approach (Oliveira, 2001, 2005), including other authors, such as Vygotsky (Salvador, Mestres, Goni & Gallart, 1999; Crain, 1992), Schön (2000) and Bruner (2001). The object of the present study emerged out of one of the most recent targets in Music Education, which is the approximation between popular music teaching methods and the traditional music pedagogy. It also focuses on the field of emerging pedagogies which are more “customized” towards new environments, and directed towards the new characters involved with music teaching and learning (including their contents), an effort in view of the new professional demands of the area.

Literature Review

Socio-cultural studies of music education in Brazil have gained considerable importance in recent years. The 1970s was a period of great convergence in ethnomusicology, including studies in several musicological areas, furthering cultural studies as well (School of Birmingham, UK) and the New Sociology of Education (Arroyo, 1999, pp. 31-32). Two lines of study related musical education to culture: one of anthropological nature, and another of ethnomusicological trend. In the 1980's, Arroyo (1999) found only two studies on the relationship between musical education and culture—most specifically the writings of Alexandre Bispo and, Conde and Neves. Alexandre Bispo sought to introduce a musicological orientation on to the musicological syllabus leading to a degree in Music Education/Artistry; the principle of which “was based on the acceptance of an indispensable aesthetic relativist position covering the various musical manifestations” (Arroyo, 1999). On the outside, Arroyo (2005, p. 13) carried further the dispute involving on one side Shepherd and Vulliamy (1983), and on the other side, Swanwick (1984) who contemplated popular music in elementary education. In Brazil, Conde and Neves (1985) have called attention to the fact that the local schools did not accredit the musical experience of children in the favelas of Rio de Janeiro. Basically, their concern was to value diversity of musical experiences in urban settings. A study by Alda Oliveira (1986) dealt with music teaching under the viewpoint of the Brazilian culture, concerning the systematic use of folk songs or typically traditional songs in schools and in the places where the children lived. In the 1990s, it was possible to distinguish not only several works, but also different lines of study. However, in the present study, I have reflected upon Lucy Green’s work (1997, 2001a) with regards to gender, music and education, besides the publication of a study on popular musicians’ apprenticeship (2001b). Green, whose work is referenced in this paper, studied both the teaching and the learning processes adopted by popular musicians, and has also presented new ideas for the implementation of music education within the context of popular music, culminating, as a result, with the recommendation of a new school methodology (Green, 2008).

There are two main lines of research in Brazil: one that relates school daily activities to music (Souza, 1996); and another concerning music learning in cultural settings as different from those of the school. As a result, there came a number of works based on field insertion, such

² PONTES relates to: positive attitude, observation, naturalness, technique, expressiveness and sensibilities.

as those produced by Marialva Rios (1995, 1997) on teaching and learning processes as in *terno de reis*³ *Rosa Menina* from Salvador (Bahia) which is a pioneering work in the field of music education in Brazil.

One of the studies focuses on the peer learning process (peer-direct learning) and on the members of the same community of the *Escola de Samba Malandros do Morro*, discussed within the scope of popular education, which resulted in the book *Diário de uma ritmista aprendiz [Diary of an Apprentice Percussionist]* (Tanaka, 2009). These have been some of the examples involving studies produced as part of Master's Dissertations and Doctorate programs in Brazil that have also implemented interfaces in music education for applications in areas, such as: Ethnomusicology, Sociology of Music Education and Anthropology.

At present, studies on Music Education have made clear the importance of intersections and converging points between the various procedures and methods of teaching and learning music in different socio-cultural contexts. However, considering the present reality of teacher training, such knowledge has yet to be developed and systematized, requiring, therefore, the necessary conditions to foment both the theoretical research and the teaching structured procedures plus the required didactic products to support an effective continuing education process and to promote the updated, pedagogical preparation for music teachers.

Musical Pedagogic Connections in the *Ganhadeiras* Popular Chorus

The so-called pedagogic connections resulted from the formulation and creation of teaching/learning situations involving a combination of theory and practice — mainly the teacher's pedagogical praxis—following an approach on content (subjects), skills, repertoire, environment, actions, and the pedagogical attitudes that may evolve from teacher-student interaction to be worked out in a constructive and meaningful way. According to Oliveira (2008, p. 5), “By pedagogic connection I understand it to be the trajectory the process (movement) of teaching and learning must tread to reach the construction of knowledge required to solve problems—something that takes place in the educational praxis of individuals”.

Consequently, from this understanding we have given full importance to data analyses concerning all occurrences, and, sometimes, the non-occurrence connections in order to define which of these were present and how group members, including adults, adolescents and children, interacted along a music learning process that made them learn from their peers within a cultural setting of their own—the *itapuanzeira*.

During a rehearsal, the affective memory of the group was analyzed. This was done during three meetings, which included songs brought to the group gathering, coming from memory, sometimes from youth or even from childhood. Between one song and another, the participants remembered and exchanged facts of their lives to one another. In the interim, some adolescents and children were there to observe and contribute with songs of their own. This was taken to be a homework assignment to share with the other members of the group. A teacher, who assisted in the preparation of the vocal group, set up, as a homework, a task that consisted in writing down on a piece of paper the songs the student participants could remember. These songs would then be taken to the whole group. The meetings also

³ Celebration of Portuguese origin, associated to the Catholic worship festivities at Christmas, in Brazil.

represented a way of “extracting”, not only from their memories, but also from their creative capacity, a new repertoire of songs that came from the depth of their own experiences.

This practice, among others contemplated by the present research, revealed one of the main concepts that support the ideas, implications and educational applications of Vygotskian concept, giving rise to the notion that the origin of superior psychological processes can be manifested in accordance with the general principle of cultural development i.e., the principle of double formation in superior psychological processes (the active, conscious and voluntary attention, logical memory, abstract thinking, affectivity). Under this principle, the processes of social and cultural development will stem from among the people i.e., they “are rooted initially in terms of relationship with others to eventually come on to a strictly individual domain” (Salvador et al., 1999, p. 105). In light of this approach, PONTES comes as one of the key markers in relation to how these people interacted and got connected during their musical activities when remembering, singing, and respecting one another’s versions and spaces via the exposure of their own tasks. All that became part of this pedagogical universe.

From an analytical standpoint, it can be said that the “teachers” (the *ganhadeiras*) have exhibited several articulations in connection with this didactic phenomenon. Thus, in positive terms, one can contemplate the way the women positioned themselves in the face of a given musical version; being aware of the fact that there were no such things as the “right” lyrics, nor the absolute “truth”, but the knowing that there were as many versions as there possibly could be, for a given song; be these versions rhythmic, melodic, lyrical, or otherwise to fit the designs of musical styles.

One can verify, however, that every individual respected their peers’ time, allowing themselves the right amount of time to show their music, avoiding trampling over on one another’s memories, but waiting for the right moment to voice their interventions democratically. Every individual was aware of the time allotted to their peers; to the point of, sometimes, giving up their turns to others gently.

The participants acted with ease before the initial awkwardness an eight-year old girl, Clarinha, showed an embarrassment that could easily be interpreted as fear, on the part of the child, for being amid older women who certainly had in their memories a vast music repertoire. This means that, when dealing with children who come forward to show their music, when there has been no rejection or disregard for their knowledge, these people used a teaching strategy, a technical facilitator that helped bring the child’s expression to the surface.

At the heart of this musical group formation, one could find the very origin of the *Ganhadeiras*; the active participation of the *itapuanzeiras* women, and of how they interacted and dealt with so many issues apart from those concerning their environment — both within and outside the group. From the many proposals raised by the present study, there is one of great interest for the music educator, and this is exactly the matter of training and providing continuing education for teachers. It is urgent that we, teachers, should begin to search for other methodological alternatives, other modes of coordination and interaction, apprehending from the community activities the notion that by understanding our students, their culture and, consequently, their inherent properties, we can impart far greater success to our educational endeavors. To observe how the group works its artistic contents, both musical and cultural, involves true learning. It all started with the fact that by understanding the *modus operandi* of an older population one learns from it. This is true for the simple fact that

adolescents and young adults, children and grandchildren inherit the teachings from their elders. On the other hand, the elders have the wisdom of those who have lived long enough to know what works and what does not work from a didactic viewpoint.

As to an interaction precept, Bruner (2001, p. 29) says that the transmission of knowledge and skills—like any other human exchanging actions—does involve a sub-community in interaction, and that, mainly through interaction with other social actors, the children come to understand what culture actually means, and how they see the world.

I could also observe their behavior during rehearsals (or even the clothes that they were supposed to wear during rehearsals), how they should move on the stage, or how the girls should relax to sing more loosely, and be more expressive, etc. The interactive mode and the inter-subjective conversation, in the shape of counseling, passed on to the adolescents the idea that their knowledge, tastes and opinions were also valuable, with no omniscience or imposition on the part of any of the elders, whether they be grandmothers, mothers, older people, or just more experienced acquaintances. In the same way, the men who were associated to the group seemed to follow the same directives of the women; in dealing with their elders as with the younger participants.

The aspects we have covered in the present study may vanish into formal, institutional contexts, as the “institutionalization of education may hinder the creation of a sub-community of learners who will help one another” (Bruner, 2001, p. 30). This is an assistance that should be constantly renewed at schools. According to Bruner (2001, p. 30), it is from this cultural-psychological approach to education that “the classroom be reconceived exactly like this sub-community of common learners with teachers organizing the procedures”.

In this sense, the educational research has trodden the paths that will primarily serve as an example for future music teachers, which is to define the connections and the teacher-student relationship: a two-way path that needs to be improved in order to curb and prevent student evasions, lack of motivation, and to help them take advantage of creative moments. Moreover, this will be all for the development of the student, as prescribed by the proximal zone of development (PZD) (Vygotsky). As Salvador et al. observed:

The level of potential development and the PZD are both interactive and social; they are not about the intrinsic properties of the child or the individual in development, nor there pre-exists an interaction with other people, but these are created and placed during interactions. (1999, p. 108)

Final Considerations

This research had among its main goals an inherent feature: that of promoting visibility to a form of musical and cultural transmission, inspired by the wisdom of older women, the *ganhadeiras* of the 19th century who made this system their primary means of empowerment and livelihood.

Apart from the musical aspects inherent to the group’s musical history, as mentioned above, the other factors that most contributed to the success of the group have been carefully observed, and these are: (a) the creation of a musical, artwork methodology which has solidified and has been transmitted over to younger generations; (b) interaction and a deep interest of the people involved, and the musical development of children and adolescents in

the group for the maintenance and transmission of the group's musical and cultural identity; c) the ability to welcome and to give the respect due to differences, especially those concerning the inter-subjectivity, age, and the religious and idiosyncratic aspects of its members; (d) the spontaneity, the provision and interactivity of the group, elements that are to be found at the heart of this method of learning music; (e) the legitimacy of the proposal, whose foundation comprises the very history of the people involved; (f) the recognition of the community to which the group belongs, and from which it seeks identity; (g) the changes that took place in the lives of the group participants, including: improved life quality for women members, as a result of the upcoming of the new artistic perspectives that turned them into respected artists in the music and artistic spheres of Bahia. The same happened to the young participants, who began their music training when they were still young children, and now can see their careers consolidating.

Lastly, there is the conceptual re-approximation as a result of their own “wage-earning system”; somewhat different from that of the *ganhadeiras* of the 19th century. The *Ganhadeiras* have turned their stage into a large “platform”, upon which they sing and dance their history, converting a musical spectacle into a cultural product “marketed” according to a “new system of financial gain” that has become part of their livelihood and their survival as both artists and ordinary human beings.

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Playing Outside The Generational Square: The Intergenerational Impact Of Adult Group Music Learning Activities On The Broader Community

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Abstract

This paper reports on the theme of intergenerational impact, emerging from data gathered during a study tour of adult learner communities in North America carried out during March/April 2011; with reference to a broader, multiple case-study, ethnographic project investigating sociocultural development through ensemble music programs in identifiable communities.

The 5-week tour involved observation of 31 ensembles, comprising several hundred learners and ensemble directors, spread across 9 communities in Ontario Canada, New York State, Washington State, Arizona and California; all members or affiliates of the New Horizons International Music Association (NHIMA).

Focusing on five examples of social development with effects crossing generational boundaries, data indicates a growing potential for mentor-based social change within communities embracing group adult music learner programs.

Keywords

Lifelong learning, seniors, intergenerational impact, community music, sociocultural development.

Introduction

Literature indicates that older music learners, particularly those participating in regular group activities, enjoy non-musical benefits such as enhanced emotional, physical and social wellbeing (Coffman, 2008; Ernst, 2001; Ernst & Emmons, 1992; Hays, 2005; Olseng & Burley, 1987; Sebastian, 2007); maintaining, and often rebuilding, social and support networks otherwise lost through factors such as ageing families and the cessation of work-based alliances. In his *Survey of New Horizons International Music Association musicians*, Coffman states, in relation to the survey participants, that:

Their comments reveal that most of the respondents cite emotional well-being and benefits, followed by physical well-being, cognitive stimulation and socialization benefits. (Coffman 2008:1)

Whilst demographic-specific phenomena are increasingly known and accepted, other, cross-demographic effects can be observed, bringing benefit to both younger and older learners (Alfano, 2008; Coffman, 2009). Such *secondary* benefits can impact on the broader community by way of enhancing whole of community connection and trans-generational support networks. Alfano (2008) and Coffman (2009) both find transferable teaching and learning practices from child to adult learner environments; with Coffman's survey specifically exploring New Horizons practice.

This study outlines five examples of cross-generational impact, each one having developed organically, and unexpectedly, as a result of the successful growth of adult learner environments; environments, paradoxically, which were designed specifically to service one demographic only, that which has itself, ironically, been traditionally excluded from engagement in active music learning in western society (Roulston, 2010). The five examples discussed pertain to: (a) nursery school (pre-school) children, (b) elementary school music programs, (c) university communities, (d) arts and cultural advocacy, and, (e) rebalancing (the) community (ensemble). Data collection for this study comprised video and audio recordings of ensemble rehearsals, semi-structured interviews of ensemble members and directors, and questionnaires.

Preamble

The New Horizons (NH) program was started in Rochester NY by Professor Roy Ernst, then Professor of Music Education at the Eastman School of Music, as somewhat of an experiment in community music education: a beginner class in instrumental music for seniors (Ernst and Emmons 1992; Ernst 2001; NHIMA website). From the original cohort of 25, respondents to a local Rochester newspaper advertisement in 1991, the movement has now grown to more than 180 groups - 199 at October 31, 2011 according to the NHIMA website (www.newhorizonsmusic.org/nhima.html), each one a community in itself; comprising bands, orchestras, choirs and a multitude of ensemble types; constituting a broad and connected community across North America, and increasingly, beyond. The philosophy behind New Horizons, in keeping with a growing body of research findings in the area of neuroscience (Doidge, 2007; Flohr & Hodges, 2002; Levitin, 2007; Storr, 1993;) is that you can, indeed, *teach an old dog new tricks...* (Olseng & Burley, 1987)

While the travel costs of my field trip were partially funded by the (US) National Association of Music Merchants (NAMM), through a New Horizons fellowship, I was under no obligation to provide anything more than a report on the experience, outlining my observations and reflections as an outsider with experience in community lifelong music learning practice, and to consider starting a NH program in my home town).

My general impression from the sample I observed was that the program provided a great deal more than just a recreational activity for seniors. I reported that the broader NH community offers a learning opportunity, physical and intellectual stimulation, a growing social network, health benefits, and a strong support base for artistic and cultural awareness in communities; many of which are suffering from public spending cuts to community and educational facilities across the continent.

The Case Study

During my five-week immersion in seniors' music learning communities in the U.S. and Canada, the unanticipated theme of intergenerational impact emerged in several guises, phenomena that have developed as unintended outcomes, coincidental to the stated objectives of the movement:

In 1991, I started the first New Horizons Band. The goal was to create a model program emphasizing entry and reentry points for adults aged fifty and above. Part of the band's purpose was to gain some visibility for the concept and gather information that would help others create their own version of the model. (Ernst, 2001)

Judging by the literature I had read prior to the trip, and the preparatory correspondence I had with group coordinators in the various locations I was to visit, I expected to see age group-specific ensembles, impacting largely within that demographic. What I found in many cases were community ensembles *weighted* towards the over-50's, often heavily-so, but open to younger adults (in one case, a genuinely all-age ensemble), rebuilding and refocusing society's awareness of the value and wisdom of its elders. That initial age parameters of 50 and above (Ernst and Emmons 1992; Ernst 2001), or as one NH coordinator in Washington state put it "50 and better", appear to have remained only as a guide.

if a 12-year old kid turned up and wanted to play, we wouldn't turn them away... not that it's likely for such a thing to happen given the average age of the NH band member. (member, Hew Horizons Pacific Northwest Band, Washington State)

Certainly, none of groups I visited (approximately 17% of the total number of New Horizons groups registered at the time of the field trip) had an exclusion policy for under 50's.

The Nursery School

The first of the four examples presented itself to me, in one of the larger, and older NH program communities in New York. At the time of my visit, the program in this particular medium-sized city comprised 8 major ensembles and a number of chamber groups, with over 170 individual members. Due to growth in the number of ensembles, and members, the program had relocated from its original rehearsal venue to a large, non-denominational church building, one that offered several spaces of a various sizes, appropriate for accommodating the many weekday New Horizons rehearsals. The church building is also used by a number of other community organizations, one of which is a nursery school (pre-school or kindergarten).

On several occasions during my three days observing this program, I witnessed pre-school aged children, parents and staff from the nursery school enter the rehearsal space of the larger ensembles, and connect with the music. This interaction was not an official part of either organization's program, and it was only when I questioned a few of the ensemble members about my first observation (babies in arms being held and rocked along with the music of the Symphonic Wind Band) that I was told about the school and that children and staff often come in and dance, sway or clap along with the music.

This development in the operational lives of the two organizations struck me as an organic, mutually beneficial coming together through music. An environment of cross-generational, developmental integration *playing outside the generational* square which, I later found, included older pre-school children coming in and marching to the music, at times just sitting, or lying down on the floor and just 'being'. At one point, a group of 4-year olds wandered in to the front of the rehearsal space and began conducting along with NH founder, Roy Ernst, who happened to be visiting the group as part of the NH 20th anniversary activities. All of this took place very casually, with no fanfare, no formal announcement or formal educational process. I was indeed lucky to witness the coming together of opposite ends of the generational spectrum, through that most social, inclusive, personal and abstract of the art forms...music (Swanwick, 1999).

The Elementary School

In a time of rationalized public funding (National Endowment for the Arts, 2011) and competing interests in curriculum design and delivery, resourcing for practical music education in and around schools is being depleted in many parts of western society. In numerous school districts across the US, instrumental music programs, historically ubiquitous in the North American system, are being reduced as a result of funding restrictions, amongst other pressures, with schools unable to support costly tutorials and group coaching.

With the majority of NH participants being retirees, free of the imperative to spend their time in paid pursuits, many of the groups I visited had developed, or were developing, fledgling elementary school support programs, involving in-school sessions of playing with, and for, the children; coaching in a range of settings, from one-to-one to group sessions. With time and life experience on their side, as well as musical capability and a current appreciation of the learning process, older learners involved in such mentoring programs could have great potential for enhancing, recreating, or even providing a multi-generational community aspect to the education service.

The University Community

New Horizons programs are hosted, supported and/or administered by a range of organizations, including music retailers, seniors' groups, community colleges and universities (NHIMA Website). Of the 9 programs I visited, 3 were university administered, one in Western Ontario, and two in upstate New York. In all three of these communities, there was a significant level of interaction between the membership of the NH ensembles and university students.

Each of the three programs involved post-graduate music education students tutoring groups, and in each case both seniors and students reported non-musical as well as music-educational benefits of the relationship. Mutually respectful cross-generational relationships develop, manifesting in support networks for student recitals and NH events, student inclusion in family or family-like get-togethers on holidays (particularly for students living away from their own families) and access for the young adults to the perspective and wisdom of elders.

Students also gain significantly in developing skills in Andragogy, defined generally as the art and science of helping adults learn (Dabback, 2005; Olseng & Burley, 1987). These skills can transfer outside of the demographic to broaden the developing educator's repertoire of teaching strategies, and appreciation of learning styles.

Advocacy

The fourth example of broad community impact derives from the reality that a cohort of adult learners, particularly those of retirement age, necessarily have a depth of life experience; along with a range of developed competencies in dealing with people, systems and situations. In each of the 3 University-administered programs I visited, the NH community was valued by the university as an important component of its community connection. Notwithstanding the occasional room or equipment scheduling issue (in the two cases where NH rehearsals take place within campus facilities), the relationship appears to be one of mutual appreciation and respect.

NH members in these three communities are not only active in supporting events and fundraising for university music departments, but, in at least one case, have been instrumental in supporting the ongoing operation of culturally significant organizations such as the city's professional symphony orchestra.

A number of NH communities, I discovered, are themselves quite significant advocacy groups. It is entirely logical, of course, that intelligent, mature individuals, many of whom are highly educated with esteemed careers behind them - strategic thinkers with a unifying passion for ongoing learning and the joy of music making - constitute a powerful cohort. Whether applied to supporting a local professional orchestra, fundraising for a particular cause, redressing deteriorating resources for a school music program, or lobbying a university council for resources for that institution's music department; the efforts of such a cohort is a powerful force for social good.

Rebalancing the Community Ensemble

The final example relates, to a recently commenced ensemble (September 2010) that, having been advertised as a New Horizons ensemble, had a cross age-group attendance for the first rehearsal. This ensemble is part of an existing NH program (established January, 2002), and is based in a community in coastal California with a higher than average representation of retirees (U.S. Census Bureau).

Faced with the apparent dilemma of non-compliance with the demographic guidelines underpinning the New Horizons purpose, the organizers decided to go ahead with the formation of the group, within the NH network, confident in the belief that awareness of the NH principles and philosophy were sufficient to preserve the integrity of the orientation of the group. Rather than setting up just another all-age community ensemble, this group could well be *the* all-age community ensemble with an explicit orientation towards older members as mentors, elders, and community leaders.

Whilst this last example may be the exception to the rule, broader community involvement in, and influence of, NH practice, as demonstrated less dramatically in a number of other groups I visited in Canada and Arizona, may well help to redress the increasingly entrenched western social phenomenon of youth-centric society.

The majority of groups I visited rehearse within traditional business hours, therefore inhibiting membership for many non-retirees, 3 of the 9 programs hold all rehearsals either in the early weekday evenings or on the weekend, with a fourth rehearsing during the final hours of the working week, to allow for some flexibility for working and semi-retired participants.

In relation to the NH ensembles that rehearse outside of business hours, the notable differences between these groups and traditional community ensembles seem to be more a matter of acceptance and fun versus ambition and exclusivity, than of age parameters.

Several NH musicians I spoke to were also members of high achieving community ensembles and even honor bands; in many cases having developed their skills through NH as beginners or mature restarters. In response to my direct question as to why they continue to play in NH groups, the replies were: "because this is fun" and "(our director) treats us with respect. We

are learning all the time and ...(he/she) doesn't treat us like children". (band members, North Coastal New Horizons Band, California)

Conclusions

In March 2011 I spent 5 weeks investigating the purpose, processes, operational reality and community impact of an established network of adult music learning groups across North America. The sample of adult learner communities (17% of the New Horizons International Music Association network at the time of the study) represents a range of population sizes, ensemble types and geographic locations—situated in centers ranging in population from 10,000 to 5,000,000; ensembles ranging in style and instrumentation from bluegrass through chamber groups, klezmer, jazz, concert bands, choirs and orchestras; from Ontario down through New York, Washington, Arizona and California. I found that in 5 of the 9 NH communities I visited, there were overt, recognized, and acknowledged aspects of intergenerational impact and activity. These range from contributing to the developmental education and socialization of pre-schoolers and elementary school children, through providing valuable pre-service community education training and de-facto family support networks for university students, to advocacy for cultural and educational facilities, and quietly influencing a generational imbalance prevalent in much of western society: reintroducing and revaluing perspective and life experience through all-age ensemble activity with elders acknowledged as leaders and mentors.

Whilst arguably in its infancy, the phenomenon of adult learning communities as agents for broad community social change has significant potential; and with further, targeted, research in the area, greater awareness could lead to gradual, though profound, sociocultural development. Such development, I would argue, would otherwise be unlikely in the least, without a reversal in current trends in public funding for the arts and education.

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The University of South Carolina String Project: Teaching and Learning within a Community Music Program

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Abstract

The String Project construct was conceived at the University of Texas in 1948 before being adopted by music faculty at the University of South Carolina in 1974. For 37 years, we have provided affordable instruction on stringed instruments, which in turn provides our music education majors with essential teaching experience prior to graduation. Between 25-30 undergraduate and graduate students serve over 350 community music students per year. Due to the efforts of the National String Project Consortium, 39 other universities have adopted the models pioneered first by the University of Texas and subsequently, by the University of South Carolina. In addition, there are similar programs in Brazil, South Africa and Italy. We believe the String Project construct is one solution to provide access to students who may not otherwise be able to afford instrumental music instruction and at the same time, prepare teachers for teaching in the public schools.

Key words:

Music, access, community education, teacher education, stringed instruments

The String Project construct was conceived at the University of Texas in 1948 before being adopted by music faculty at the University of South Carolina in 1974. For 37 years, we have provided affordable instruction on stringed instruments, which in turn provides our music education majors with essential teaching experience prior to graduation. Between 25-30 undergraduate and graduate students serve over 350 community music students per year. Due to the efforts of the National String Project Consortium, 39 other universities have adopted the models pioneered first by the University of Texas and subsequently, by the University of South Carolina. In addition, there are similar programs in Brazil, South Africa and Italy. We believe the String Project construct is one solution to provide access to students who may not otherwise be able to afford instrumental music instruction and at the same time, prepare teachers for teaching in the public schools.

The program has evolved so that pre-service teachers and the children progress at an inverse relationship to their experience. Children begin instruction in third or fourth grade (aged eight or nine) and are taught by the most experienced undergraduates (fourth year or seniors). They begin in heterogeneous classes (violin, viola, cello and bass) of about 20 or 25 children. This model is because most public school programs are taught in large, heterogeneous classes and we are preparing our seniors for their student teaching placements and first jobs. In their second year, the children learn in small heterogeneous groups and participate in orchestra and are taught by juniors (third year students) In their third year, students are eligible for private lessons in addition to playing in an orchestra and which is the first solo teaching experience for the sophomores (second year students). Freshmen, or first year university students, assist with the classes and orchestras. They learn from the “apprenticeship of observation” (Lortie, 1975). All are incorporating the elements recommended by Kagan (1992); (a) learning about

working with children; (b) using that information to form their teacher identity; (c) learning the administrative tasks for operating an effective studio or classroom.

A relatively new component to our program is adult instruction, which we informally began when a few parents wanted to learn alongside their children. Seven years ago, we started more formal adult classes. Adult students learn in groups with other adults for the first two years. In the third year, they may also join one of the student orchestras. The mixture of a few adults and children is very successful, with the adults providing wonderful role models by their diligence and seriousness toward learning an instrument.

We have enjoyed wonderful support from the University of South Carolina. The principle contribution is the allocation of one third of the director's teaching load for administering the program and supervising the music education majors in their various teaching responsibilities. We have our own facility, separate from the School of Music, allowing parents and children access without crowding the other activities in the main building. In this building, there are three large rehearsal rooms, nine private studios and administrative offices. The space is convenient for waiting families and pre-service teachers alike. Unlike many campus programs, parking is abundant and rates are reasonable.

The curriculum is divided into five levels:

Table 1

String Project Levels

Silver Strings 1	Beginning level. Basic posture, left and right hand skills
Silver Strings 2	Review beginning skills, more advanced keys, beginning orchestra experience
Concertino	Private lessons leading to participation in master classes and recitals, along with orchestral instruction
Intermezzo	Advanced intermediate levels. Students are able to play in positions, sight read, maintain rhythmic independence
Sinfonia	More advanced solo literature

Instruction for pre-service teachers in their first and second years is principally during the weekly staff meetings. Their degree curriculum in the first two years includes instruction on secondary instruments, basic music education principles and, of course, intense instruction on their principle instruments. Formal instruction in instrumental pedagogy and school orchestra literature takes place during the junior (third) year. The degree culminates with a semester of student teaching in an area school district.

The children (and adult beginning students) have opportunities to perform. After three months of instruction, they demonstrate their fledging skills in front of their families at an "Informance." At the end of first semester, third year students and older participate in master classes. Pre-service teachers pair with another teacher and provide feedback for each other's students, which is useful for improving their diagnostic skills. In May, at the end of a full

academic year, these teachers organize end of year recitals for their students. All student orchestras and the beginning classes perform in a large concert at the principle performing space for the University of South Carolina and the city of Columbia.

Through the University of South Carolina String Project, we have varied and wonderful experiences. Based on those, our model is being replicated throughout the country. Dr. James Byo (2005) conducted a program evaluation of ten other String Projects and found that the success of the program transcends the project directors and geographic location. Similar programs also exist in other countries. The previously mentioned programs in South Africa and Brazil continue to provide string instruction to students who would not otherwise have access. There is also a fledgling program in Italy, led by Lorenzo Lucerni, which is extending instruction outside of the conservatory system and into the schools. Byo concluded that this model of teacher education could be applied successfully to other areas of music teacher education. We agree, and believe that it is well worth the expenditure of time and effort to both increase community accessibility to instruction and to increase the professionalism and skills of our future teachers.

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Orchestras and Community Wind Bands in Brazil: Encounters of Contrasting Music Practices and Their Pedagogical Dilemmas

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Abstract

The work discusses pedagogical dilemmas related to band courses offered to community bands by schools of music, governmental agencies, music festivals, foundations, and NGOs in Brazil. Even though these courses are for bands, most of their educators belong to the concert music practice and teach its manner of playing to the band's instrumentalists. In order to approach the subject, this paper relates a multiple case study of three community bands of the Para State. The study focuses on the manner of clarinet playing in these bands. It considers the instruments and accessories, the didactic approaches, the instrument technique, and the performance characteristics. It points out that the clarinetists' manner of playing is common among bands and yet very different from the approaches employed in concert music practice. The sonic characteristics of this manner of playing have cultural values and meanings that are part of the bands' identity. Thus, the study opens up a discussion on what pedagogical postures coordinators and teachers may have in band courses when these two contrasting music practices meet.

Keywords

Wind Band, Orchestra, Instruction, Performance Practice, Clarinet, Band Performance

Introduction

The topic of this paper is the playing practice in the wind band tradition of Brazil. It aims to present instrumental, didactical, technical, and performance characteristics of playing practice and to analyze the musical and cultural values. Specifically, this paper presents a multiple case study of community bands that focuses on the manner of clarinet playing. Furthermore, it discusses the pedagogical postures of coordinators and teachers of band courses towards the bands' practice of playing clarinet. By "instrument practice" or "playing practice", we mean all the four characteristics mentioned previously (instrumental, didactical, technical, and performance characteristics).

The *Projeto Bandas* of the Brazilian Ministry of Culture registered 2200 bands in 2011 (FUNARTE, 2011). They were spread over the 27 states and territories of the nation and there were many centenary groups. Military, school, religious, and conservatory bands are not allowed to register, and also community bands with official documents that are out of order. This means that the number of bands in Brazil is even greater than the official number of registered bands. The Brazilian Institute for Geography and Statistics publicized that 43.7% of the 5565 cities had bands in 2001 and that this number increased to 53.2% in 2006;

a growth of 21.7% (IBGE, 2007, 88). The studies of Granja (1984, p. 88), Benedito (2005, p. 91; 2011, p. 102) show also that the number of youth is growing in the bands. Thus, the bands constitute a large music tradition of the country.

The Problem

Besides the *Projeto Bandas*, several states hold programs that support bands. They, as well as music schools, music festivals, foundations, and NGOs, maintain short courses for band instrumentalists and directors. These courses play a role in the preservation, dissemination, pedagogical instruction and musical choices of these musicians. They influence the cultural, social, and financial directions of these musical groups. Usually, the courses rely on teachers who are musicians and teachers from graduate schools of music, conservatories, and orchestras. But, the playing characteristics of the community bands are not the same as the practices of the concert music tradition. Even though many of these concert musicians may have started in community bands, they had to change their manner of playing in order to work within the concert music practice. This is quite typical among the instrumentalists.

In these band courses, students can encounter two contrasting manners of playing. Instructors from the band tradition are often regarded as superior teachers because they are at the top of a hierarchical culture, they are professional musicians, their job positions are well respected in the society, and they are usually older than the students. However, neither the students nor the teachers are aware of the real cultural values and meanings of the band's manner of playing. Consequently, these instructors teach the manner of playing in the concert music practice to the young band instrumentalists and it is seen as "the correct" manner of playing by some of them. But should the band's apprentices and instrumentalists learn to play according to the concert music practice in courses for band? Why? Would this improve their manner of playing according to the band tradition? How would it change the bands' manner of playing? What should the courses' teachers and coordinators be aware of in relation to it?

Methodology

In order to address these questions, the paper considers a study that took place at the Salgado Region of the State of Para, in the Amazon area. There are 15 community wind bands in this region, without considering the religious bands. Most of them are centennial institutions. The oldest document that relates the presence of bands in the region, in this case military band, is from 1836 (Salles, 1985, p. 125). The study focused on three bands: the Sociedade Artística Beneficente Rodrigues dos Santos, created in 1881, the Clube Musical 31 de Agosto, from 1876, and the Clube Musical União Vigiense, from 1916. The first band is from the São Caetano de Odivelas city, and the other two are from the city of Vigia de Nazaré. Both are small cities. The criteria to select them were their number of clarinetists and the proximity among them. From the 29 clarinetists encountered in the three bands, 15 comprised the study's sample, five from each band. The band directors indicated those with broader experience. They were all young people.

The manner of playing the clarinet is determined by one's music skills, body (mainly the mouth and the dental arch), technique, instrument and its accessories, instruction, and cultural environment. The data collection was limited to four categories of variables: 1) instruments and accessories; 2) didactical approaches; 3) technique of playing; and 4) performance characteristics. Thus, the first category addressed the models and conditions of the instruments and accessories used by the clarinetists. The second dealt with the teaching and

learning processes of the bands and their didactic materials. The third encompassed posture, hand and arm position, breathing, embouchure, and articulation. The fourth included the performance characteristics, especially, the manner of playing regarding timbre, intonation, articulation, and dynamic. The fieldwork determined the sub-variables.

The instruments for data collection were systematic observation, questionnaire, interview, photography, and audio and audiovisual recordings. The observations included clarinet lessons, individual practice, and the bands' rehearsals and performances. Veteran and beginner clarinetists completed a questionnaire and clarinet teachers and band directors responded to an interview. Photos and audiovisual recordings documented an instrumentalist's posture, hand position, embouchure, and part of his articulation technique. Each clarinetist recorded a piece of music so that the researchers could analyze the manner of playing. Each band chose the same piece from its repertoire for its clarinetists. Four clarinet teachers from conservatory and university comprised the jury for appraising the recordings. All of teachers had started in community bands and have maintained some relation with the tradition along their professional lives. They made an aural evaluation using verbal description to define and to classify the musicians' tone, timbre, articulation, intonation, and dynamic characteristics. The process to obtain the recordings and photos occurred at the bands' headquarters, but not the juror's activities. The participants were not isolated from their environments where they learned, practiced, rehearsed, and maintained relationships with the other band's members.

The use of verbal terms to describe aural evaluation of performances and tones is very common in the concert music tradition. Clarinetists often employ them to describe, analyze, and define clarinet performances and tones. They are verbal and written expressions that carry history, values, meaning, beliefs, and concepts of this music culture. Clarinetists, teachers and authors utilize them in the schools of music, in the practice of groups, and in the clarinet literature, as seen in the books of Stein (1958, p. 32) and Pino (1980, p. 145). With these terms, they (a) teach, learn, communicate, comprehend and formulate new knowledge, (b) build their technical and performance style, (c) identify each other, and, finally, (d) appraise, interpret, conceptualize, and classify performances.

Results

The data gathered regarding instrument and its accessories indicated that the clarinet learning processes in these bands face many difficulties. But also it revealed an astonishing example of how to overcome adversities. The difficulties involved playing instruments, mouthpieces, reeds and ligatures in poor condition. Most of the instruments were student models of low quality and the majority had 10 to 15 years of use without the due maintenance. Many clarinets presented problems with air leaks and intonation deficiencies. Several mouthpieces were not easy to blow, because they were too open or damaged. Many players were using old and broken reeds.

Regarding the data on instruction, the learning process was not restricted to the clarinet lesson. The students learned also by talking with the other instrumentalists, watching and listening to their practices and body gestures, participating in rehearsals, and attending the bands' presentations. The apprentices learned from what they heard and saw in the environment during the bands' routines. It is a cultural learning process through osmosis. They built most of their tone, manner of accomplishing the music score, and performance conceptions by imitating the veteran musicians and not their instrument teachers. The

teachers taught, mainly, the names, rhythms, and fingerings of the notes, using method books, the bands' repertoires, and lessons written by themselves.

Considering the instrument technique, the clarinetists received no explanations about embouchure, posture and hand positions. The clarinetists had simple lip embouchures that were divided into three categories: in "U" format, semi-rigid, and wrinkled by tension. The latter was the predominant embouchure, even though it is not recommended by the specialists such as Keith Stein (1958), David Pino (1980), and Colin Lawson (1995). The angular relations between the clarinet and the body axle were between 30° to 55°, which is acceptable. Most of the hand positions were not rounded, which might cause tension. The clarinetists had two regional terms to refer to articulation: *beaten* and slurred notes. To articulate the first note of a sequence, the instrumentalists used tongue or throat. In order to play long exercises, the teachers used to say that the apprentice should breathe quite a lot of air. But there was no explanation on how to do it. For example, a teacher might say to the student: "put the mouthpiece in your mouth and blow until you get used to it."

The research's jurors generated the data on performance through their evaluation of the clarinetists' recordings and videos. The bands typically perform in open air and the performance characteristics of the clarinetists were very similar to their bands. The main characteristic seems to be their performance attitude, as noted by the jurors. It was revealed by the dynamic level and tone characteristics of their recordings. The clarinetists were accustomed to playing loudly and with little dynamic variation. This was a characteristic demanded and appreciated by the band directors. They wanted the bands playing with strength and energy; an attitude of force. The pattern of playing with continuous loud dynamics in the open air explains their strident, open tone without control of its focus. The clarinets sounded even somewhat nasal. It also explains the many intonation problems detected. The clarinetists also used to slur most of the notes, instead of articulating them, and many do a *crescendo* at the end of each long note of the phrases. Finally, some of them demonstrated difficulties in articulating fast sequences of notes. Regarding their conception of tone, at an occasion, they listened to a concert of the Orquestra do Teatro da Paz, from Belém, the capital city of the State. The next day, the researcher asked them how did they like the orchestra. They answered they liked it very much, but concerning the clarinetist, "that was not clarinet tone at all".

Nevertheless, the data showed that the União Vigiense band did play a little differently from the other two bands due to constant contact with the Conservatório Carlos Gomes from Belém, from 1980 to 2002. Many musicians changed their manner of playing to the one taught at the Conservatory. This difference was also observed with the bands that maintained pedagogical relations with the Conservatory of the Tatui city, in São Paulo State and with the bands that worked with the School of Music of the Federal University of Minas Gerais State. Some Brazilian band directors of today are band ex-musicians who graduated from universities and who strive to change their traditional bands into symphonic bands (Fagundes, 2010).

The state of the instruments and accessories and the regular presentations in open air directly affect the clarinetists' tone and manner of playing and, therefore, the band's tone. On one hand, it is hard to produce sound with instruments and accessories in the bad conditions observed. Consequently, the clarinetists used excessive pressure in the embouchure and fingers. On the other hand, by playing frequently in open air, the band gets used to playing loudly. Consequently, the results tend to be imprecise intonation, rough timbres, broken slurs,

unevenness articulations, and unclear passages. These characteristics were not regarded as inappropriate or to be avoided in the bands. They were part of their manner of playing and of the band's performance practice. They also integrated the apprentices' references so that the tradition is maintained.

Discussion

The manner of playing the clarinet in these bands is very similar to many Brazilian community bands and very different from the concert music practices. We have observed it through our work as orchestra and band clarinetists, teachers, and band directors for more than 25 years in the country. This manner of playing is an essential element of the bands' cultural identity. It constitutes a cultural heritage and patrimony of this music tradition and it is part of its values, means, and historical and psychoacoustic memories. It is the particular way of a music community to express through music its own music and the others'. Affected by the bad instrument conditions, it denotes even the social and economic difficulties of these communities with a long history of dedication and resistance, a kind of community encountered throughout the nation that is frequently constituted by people from the popular classes. This manner of playing identifies also the bands as "furious," a term used to call them, lovingly, by some people and, pejoratively, by others. Besides, many people appreciate the bands, so that it reflects also a part of the music taste of the population.

For some clarinetists, this is a deficient, retrograde manner of playing the clarinet. Some of them even call the clarinet tone of this playing manner as "cracked bamboo tone." They are interpreting it by the eyes and ear of the concert music tradition. But it belongs to another music tradition. There are several distinct manners of playing the clarinet in the world such as in the jazz, klezmer, Turkish, Gypsy and Greek musics. In Brazil, besides the band practice, we can see different manners of playing it in the choro, carimbó, and frevo. This rich musical diversity forms the colorful clarinet palette, a transversal line through many music traditions. To change the band clarinetists' manner of playing into a concert music manner seems to go against the natural heterogeneity of the music culture.

As any other cultural practice, the manner of playing in the bands is not frozen in time. It has suffered interferences and changes during the bands' history and it will continue to be so. But, although any band course may influence it, one can choose how and on what aspects of it to interfere. Then, it may be a cultural dilemma to decide whether the concert music practice should influence it in the band courses. Consciously or not, teachers and coordinators of band courses have done so for decades. The names of these courses imply that they are directly related to the bands anyway. It means that their contents are, supposedly, about and for the bands in order to make its tradition even stronger. But, despite the good intentions, by teaching the concert music manner of playing to band students, one is strengthening the orchestra tradition instead. It may be changing a crucial, essential element of the band's identity, which is its manner of playing and the cultural concepts related to this performance practice.

It seems that some teachers and coordinators of band courses listen to band performances as an ugly, "wrong" manner of playing. So they may believe it is their role to correct or fix this "problem." Consequently, many band courses are organized to "help" the bands and their musicians to play "better" and their solution have been to play according to the concert music tradition. It means even to concentrate on pieces of the concert music tradition in the instrumental classes sometimes, instead of working with the vast band's repertoire. Thus, the

band's manner of playing may be changing to what these coordinators and teachers believe it is to play well and with beauty, according to their cultural and aesthetic concepts and not to the band's own cultural beliefs and values. When the classes of a band course will focus on the concert music practice, it seems sound to clarify it to the students. It may be a matter of cultural transparency and ethics. The choice of attending them and applying their content in the band practice is up to the band musicians.

Of course, there are aspects of the orchestra manner of playing that may be incorporated by the band's practice. But this is a very delicate matter that asks for studies and that should be considered by and with the music makers of the band tradition. To cause less interference on the tradition, one may hire musicians who are insiders of the bands' tradition as teachers perhaps. Nevertheless, some band instrumentalists want to obtain a university degree and the band courses are one of the few opportunities they have to learn about the concert music practice in order to pass the university entrance examination. Then, should the courses offer the band's manner of playing, the orchestras', or both? Is the social condition of the musicians more important than, or as important as, the cultural aspect in this decision? This is a cultural dilemma that should take the considerations and thoughts of the band members into consideration. Or should the outsiders of the tradition decide it by themselves, excluding the insiders?

Final Considerations

Since there is no previous study on the performance phenomenon of the Brazilian community bands and of their individual instruments, this paper intends to raise the questions involved in the pedagogical events where the encounter of these two contrasting music practices occurs. Then, the study points out the importance of discussing the need of re-signifying the band's and clarinet's didactic and performance values in band courses. Finally, it may be necessary to conduct studies on cultural ethics related to didactic attitudes in pedagogic environments of overlapping music traditions.

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Connecting School, University and Community: An Exercise in Teaching and Learning in Teacher Music Education

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Abstract

This paper aims to describe an intervention based on an integrated conceptual approach that involves research, teaching and extension activities developed in a public outskirts school, coordinated by Magali Kleber and Cleusa Cacione at the University of Londrina (UEL). The discussion is about the analysis of the educational process and musical workshops held in State School “Ana Garcia Molina,” located in a poor urban periphery of Londrina, PR, Brazil. The analyses focuses on the initiatives and strategies that were helpful in bridging diverse community music environments and sought to reveal qualitatively the impact generated by the project activities in the school and region. The question posed was: which aspects of the project actions achieved the goal of adding the school and community? The study is also intended to reflect on the role of the university in its commitment to interact with the community through the development of its professional training projects of music education. The educator is the person who in the teaching and learning relationship can introduce new knowledge and at the same time learn with the students and their daily lives. Therefore this paper aims to describe how music practices emerge with strength and brightness as a privileged path in the building of meanings and development of children, teenagers, young and adults, all together in an intergenerational relationship.

The results obtained in this research can design amplified issues and subsidize understanding of the sociocultural context of the urban periphery. As positive results, we can mention the qualitative development of the undergraduate music course and an expansion on the knowledge about the complexity of the school mechanism and teacher education for basic education, especially High School. The project has enabled interdisciplinary and integrated academic actions in the accomplishment of a more structured training program for teachers.

Keywords

Music education, schools and outskirts community; Music Education and Brazilian policies

Introduction

*art teaches that it is possible to continuously transform the existence,
that it is necessary to change references at each moment, to be flexible*
(National Curriculum Parameters - Ministry of Education / Brazil)

This paper presents integrated approaches involving research, teaching and extension activities developed in a public outskirts school, under my coordination at the University of Londrina (UEL) that joins a group of students and researchers composed by about twenty five people. This study also reports concerns about my journey as a researcher and an educator concerned with public policies and social inequalities related to the access of the

poor to education and artistic expression in my country. The discussion refers to the analysis of the educational process and musical workshops held in a state school—“Ana Garcia Molina”—located in a poor urban periphery of Londrina, PR, Brazil. The analysis focuses on the engagement initiatives and strategies that were helpful in bridging diverse community music environments sought to qualitatively reveal the impact generated by the project activities in the school and the region. The question posed was: which aspects of the project actions reached the purpose of adding the school and community? The study is also intended to reflect on the role of the university in its commitment to interact with the community through the development of music education professional training projects. The goal of the teacher training in undergraduate course is based on the premise that participation is the possibility of sharing actions and beliefs with others. It concerns to public policies as well. Music education in a public school involving the community as a scenario of this project must be understood as a possibility to think in an educational process in which we call development of values, qualities, personal abilities and talents. The educator is the social actor who, in the teaching and learning process, can introduce new knowledge and new ways to recognize the world, and at the same time learn with their students and their daily lives.

In this paper I wish to describe how music practices emerges with strength and brightness as a privileged path in building meanings and development of children, teenagers, young and adults, all together in an intergenerational relationship. The analysis sought to reveal the level of the impact generated by the project activities in the school and the region. The question posed was: what aspects of the project actions reached the purpose of adding the school and community. The study is also intended to reflect on the role of the university in its commitment to interact with the community through the development of their professional training projects of music educators.

The Focus on the High School

The east side of the municipality comprises the exact location of the rise of the city, where it was open to the first clearing in the middle of the woods, in the year of 1920. This region of so many cultural diversities brought motivation to develop the program “University Without Borders”⁴ by the Center of Research in Music Education, of Londrina State University with the government sponsorship. Since March 2009 the project: “Identities and youth cultures: connecting the school and the community in the pursuit of social change” has been developed as a social space and has brought music workshops to the school and to the community, attended, by about one hundred people so far. This report refers to the academic year of 2010, when the extension project was developed in such school.

The project was based on official statistics of the possibility of justifying the neighborhood impact of a thought from the epicenter of the school as a social proposal. The presented project consists of the following data:

- Approximately 41,778 inhabitants (IBGE 2000 Census) - 10,445 families (four people on average per family).
- Number of families with income up to two minimum wages: 4884 - representing approximately 47% of all families living in that territory. (IBGE Census 2000)

⁴ Em 2007 my proposal for this program was accepted, and since then I have been developing a music education program in this school. Access on September 10th 2012 <http://www.seti.pr.gov.br/modules/conteudo/conteudo.php?conteudo=44>

“*Universidade sem Fronteiras*” is a program developed by the Department of Science and Technology of Paraná since 2007 and has been established as a Public Policy in 09th March 2010. It aims to develop actions to improve social contexts of low HDI, hit by poverty. I raised resources of US\$ 70.000,00 to present this project. Since the second half of 2007, the partnership between the University and the School has developed practical music activities with the overall objective set out in the project: "Expanding the artistic and socio-cultural repertoire of students and young residents of peri-urban regions, in situation of vulnerability and social risk in order to contribute to the processes of understanding, artistic production and youth activities in town." The steps include the mapping of the existing social projects in the neighborhood, video and audio recordings and inclusion in the school, through music workshops, visual arts, theater and social psychology, justifying the interdisciplinary approach.

From an inclusive perspective, we sought to add to the community, embracing the diversity of genres and generations - with the age group of participants ranging from six and sixty-four years old - according to data collected by questionnaire in October 2010.

The University has the commitment and the willingness to enhance its status in institutional conditions to approach the school culture and social projects. Programs like this have the power to provide teacher's preparation actions, once generally undergraduation courses require "urgent promotion of interaction with the society and goes beyond the boundaries of established knowledge to the knowledge of other natures, thus, building bridges needed to deepen the meaning of institutional, ethic and social sense of belonging (Kleber, 2010, p. 5-6).

Music education activities of the Project included practical lessons in guitar, the violin, the recorder, and the keyboard. Moreover, the interdisciplinary activities were developed in the area of visual performing arts, and professionals in social psychology, whose group involved their undergraduates at UEL, supported it.

Every Saturday, at about eight o'clock in the morning, the University provides a vehicle that takes trainees to each course related to their musical instruments and materials used in classes. This support prints a significant difference in the participation conditions involved in the project.

The musical activities take place by forming groups of between 5 to 20 students, whose practice is realized through musical instruments and vocal performance, according to the possibilities of the courses offered, taking into account the knowledge that many have with the instrument chosen. From such recognition, we seek to expand the musical knowledge in the various dimensions for each group. The practice focuses on the collective process, always part of a gestalt approach to musical structure, form, text, music and the historical context as well as the technical aspects that are required to acquire some musical learning. In this process, we seek the participants' involvement with the instrument, with the repertoire and the group.

In the flute workshop, developed by my student Fernando Salles for example, students (aged between 7 and 66 years) started the course with basic techniques of breath, handling, care and cleaning of the instrument, then gradually developed to the point that at the end of the semester they were able to perform works by creating melodies and interpretation of parts

such as *Asa Branca* (Luis Gonzaga)⁵ and the Sorrow *Jeca* (Angelino de Oliveira) in shades available at the group level, using conventional and unconventional musical notation.

The classes offered on Saturdays require only a well-structured plan regarding the use of students' experience with the instruments, as many of them do not have a proper instrument. The minority which has its own musical instrument uses the knowledge developed in their social musical practices, such as churches, groups, and performances, both inside and outside the school. This heterogeneity contributes to those who know more and encourage beginners to print a positive dynamics in the development of activities.

Interpretation of the Scene and Data Collected

Data analysis is anchored in understanding the changes in community and school involved, showing that musical practices and focus on collective learning and teaching promoted relevant changes in the integration and aggregation of social and cultural issues. This showed the power of the proposed pedagogical and socio-cultural musical imprint. One of the benefits of the project was the construction of a small stage in a space that was unoccupied and unused in the school. This initiative has resulted in opportunities for musical performances, meetings with parents and even students. It was possible to notice that there was a recognition that positive things happen there. This can be understood as an increased self-esteem of both the institutional point of view and from the point of view that it is possible to make interesting things by belonging to that school.



Fig1. Mini stage built at the school through a partnership between university, school, an NGO operating in the region and the private sector.

The role and impact of an improvement of the physical structure on the school has brought increased self-esteem to the school context. The social projects in the region deserve equal consideration, taking into account the fact that violence could be perceived in the relationship of young people and drugs. Such facts were currently noticed in the local news, and now this area may also be seen as a cultural space and begins to break this stigma. This situation has impacted the school board along with the coordination of the Project, changing the physical space to integrate the training field of the course curriculum. It is a very relevant indicator to assess the impact of the process and especially for future referrals.

⁵ See the video in http://www.youtube.com/v/A5r2_wGk1dI&fs=1&source=uds&autoplay=1

Taking into account the possibility of musical performances in established stages, the project enabled a presentation in this context. On December 9th, 2010 anxiety was evident in the look and gestures of each participant in those moments that preceded their entry on the stage of *Cine Teatro Ouro Verde*. It was their presentation in the most important theater in the city, downtown, where renowned orchestras and great musicians have presented. Many of the people had entered that place as spectators. And despite the anxiety, everything was "on track diversity" (the name given to the event) with a varied repertoire. Each instrumental group and scenic group were enhanced by special lights as they presented.



Figure 2. Project groups and teachers preparing for the presentation of “Nos trilhos da diversidade” – On the roads of diversity, at Teatro Ouro Verde – Londrina, Pr.

One might even say that all this time—about two hours—and keeping all on stage, alternating moments of passivity and activity, has provided moments of performance happiness and pleasure to the group. The brightness at the same stage and the lights in the eyes of the participants, family and friends encouraged the idea of working together in leading the way to warmth and self-esteem and collectiveness in a country where individualism is still prevalent. These small gestures enable meaningful transformations in the everyday lives of people.

Through the data collected by the survey, we could see a change from this point of view, where we currently have students even in the central regions of the city (7%), who learned about the project through comments from neighbors or friends, and decided to check, got involved with the work and joined the project as participative and dedicated students. In a general context, the questionnaire answers in relation to the knowledge about the project, points out that participants became aware of the existence by relatives (29%), friends (25%), school (12%) or neighbor (8%).

More women joined the project, (59%) than men (41%), this leads us to find out that the majority of the population is composed of students (34%), 21% of workers such as hairdressers, porters, guards, etc. and still remaining, among other occupations, 9% of housewives and 2% of retirees.

Of the total participants, 91% have residence in the region, and 9% of residents of central city and other regions such as the south, showing a wider scope in terms of access and dissemination of the project. As for the motivation for the participation, 39% of respondents asked for learning and discovery of new contents and values, along with 20% who enjoyed and related to the profile of activities, 8% for new knowledge and intellectual development, still leaving 26% of respondents varying between dream fulfillment, looking for companionship, or searching for a more dignified future, curiosity, and others.

As for the performance, we asked two questions: the first one about the student self-assessment and his/her performance, the second one about the actions of the instructors. The responses were positive, varied between very good (45%), good (11%) and excellent (11%) to the first question and between optimal (33%), very good (24%) and good (10%) for the second question.

In the balance between the courses offered by the project and the average participation of students in each discipline, the percentage is 29% of students in the course of the guitar, 22% in the course of the recorder, 18% in the course of the keyboard, 13% in design lessons (visual arts), 9% in violin lessons, taking into account that 3% did not reply.

Conclusions

The work aims to understand which dimensions we can involve in school work to favour community integration. Although an early work noted the existence of social gaps, we notice the applicability of the work involving a proposal to build bridges between scientific knowledge and common sense. This can be seen in the results achieved even in the city central regions outlining a new standard in the periphery, more inclusive, promoting changes in the understanding of symbolic values.

The prospect of that focus has always been a possibility of social transformation through a musical-pedagogical proposal, seeking to promote dialogue between the university, school and community and promoting the building of networks between these socio-cultural dimensions: experiencing the work in the field, in the concrete presence in these contexts, undergoing the experience exchange between producing, teaching and learning. It can be inferred that there was impact on the teacher education process, on the notion of belonging of the students and teachers and, especially, on the community vision of the school role.

This local experience, has built institutional networks among school, community and university, which can be understood as premises for the development of public policies in education.

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Connecting Community to Classroom in Secondary Schools

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Abstract

The purpose of this workshop was to connect current educators and musicians with music communities beyond the classroom. Strategies for developing connections were designed to address issues of relevancy in current secondary school music programs. Workshop attendees explored disparities between community music and classroom music in three ways: personal experience as shared by the presenter (including a video presentation), discussion with other workshop attendees, and ideas for implementation presented on the basis of current research and shared experiences. This workshop's goal for the Commission for Community Music Activity was in relating regional community music trends to larger applications for global communities and classrooms.

Bridging Universities and Indigenous Communities Through Service Learning Projects in Music

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Abstract

This paper discusses the ways in which community service learning projects in music can foster meaningful collaborations between universities and Indigenous communities. Drawing on recent pedagogical literature from the field of community service learning and insights from a three-year partnership between Australian Indigenous musicians at the Winanjjikari Music Centre in Tennant Creek and music students from Queensland Conservatorium Griffith University, it describes how such service learning projects can facilitate significant intercultural exchanges between students and Indigenous communities. It argues that these partnerships can assist both communities in their cultural activities and provide students with contemporary curricula that transform their understandings of Indigenous culture. As such, it directly addresses the CMA Commission Seminar theme, “Bridging Community Music Environments,” by exploring how such services, engagement initiatives and strategies can bridge diverse community music environments and provide important collaborative experiences for all involved.

Keywords

Community service learning, collaboration, Indigenous music

Introduction

As we board the coach for Tennant Creek late one afternoon in June we don't quite know what to expect. We have prepared ourselves for thirty-six hours of travelling and a two-week service learning project at Winanji-kari Music Centre as best we can, but in all honesty we are entering the great unknown. No orientation sessions, books or articles, or words of advice can really prepare us for what lies ahead. The familiar lights of Brisbane fade into the distance as we travel the road northeast to Mt Isa and Camooweal. The landscape starts to change into dry red earth and the late afternoon sun turns the termite mounds a warm orange colour. Just after we pass Cloncurry a dramatic sunset gives way to a stunning night sky of stars. As I lean against the frosted window and watch the outlines of trees flashing past, it occurs to me how unusual this situation is. University courses rarely venture beyond the walls of their institutions like this, and consequently students and Indigenous musicians are seldom given the opportunity to build meaningful relationships with one another. Service learning is such a new concept within Australian higher education it hasn't really been used with Indigenous communities like this before. As I think ahead to our two weeks in Tennant Creek, I am keen to observe what happens when we make such a shift, and exchange our university classroom for an Indigenous community. I am curious to observe what exchange of music and ideas might transpire when students and Indigenous musicians are given the opportunity to spend time with one another and collaborate.

In the two weeks that followed that grueling bus journey in 2009 the students assisted the Indigenous community of Tennant Creek with a range of tasks. They played music on many occasions with the Indigenous men employed by Winanji-kari Music Centre (mainly rock, country, and original songs written by the men), assisted with the set up of a new Music Centre at the Drover's Hall and undertook a range of recording projects. The students were also involved in songwriting sessions with a local Indigenous woman, Lynette Lewis who worked for the Melbourne-based organisation The Song Room. This involved writing lyrics, chords, making rough recordings and helping her teach and run her holiday program for local school children. Most importantly, the students also undertook daily Warumungu language and culture lessons with Warumungu Elder Rosemary *Narrurlu* Plummer. In 2010 we then returned with another group of students to work at the Desert Harmony Festival and collaborate with local Indigenous artists. During that visit the students worked on diverse a range of projects, including the Mandinka Sound performance and workshop, the Birds of Tennant Creek dramatic production, a major traditional dance event that featured dancers and singers from around the Northern Territory and a festival showcase of local bands from the Barkly Region. In 2011, we returned with a new group of students who worked alongside the Winanji-kari musicians on a range of songwriting and recording projects. Students were also involved in cross-cultural training classes at the Papulu Apparr-Kari Language Centre. As I write this paper in 2012 we are embarking on another trip to work at the Desert Harmony Festival, as part of a national study I'm conducting in collaboration with a team from across Australia (funded by the Australian Government's Office for Learning and Teaching).

To encourage the students to deeply engage with this community service learning process, be observant and self-reflexive throughout the experience, each year we gave them field diaries to record the events of their days and their thoughts, feelings and interpretations of what was going on. We were also keen to allow them to report about the process in a way that is creative, personal, visual, and musical, and thus gave them video cameras to create a digital story of their experiences. After each visit we had a screening of their digital stories so they could share the lessons they learnt with university staff, their peers, family and friends. To monitor how the students were responding to the experience, we also interviewed them individually during each trip, and undertook follow-up interviews to see what lasting impression the learning experience has left on them. We also interviewed staff from Winanji-kari, as well as other community members the students had worked with to find out what impact the project has had on the community. This paper briefly draws on some of the insights that emerged from these interviews, digital stories and field diaries.

A brief background to Indigenous music content in Australian higher education

This project builds on a growing national awareness of the need for better intercultural relations between Indigenous and non-Indigenous Australians, and the role that higher education and communities can play in improving this situation. In his 2008 national apology to the Stolen Generations, PM Kevin Rudd spoke about the need to build "a bridge between Indigenous and non-Indigenous Australians—a bridge based on a real respect rather than a thinly veiled contempt" (Rudd, 2008, p. 3). "Our challenge for the future," suggested Rudd, "is to now cross that bridge and, in so doing, to embrace a new partnership between Indigenous and non-Indigenous Australians" (Rudd, 2008, p. 3). Likewise, Australian higher education institutions are beginning to recognise the need to "systemically embed Indigenous perspectives in curriculum and acknowledge the scholarly contributions of Indigenous communities in developing a culturally ethical framework to underpin research and learning

(NIHEN, 2009).” This is reflected my institution’s policy documents: Griffith University is “committed to the creation of a curriculum that is informed by and respects the knowledge systems of our first peoples—Aboriginal and Torres Strait Islanders” (Griffith University, 2011). Griffith’s commitment to the “inclusion of Aboriginal and Torres Strait Islander curricula follows an increasing national awareness of the need to incorporate such content into relevant areas of study and the complex and innovative ways in which Universities are approaching this task” (Griffith University, 2006, p. 2).

Despite the endorsement of policies related to the inclusion of Indigenous knowledges and content across Australian universities, within many disciplines such music, the incorporation of these Indigenous perspectives is still minimal. While some educators have brought Indigenous artists into performing arts classrooms (see for example Bartleet, 2010, 2011; Mackinlay, 2005), in many cases the inclusion of Indigenous curriculum content is presented in a somewhat tokenistic and abstract manner, removed from the lived experience of Indigenous culture (Newsome 1999). Such an approach is highly problematic in music education for a number of complex reasons. As Mackinlay & Dunbar-Hall (2003, pp. 38-39) explain: “The teaching of Aboriginal and Torres Strait Islander musics in sectors of Australian music education is not the simple task of inclusion that government directives, syllabus expectations and ideological agendas can imply [...]. To teach Indigenous musics is also to teach the historical, social and political contexts in which they exist, to raise debates over the efficacy of the pedagogic act, and to uncover the dialectic and musical tensions that surround it.” These significant cultural, political and pedagogical tensions are a common concern for those responsible for delivering music curricula to the large number of undergraduate students in Australia (Dunbar-Hall, 2002). This situation presents a pressing need for new strategies and approaches for the inclusion of Indigenous content in tertiary curricula, which are built on respectful and culturally appropriate interactions with Indigenous communities.

The service learning approach used in this project specifically addresses this need for innovative and more effective pedagogical approaches to the inclusion of Indigenous content in higher education. Such an approach not only supports Indigenous communities through projects of cultural significance to them, but also deepen students’ intercultural understandings. It also builds on a considerable body of international literature that demonstrates the effectiveness of service learning: for promoting community awareness among students (Easterling & Rudell, 1997; Forte, 1997); enabling exposure to real-world contexts, leading to “better retention and application of course content” (Chupp & Joseph, 2010, p. 192); facilitating social problem-solving by meeting community needs (Boyer, 1994); deepening students’ “moral and civic values” (Chupp & Joseph, 2010, p. 192); expanding students’ disciplinary knowledge (Swords & Kiely, 2010); and assisting students to develop intercultural competence and the ability to interact with various cultural groups (Flannery & Ward, 1999). This is shown in one of the students Cody’s reflections:

I have grown so very much as a person. I could go as far as saying that I learnt just as much in 12 days in Tennant Creek as I have in 3 years of university. [...] Tennant Creek is not just a place, it’s a life changing experience, and everybody who has been there will say the same thing. [...] I went there thinking that the community would really learn from someone different coming into their community, but I left learning a lot more from them instead! [...] Truly a once in a life time experience and something that I will carry with me for the rest of my life (Cody, field diary, 2010).

Developing students' understandings of Indigenous culture and communities

With every trip, the students soon came to realise they were no longer in a task-oriented university classroom, where assessment targets needed to be accomplished at the expense of all else. Relationship building and task sharing had to be prioritised if the students hoped to accomplish anything. As the project progressed with each visit, I noticed a change in the student's rhythm. I could see them come to realise the importance of showing respect, developing trust, sharing the load, and taking the time to build connections properly. One of the students, James reveals this understanding in his field diary:

At times it has felt like things have been moving quite slowly and we might not be achieving as much as was expected of us. However upon reflecting on our first week I have realised some of this slow-going has actually been a necessary and ideal way to settle in to the new environment, acclimatise and become familiar with who we are working with. We have begun to make a whole new series of contacts around town and actually built a very solid foundation from which to work off for the second week. I don't think it would have been advisable for us as guests in a new environment to begin in any other way. [...] Taking the time to acclimatise and allow the people of Tennant Creek a chance to get to know us and feel comfortable with us in their town has been a very necessary aspect of this trip (James, field diary, 2009).

This initial jarring of different agendas, which James' fieldwork diary alludes to, is something researchers and musicians working in other cross-cultural collaborations have often spoken about (Barney & Solomon, 2009; Haig-Brown, 2001; Mackinlay 2008; Selby, 2004; Somerville & Perkins, 2003). There seem to be no set ways of aligning these agendas. As Katelyn Barney and Lexine Solomon (2009) explain, it is something that needs to be continually negotiated (p. 213). Each year I noticed this negotiation happening in small, but significant ways. I noticed the students getting up to jam with the musicians and the warm ways in which they communicated with one another musically. There was little fanfare or explanation given in these interactions, but I could see this relationship building and personal negotiation provided a powerful learning experience.

As I watched the daily interactions at the Music Centre unfold with every trip, it also became apparent that race was a spectre that could not be ignored. In the Music Centre, and indeed anywhere we travelled in town, our race was made visible to us. We could not hide our glaringly White faces in the sea of Indigenous faces we saw every day. We are forced to not only acknowledge it, and reflect on it, but have a dialogue with it. In her field diary, one of the students Rhiannon describes the foreign nature of this feeling: "It's just strange to think I'm still in my home country, it doesn't feel like it" (Rhiannon, field diary, June 2009). It seems in some respects, the students had become the Other. This resonates with the words of Giroux when he speaks about the social, political and cultural insights that come not from undertaking the "patronizing notion of understanding the Other," but rather understanding "how the self is implicated in the construction of Otherness" (Giroux, 1992, p. 32). This acknowledgement of our racial subjectivities and how we are implicated in this construction of Otherness also meant that we could not possibly shy away from the complexities and devastation that colonisation has caused our Indigenous peoples. This was not lost on some of the students. As Lecia describes in her field diary at the beginning of the trip: "The aboriginals were surviving fine and well before the whites came and either slaughtered them or led them in the so called, 'right direction.' It is our history that makes me wonder whether

these people will even want us here or our help now” (Lecia, field diary, June 2009). In this setting, there was nowhere to hide from such issues.

As these interactions allude, this community service learning project situates its understanding of culture (and thus intercultural learning and teaching experiences) in critical theories of difference and diversity (e.g. Carrington & Sagers, 2008; DePalma, 2008). These approaches build on socio-cultural understandings of “whiteness” and other critical constructions of race to explore “alternative possibilities to the forces of colonisation” by recognising and reconceptualising categories which maintain borders (e.g. Indigenous/non-Indigenous) (Giroux, 1992); and questioning what is culturally appropriate in particular contexts at particular times (Moreton Robinson, 2004; Nakata & Nakata, 2002; Tuhiwai Smith, 1999). Service learning is a pedagogical approach which steps outside the traditional classroom to enable such intercultural experiences to occur. As in the case of this project, the learning and teaching activities often occur in “space[s] no longer controlled by ... conventions of Western academic discourse” (Mackinlay, 2008, p. 258), enabling students to critically question the positioning of the university and of academic discourse in society more broadly.

Conclusions

Our final day in Tennant Creek has arrived. After throwing the last of our bags into the two troupe carriers we pull out onto the main road. As we pass the last of the town buildings and hit the open road, I start to feel a pang inside. I am sad to be leaving. As I watch the termite mounds flash by, my mind begins to wonder and think about what we’ve just experienced since that long journey to Tennant Creek two weeks ago. It honestly feels like it has been a lifetime. During this trip I was keen to observe what happens when we exchange our university classroom for an Indigenous community. I discovered that new learning spaces are opened up where the centrality of relationship building is crucial. Without these relationships, the perils of our colonial past paralyse us, and the possibilities of our interactions amount to nothing. I watched firsthand the realisations that came from understanding more about our own racial subjectivities and our role in the construction of Otherness. I was also keen to understand what happens when pedagogical practices are placed into the hands of Indigenous musicians. We all learnt how indigenous ways of knowing and learning can be privileged through this process, and the multitude of new insights that this brings. I was curious to observe what exchange of music and ideas might transpire when students and Indigenous musicians are given the opportunity to spend time together and collaborate, and discovered the sense of openness there is to such endeavours when people are given the time and opportunity to work together.

Community service learning can thus be seen as a useful means of enabling students to engage with *real* versus *imagined* subjects (Tamisari, 2000, p. 276), and to experience ideology in their own lived experience. In recent years, the service learning approach has also been recognised not just for its benefits for learning and teaching within the university context, but also for its ability to contribute towards significant social change agendas (e.g. Clayton et al, 2010; Carrington & Sagers, 2008). This is echoed in one of the students, Mitch’s reflections:

In learning about other people’s culture and musical styles, I felt I learnt more about my own [...]. I saw great value in the cultural exchange that took place, and realised

that as an urban Australian, I really knew nothing about indigenous culture. I am grateful that I was given the opportunity to take part in such an amazing experience. [...] Culturally, I will be able to take a lot of knowledge back home about the indigenous community, that I otherwise wouldn't have learnt had it not been for this trip (Mitch, field diary, 2010).

Such a comment shows how this pedagogical framework can encourage “more equitable and mutually beneficial relationships between students and community members” (Chupp & Joseph, 2010). Moreover, it demonstrates that when “universities give very high priority to actively solving strategic, real world, problems” such as intercultural relationship building with communities, “a much greater likelihood exists that they will significantly advance citizenship, social justice and the public good” (Burkhardt & Hudson, 2008, p. 91). This also works to the benefit of the community, as Alan Murn, Executive Officer of Barkly Regional Arts in Tennant Creek explained:

It's always an illuminating exercise for us out here to view Barkly Arts and Winanjjikari Music Centre activities, programs, initiatives and conditions through fresh eyes and from the moment I gathered you all up at Alice Springs airport and banged up the road 500 km to our country, to the last morning when you were poured exhausted onto the Greyhound at 3am I used your immersion into our zone as a touchstone, a gauge, another window to view ourselves. What I did see immediately is that we were throwing everything at you from day one and demanding of you high levels of resilience, innovation, tolerance, acclimatization, cross-cultural understanding and stamina. Your immersion here has had many dimensions, as does our work here, as does each day, and as each day played out with a new major drama you infused it into your experience and gave back to us an energy and understanding of immeasurable importance (Reflections on the project, 2010).

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New Perspectives in Community Music: Community music Research in Higher Education

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Introduction and Frame

Lee Higgins

Building upon ongoing discussions both at the CMA and through the *IJCM* surrounding education, training, and scholarship, this presentation will showcase four projects that have developed within the Academy. Linking each of these projects is the academic setting and serves to demonstrate a growth of community music scholarship within the university sector. To begin, I frame the session by suggesting that 2012 is watershed year for community music and exemplifying why I think this is so. I introduced Evan, Michelle, and Roger to speak about their respective projects. I finished by profiling Boston University's new online graduate course "Community Music Perspectives." In order to understand the courses design and content, I introduced some of its key features such as bespoke video lectures and podcasts.

Music at Jewish Summer Camp and the Creation of Community

Evan Kent

Each summer thousands of adolescents attend Jewish summer camps. Central to their experience is group singing, a ritualized activity that, I argue, instills within campers a set of shared values that creates a community of memory that is retained well after the summer ends. In this presentation I examined how the process and structure of group singing at Jewish summer camps assists in the establishment of a distinct musically constructed community. Ethnographic data, song texts and archival materials form the platform for analyzing how the concepts of hospitality, welcome and redemption are manifest as a part of this community. I contextualized my work in relation to previous community music scholarship and I concluded by suggesting how this research might practically impact public, private and religious community organizations.

Entrepreneurship, Music Teacher Education and the Case of the Abreu Fellows Program of El Sistema

Michelle Snow

Ubiquitous within community music courses and programs, entrepreneurship is seen as essential for musicians to maintain a sustainable life-long music career. However, school music teacher education rarely investigates what it means to be an entrepreneur, the focus usually narrow and toward classroom activity and/or performance groups bounded by restrictive school-based parameters. This is a missed opportunity because music teachers are uniquely poised to make a difference in the social and musical lives of their students thus

creating musical pathways with the many communities in which young people operate. Following community music theory and practice, could entrepreneurial thinking and entrepreneurship be effective in widening the possibilities of school music teachers? What might this look like and where are the examples of practice?

Community Music, Universities, and the Public Good

Roger Mantie

Although often looked to for sources of innovation, higher education is, as Bourdieu has vehemently argued, inherently conservative, striving to protect the interests of the status quo. Hence, initial community music efforts in tertiary education can be rightly understood as going against the grain of the institution. Despite their historical preservationist role vis-a-vis culture, colleges and universities in contemporary societies have come under increasing scrutiny from many quarters, with calls for such institutions to own up to their moral obligations towards larger social purposes. Colleges and universities can thus be understood as a contemporary site of struggle over the future of knowledge forms, both professional and theoretical.

Recent articles in the *International Journal of Community Music* point to tensions presumed to exist between community music and higher education—tensions Bruce Cole describes as “ideological.” In this presentation I argue that potential tensions, real or imagined, can be attributed not to ideology in a political sense per se, but to underlying assumptions about the roles and functions of tertiary level education. I further argue that those interested in issues of community music in/and higher education should worry less about seeking legitimacy than committing to action dedicated to the good of society. I propose a focus on leisure and recreation as one option with the potential to better serve the interests of society at large rather than the narrow interests of those espousing either (a) a high culture aesthetic that reduces music activity to a producer-consumer dichotomy, or (b) neoliberal market rationalities aimed at efficiencies and global economic competitiveness.

Mapping Community Music Work: A Rhizomatic Approach

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The concept and identity of the community musician is often positioned outside that of normal institutional educational practice despite the fact that some community minded music educators work inside educational institutions. A working community artist (musician) may provide for music experiences with community groups that have different goals and values to that of curriculum-driven education. From a research perspective, the ‘different’ nature of community music also calls for a different or innovative research methodology that is more attuned to the characteristics of the work and the concept of music at play. Following from Delueze & Guattari’s (1987) concept of the “rhizome” as a way of thinking about and mapping music as a “line of flight”, the paper suggests a way of rethinking, describing and mapping community music work in this way. The main purpose of the paper describes how the idea of the rhizome informs community music research. Community music examples from New Zealand context also inform the research. The rhizomatic way of thinking about and describing (mapping) the work of the community musician is more in tune with the risks, vulnerability and openness of their work, the relationships of the community group and the realistic, particular learning experiences of the young children or students with whom they come in contact with.

Music Teaching and Learning in the *Online Academy of Irish Music*: An Ethnographic and Cyber Ethnographic Field Study of Music, Meaning, Identity and Practice in Community

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Abstract

Music education researchers have recently begun examining a few of the many online communities – devoted to an infinite variety of diverse musics – in order to understand how people use the Internet for informal music learning in a virtual community. In many cases, online music communities are intertwined and convergent with a corresponding offline one, necessitating that researchers consider both physical and virtual settings in order to understand either the online community in context or the group as a whole entity.

The purpose of this ongoing ethnographic/cyber ethnographic field study is to explore the manner in which Irish traditional music (IrTrad) is taught and learned by teacher and learner participants through the Online Academy of Irish Music (OAIM). Physically situated in West County Clare, Ireland, the OAIM is an Irish traditional music school whose teachers form a community of IrTrad musician-teachers based in Ireland and whose students are nonenculturated adult learners from around the world. Formal music instruction is integrated with informal music learning practices and delivered in an online context.

Research questions for this study were: (a) How are issues of culture, meaning, identity, and practice negotiated as IrTrad music moves from an offline ‘traditional’ context (Ireland) to a global online one?; (b) What online resources and technologies (e.g., YouTube videos) do participants use to engage and promote participatory informal music learning in online community?; (c) How do the on and offline communities overlap and how are they integrated with one another?; (d) How does this convergence facilitate music learning?; and (e) Does moving to an online format change pedagogical practice? If yes, how?

Investigating On and Offline Convergent Communities

Over the past decade, new media and social science researchers have grappled with questions regarding the appropriateness of using methods and/or frameworks designed for examining offline contexts but used for investigating online social phenomena. This is often further complicated by how online contexts are situated in relation to and/or convergent with corresponding offline ones.

For example, Jones and Kucker contend that when conducting cultural studies on the Internet, research should not be based on online context alone or focused on connecting physical space to the virtual; instead, researchers must decide which context, on or offline, to embed within the other, and this should be based upon the goal(s) of the research. Related to Jones and Kucker is what Blanchard and Horan refer to as ‘physically based virtual communities,’ which result when a proximal community adds electronic resources (2000). Baker and Wards contend that this presents “opportunities for communities that already exist [geographical] to expand and better serve the members of that community.” Such an approach has the potential to promote intercultural competence.

Background – The Online Academy of Irish Music (OAIM)

Founded by Director Kirsten Allstaff in April 2011, the OAIM is still in its nascence,¹ currently employing 11 tutors who teach a variety of Irish traditional instruments² to approximately 300 subscriber-learners. The geographical administrative base of the OAIM is located in West County Clare, Ireland and the OAIM is comprised of a faculty-community of paid IrTrad musician-teachers physically based in Ireland and nonenculturated adult learners from around the world who pay a modest instructional fee in exchange for OAIM access.

The site features a menu of systematic digital instructional videos³ featuring its tutors on each of their respective instruments, personal tutor blogs, chat forums – in which communication takes place student-to-student, student-to-instructor and vice versa – and a ‘token’ system, where learners can buy ‘tokens’ and upload video/audio files of themselves playing to send to their tutors, and then receive specific feedback from instructors via e-mail. In this way, the site combines formal music instruction with a variety of informal music learning practices delivered in an online context. After the site administrator uploads the teaching videos to OAIM, learners who have paid tuition can access the digital lessons and the OAIM forums.

Although teaching videos are more formalized and linear than is typical in IrTrad learning, OAIM’s tutors employ aural/oral and observational modes of informal music learning consistent with IrTrad practices and this prescribed “format” makes digital teaching videos “signifiable” as music lessons to nonenculturated learners.

The OAIM also sponsors live feeds of its instructors performing together at informal jam sessions in Gus O’Connor’s Pub, famous as a traditional music “hot spot” in Doolin, County Clare, and at *fleadhs* and festivals throughout Ireland. During live feeds, community members can text instructors in real time, asking questions and sending messages, which the tutors then read aloud and respond to on camera. Besides intertwining the online with the offline community, the live feeds serve to contextualize IrTrad for community members geographically distant from Ireland, encouraging communiality and connecting far-flung group members to one another.

Thus, the OAIM is an example of what Blanchard and Horan define as a “physically based virtual community.” In other words, the offline community of IrTrad musicians and teachers who were to become OAIM instructors was first and foremost a locally Irish based IrTrad community before OAIM became an online entity. Taking the community online and adding a global contingent of nonenculturated adult learners was the next logical step in creating OAIM.

Methodology/Procedure/Data Collection

Because the OAIM is a physically based virtual community, we decided that it was logical to conceptually embed the offline community within the online; thus it was necessary to go to the physical field and interview and observe teacher-participants in context face-to-face (F2F). Prior to our traveling to Ireland in August 2011 to begin data collection, we began gathering online data – in the form of forum posts, email, and digital videos – to situate our research. What followed, were interviews with four of OAIM’s tutors and preliminary observations at field sites in County Clare and Limerick City.

Analysis

Analysis was interpretive and iterative as we identified categories and themes emerging from the coded data. Triangulation of learning/teaching events was made possible through the comparison of participants’ perspectives with observer/researchers relative to the same. Based on data collected up to this point, this research is already an example of how offline research can become intertwined with the online very quickly. For example, we signed up for tutor Thomas Johnston’s online whistle videos and learned several tunes from them in order to add a phenomenological aspect to this study before traveling to Ireland⁴

Emergent themes were:

- 1) “Paradigm shifts” in online music teaching;
- 2) Music learning in online community: pros and cons;
- 3) Next steps for the OAIM;
- 4) “Pedagogical syncretism;” and
- 5) “Prosumerism” in community.

Due to the length restriction for this paper, we will focus on the first 3 of the 5 emergent themes.

Online Music Teaching and Pedagogical “Paradigm Shifts”

YouTubes for online music instruction required a “paradigm shift” on the part of tutors. For example, OAIM tutors Thomas Johnston and Earnestine Healy both discussed how they adjusted their teaching styles for digital instructional videos uploaded to OAIM. Both are experienced IrTrad music teachers – Thomas on tin whistle, Irish flute, and *Uilleann* pipes, and Earnestine on concertina.

It surprised both of them how much they had to adjust their teaching styles to adapt to digital video and this in itself was a process neither of them anticipated.

For example, tutors quickly learned that in the online environment it is not necessary to repeat portions of performances because the student is able to repeat sections as needed. Referencing traditional pedagogical practices, Kristen stated the following:

Repetition and mimicry are so part of the Irish way of teaching music. . . . [With online learning] you need to remember that they [the learners] have a rewind button, they can rewind and do that themselves. I found that really difficult, because I was approaching it like a class, not thinking that this is now online; that the [students] can rewind back based on need.

Kirsten also discussed focusing on hands and fingers for visual-observational learning and teaching, blended with learning “by ear” via digital video:

Another thing with Irish traditional music, it’s not all just by ear. That’s a total fallacy. Sigh – all Irish trad musicians are really good at looking at fingers and seeing what the [musician’s fingers] are doing. If you look at my [digital] flute videos, classes, they’re just focused on my fingers so [learners] can really see what I’m doing.

Thomas reflected upon his digital videos saying that:

I found I really had to deconstruct how I teach, and think about how I teach. I had to think about the pace I was teaching and I had to try and get some middle ground between somebody who has been playing for a couple of years and someone [*who is a newbie*]. It got me to really think about where I’m coming from, although I did it afterwards [recording the videos] and not before. I found it a very good reflective process. It was really good for reflecting on what I do now myself, whereas before I just automatically did stuff [when teaching].

Music Learning and Teaching Online: Pros and Cons

When asked, What makes this mode of instruction unique? Kristen stated that, compared to much of what can be found on the internet, “we use tutors of very high repute.” Another benefit of this type of learning comes from the fact that any feelings of self-consciousness are often eliminated with online instruction, where the student is in control of their own engagement (participation) and progress (e.g., play back as needed).

When asked about the potential limitation of a video lesson, she indicated that she would compensate the taped performances with further explanations, tips, and possibly transcriptions of the tunes using the existing lesson format. With respect to inherent challenges, Kristen mentioned that one of the obstacles in providing this type of instruction was the fact that there are great discrepancies in the nomenclature. In the end she decided that “it’s not my place to come in and start messing with other peoples traditions of teaching.” The tutors also indicated that they were surprised that online learners’ did not post and interact with each other on the forms.

One downside of learning online, that of immediate availability of *feedback* for students, was addressed by OAIM *uilleann* piping tutor Mikie Smyth, but he also felt there was potential for this to be addressed in the future:

The thing I’m concerned about [as a teacher] is feedback. It’s just the most important thing when you’re learning anything, is to be able to ask a question. If [the OAIM] can do something good with that it will be amazing – it will be really good, you know?

Next Steps

Despite the numerous challenges, Kirsten indicated that some of her future goals include establishing ties with third-level (post-secondary) institutions. She feels that the *Online Academy of Irish Music* could be an answer to the “massive cutbacks going on in the universities;” for this is a more economical way to offer instruction, compared to one-on-one private instruction. In the future, she hopes to have the sponsor an Irish music week, as a means of building a greater sense of community. And finally, she indicated that she intends to travel to Milwaukee to do some marketing, and begin thinking about creating instructional videos for music educators; something they could use with a class.

Conclusion

What we have discussed in this paper is merely “the tip of the iceberg” – hints and glimpses of the possibilities a globalized society offers music learning and teaching in the coming years. Digital video and learning in participatory culture are integral to this revolution – the epistemological *status quo* as we know it now will be insufficient for music teaching and learning as on and offline contexts continue to converge. As music educators, this requires seeking out and exploring new models and approaches to music teaching as the way in which people use the Internet for music learning continues to evolve.

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Footnotes

- ¹ Eight months at the time of this interview
- ² Lessons are available on tin whistle, flute, fiddle, banjo, bodhrán, concertina, song, *Uilleann* pipes, bouzouki, and piano.
- ³ Digital videos on the OAIM site are streamed online videos (i.e., they function in the same way that YouTubes do).
- ⁴ Thomas was among the four tutors we interviewed in August 2011.

The Role of Internet-based Technologies on Evolving Conceptions of “Community” in Community Music

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Abstract

In a world that has become increasingly mobile and cosmopolitan, the sense that a community is typified by immediacy and situated in time and space has been sufficiently challenged to the point that some authors question the usefulness of the word. If a musical community can be conceived in on-line and off-line settings, what is the role for community musicians? This paper suggests possible approaches for incorporating new technologies for evolving communities.

Keywords:

Community, technology, social media, remix, User Generated Content (UGC)

The word “community” has been used in English since the 14th century and comes from the Old French *comunité* and the Latin *communitas*, which have meanings of joint or public ownership or shared participation and service. More modern senses of the word community include (1) a group of people viewed collectively due to (a) proximity, such as a village or town or (b) common interests or characteristics (nationality, culture, ethnicity, religion, occupation, and so forth), or (2) the quality of relationships in a group, such as shared goals, values, identities, participatory decision-making, and mutual support.

The study of community is generally traced to the work of the German sociologist Ferdinand Tönnies (1855-1936), who theorized a distinction between *Gemeinschaft* and *Gesellschaft*. *Gemeinschaft* refers to a communal society in which individuals are in immediate contact with each other and relate according to natural emotions and traditional social rules. *Gesellschaft* refers to an associational society of more impersonal, indirect relationships due to the dominance of rational self-interest, which weakens the traditional bonds of family, friends, and religion found in *Gemeinschaft*. *Gesellschaft* describes the modern, complex, cosmopolitan society.

We gratefully acknowledge the contributions of scholars who have helped establish present day understanding of the nature of community music, such as David Elliot (founding editor of the *International Journal of Community Music*), Kari Veblen (2008), Lee Higgins (2009), and Wayne Bowman (2009). Yet, a glance at scholarship in musicology and ethnomusicology suggests that community music scholars would benefit from further examination of the concept of community, particularly in light of technological developments shaping global notions of community. In a world that has become increasingly mobile and cosmopolitan, the sense that a community is typified by immediacy and situated in time and space has been sufficiently challenged to the point that some authors question the usefulness of the word. For example, Benedict Anderson (1991) in discussing the concept of a nation

asserts “all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined” (pp. 6-7). Anthony Cohen (1985) suggests thinking of community not as a definable structure, but as a mode of experience. According to Cohen, a community is “a matter of feeling, a matter which resides in the minds of the members themselves” (p. 21), “a largely mental construct, whose ‘objective’ manifestations in locality or ethnicity give it credibility’ and is based on shared purposes and practices” (p.108). Kay Shelemay (2011) encourages musicologists to rethink and expand their conceptualizations of musical communities in this way:

A musical community is, whatever its location in time or space, a collectivity constructed through and sustained by musical processes and/or performances. A musical community can be socially and/or symbolically constituted; music making may give rise to real-time social relationships or may exist most fully in the realm of a virtual setting or in the imagination.

A musical community does not require the presence of conventional structural elements nor must it be anchored in a single place, although both structural and local elements may assume importance at points in the process of community formation as well as in its ongoing existence. Rather, a musical community is a social entity, an outcome of a combination of social and musical processes, rendering those who participate in making or listening to music aware of a connection among themselves. (pp. 364-365)

Shelemay (2011) identifies three kinds of community: descent, dissent, and affinity. Descent communities are based on ascribed or inherited factors and dissent communities are based in ideological beliefs. Affinity communities are formed through a combination of personal interests and individuals’ desires for social associations with like-minded others. Shelemay observes the influence of technology on affinity groups:

The potential for communication of any musical event or style, whatever the technological medium, has a capacity for constructing a community. The burgeoning of affinity communities in the popular domain has benefited from the many channels through which music can travel, and the impact of mass communications has the potential to convey a single musical act of dissent worldwide within hours or to transmit the musical practices of the most well-bounded descent community into new domains. Technology has extended through global networks the reach of what might in the past have been isolated diaspora communities. As technologies of communication are shared, one also finds the overt construction of symbols, with websites and video postings representing the community to a broader public. Technological factors thus shape musical communities from within and in their relationship to others. (pp. 377-378)

The rise of the Internet and Web 2.0 has increased access to information and created new ways for people to congregate and express themselves through social media. Fifty years ago Marshal I McLuhan (1964) started us viewing the world as a “global village.” Twenty years ago Henry Jenkins (1992) coined the term “participatory culture” to describe how new media technologies have made it possible for the average person to consume, transform, and re-distribute visual and audio media. During the past decade the term “user-generated content” has been adopted to broadly categorize these highly malleable forms of media. Blogging services like WordPress and Tumblr provide an accessible user interface for individuals to

share text, photos, music, and videos. Social networking services including Facebook and Twitter are avenues for like-minded individuals to share their experiences and ideals, even resulting in radical consequences external to the Internet. These outcomes range from drastic events such as the Arab Spring of 2011 to the more mundane advertising from local businesses. Cyberspace exchanges among Irish Traditional musicians (Waldron & Veblen, 2008) and Old Time musicians (Waldron, 2009) are examples of relevant recent music education research in this area.

Music has a place in this new marketplace of ideas and many services have developed that bring greater access to music creation and sharing. The website SoundCloud is one example of new online social networking for music. SoundCloud allows users to upload musical content to their personal profile. Music files can then be played online and other users can attach comments at specific points in the music. Users can follow other members and receive updates on new compositions by their friends. People who have no access to record labels are free to share their creations with others and have an opportunity to converse about their music. Moreover, members have the option to submit their music under a Creative Commons license, which is held by the creator and allows others to copy, distribute, display, or perform a work for non-commercial purposes. More importantly, a Creative Commons license allows other users to use the license holder's work and make it their own through remixing and sampling, thereby incorporating the original work into their own composition or performance.

With the current technology, any content can be easily reproduced in multiple ways. Despite the issues of copyright law violation and pirating of digital media, there has been a persistent progression of artists who have embraced making new music based on the recordings of old music. Electronic musicians from the early 20th century, including Public Enemy, have used samples of old recordings to make new beats to incorporate into their new songs. The artist Girl Talk has become a new icon of this medium, making entire albums based solely on the recordings of previous artists, melding together two or more songs to make new continuous music performances. In an effort to breed more creators of digital sampled music, Trent Reznor of Nine Inch Nails, has released entire commercial albums on Creative Commons licenses and held remix contests, where individual layers of entire songs are made available for free download by the public. Those who download these files are encouraged to reshape these compositions into unique individual expressions and shared among fellow fans.

In this new musical climate, any sound can be played and any interface can be a musical instrument. The new digital generation of young people, raised on video games and laptops, can use Xbox controllers, Wiimotes, iPads and so forth can use these and similar technologies to interface with sounds stored on computers to create their own instruments and music. Such interaction with music on a digital level has become increasingly popular, not only with pre-made experiences like the popular Guitar Hero franchise of games, but along with applications for iPhones, iPads and other mobile devices. One such company, Smule (known for their iPhone ocarina application), has recently released a sample-based touch instrument called MadPad, which allows users to easily create their own record their own sounds and then use the device to play those sounds back as a performance. These sound collections, as well as recorded performances by users, can be uploaded to a social network accessed through the application and thereby shared with other users who can discover and experiment to make their own creations.

This technological revolution has facilitated the consumption and democratization of media and information. As world culture moves increasingly towards creating more personal content online and sharing it across borders of time and space, it is likely that individuals' creative efforts may increase as well. Technology has made creating music through the development of musical instruments, the composition of music and the development of skills for performance much easier and accessible for an increasing number of people. Moreover, the ease of creating in isolation from other musicians has increased dramatically. One person can compose, record, produce and release a full album without interacting with others. As a result of this dynamic change, previous expectations about who, how and where music can be created and consumed have evolved.

With this shift in the paradigm of music creation and experience, expectations of how community musicians engage individuals and communities could shift as well. Engaging online communities in blogs and social media sites has become commonplace. Limitations of mutually convenient meeting times, constraints of physical spaces, and geographic proximity of community members are fading as technologies continue to increase in power and prevalence. Online collaborative projects are in their infancy, but will undoubtedly develop further. Understanding and creating novel ways of finding, developing and expressing musical communities as leaders and facilitators will help enable community musicians to ensure lasting musical experiences for years to come.

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The Origin, Place, and Purpose of Community Music in Ireland

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Abstract

Using existing theories relating to community music, this paper attempted to set community practice apart from other areas such as: music education, Music Therapy and community music therapy. It is important to strip back what we, as practitioners and researchers in the area already know, to display the subtle, yet profound differences that exist and make community music the practice that it is, before overlaps are can be viewed once more. It is particularly relevant in terms of the present Irish context, as community music begins to gain momentum and become popular within educational settings. Origins need to be identified and deeper philosophical values should be celebrated before the essence of community music becomes lost along the way, which I believe has already begun to happen.

I took the framework created by Lee Higgins (2006) through his doctoral research, *Boundary-Walkers, Contexts and Concepts of Community Music* to view the practice and place of community music in Ireland, giving researchers and practitioners a clearer trajectory from which to view and understand community music. I created a platform to grasp community music as a philosophy and attitude rather than just an alternative pedagogy. It is necessary to view and analyse the practice in this way rather than defining it, which goes against the said origins of community music in the UK (Higgins, 2008). The word define comes from the French word *defenir* which means, “to end, terminate, or determine” something. As tempting, as it might be to box or ring fence the practice in such a “determined” manner, it is not appropriate and does not echo the core and essence of community music. To “end” the scope of the practice only bodes to loose sight of that same core. If community music is to be sustained in Ireland and other countries beyond its popular phase, then a deeper comprehension and respect is needed.

In viewing community music in Ireland in isolation from other countries and musical practices, this paper does not attempt to separate community music; it does the opposite. To fully appreciate community music, its ethos and overall philosophy, it is my opinion that it must be viewed in isolation before it can be fully grasped by those who are not engaged with the practice in one way or another.

The North Jersey Homeschool Association Chorale: A Case Study

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Abstract

One dimension of music education and community music activity remains virtually unexamined: the homeschooled community. The purpose of this research was to examine the nature, values, and teaching-learning strategies of the North Jersey Homeschool Association (NJHSA) Chorale. This case study, conducted over a period of three months, chronicled numerous musical and social interactions of the NJHSA Chorale. Analyses of the data revealed four themes related to this organization's nature, values, and teaching-learning processes: care, community, cultural pluralism, and spirituality. The conclusions of the study include (but are not limited to) the following: the aims and values of the NJHSA Chorale resonate with central issues in contemporary educational philosophy, and with central aims of community music in particular (e.g., music making for life-long learning and for community well-being).

Who Needs Music Anyway? Toward an Overview of Music Programs in U.S. Juvenile Facilities

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Abstract

The purpose of this paper is to consider how the existence or absence of structured music programs in U.S. juvenile facilities informs our understanding of community music practices and research. After a brief historical summary of prison music programs, we examine current conceptions of community music. Our goal is to explore the extent of music programs within juvenile facilities across the U.S. We began by contacting facilities to inquire whether they had structured music programs in their facilities or not. We also searched for non-profit organizations that provide structured music programs for incarcerated youth. Stepping back from each individual facility and program we offer a preliminary summary of the current state of music programs, what types of classes are offered, and examine possible understandings of community music in these contexts. The question arises: Why does there seem to be such a dearth of music programs offered in youth facilities? To close, this paper draws together the unique nature of community music-making as a possible means for adopting Higgins' 'safety without safety' within prison contexts, and in light of the material presented, considers implications for how we understand community music.

Keywords:

Juvenile, Music Programs, Prisons, Community Music

Introduction

In this paper we focus on increasing the awareness of music programs in juvenile prison contexts across the U.S. Our intention is to locate music programming within juvenile institutions and examine how such practices inform our understanding of community music. We aim to provide an introduction, informing community music practitioners and researchers interested in these practices.

Unlike adult prison institutions in the U.S., facilities for youth intend to involve education at their center. However, researcher indicates incarcerated youth do not receive the teaching

strategies needed for academic success because they have special learning needs assessed through their Individual Education Plans (IEPs) even though the Individuals with Disabilities Education Act (Scott et al, 2002) mandates appropriate instruction. In the U.S., youth are required to attend school until they are 16 or 17 years old depending on individual state policies. Juvenile facilities are therefore required by law to offer formal secondary education programming.

The continual growth of incarceration rates in U.S. juvenile facilities, which rose at a rate of 56% from 1988 to 1997 (Foley, 2001, p. 248), is cause for concern. A strong need exists to provide formal education that meets the unique requirements of these youth. Woodward, Sloth-Nielson, & Mathiti (2007) reported on a Diversion in Music Education Program in South Africa and Florida where adjudicated youth participated in instruction in djembe ensembles and African marimba performance as an alternative to prosecution and incarceration. According to parents, family relationships improved. According to children, playing marimbas gave them a “sense of purpose” (p. 80) and something to do other than get into trouble on the streets. The recidivism rate for the pilot group six months after the program was 9.09%, and the second six months it dropped to 0% with no repeat offenses (Mathiti, 2002).

Musical Interactions

With the aid of technology, recorded music is more accessible than ever before as demonstrated by programs such as iTunes, Spotify and Pandora. This saturation in contemporary society, whether through these technological means or through the plethora of other communicative mediums such as advertising, films, and television, makes avoidance of recorded music almost impossible. Given these regular interactions with recorded music in the societies that exist outside the prison wall, and young people’s interest in recorded music, in what ways do youth facilities provide musical learning opportunities for those under their direction? In what ways do community groups provide structured music programs in youth facilities? With no formal association for music practitioners working in this area, it is difficult for people facilitating musical learning in youth facilities to network with one another, let alone even know what other music programs are occurring in juvenile prisons. Furthermore, a strong link between community music practitioners, the academic community, and music educators would provide opportunities to share promising practices. How do music practitioners in juvenile facilities engage participants in creating music? In what ways could community musicians learn from musical practices within these environments?

Over the last 15 years the number of art-based programs in adult facilities such as writing, visual arts, and theatre appears to have grown (e. g., Alexander, 2010; Shailor, 2010; Williams, 2003). Music programs are one of the categories of these arts programs that have developed within adult prison education (i.e., Cohen, 2012b; Cohen, 2010a; Cohen, 2010b). But how has it fared in juvenile institutions, given the greater focus on education? And what purposes do structured music programs have in juvenile institutions?

Roles of Music Programs for the Incarcerated

Musical learning and performing can take on many roles in a prison within educational, recreational, and religious contexts. Research indicates positive outcomes for incarcerated people who participate in music programs including improved self-esteem (Digard, von Sponeck & Liebling, 2007; Silber 2005) and developed social skills such as listening and turn taking (Wilson & Logan 2003). Digard and Liebling (2012) indicated participants increased

their sense of empowerment, interpersonal skills, communication, and willingness to make themselves vulnerable in front of their peers. Anderson et al (2011) suggested musical provisions provided positive learning activities while in prison. According to Hiestand (1955), music programs in prisons provide mental release and offer a chance to “blow off steam” (p. 52). Studies have indicated that music programs result in transformation toward more positive attitudes of musical participants (Shavin, 1956, p. 7; Silber, 2005).

The Need for Information about Music Programs in Juvenile Facilities

Documentation about past music provision is sparse and current records are not systematically kept. Thus the programming available to prisoners, and documentation of that programming, varies by institution. It is not uncommon for the provision of music activity to rely on individual staff or volunteers who implement such programs. Many times these individuals have little to no support from others who work in similar capacities, hence the need for the present study. We are viewing this study from a community music perspective, offering a way to join teachers and practitioners involved in this work across the United States.

Working Understanding of “Community Music”

The term “community music” is defined differently across the globe. One commonality is that it “concerns people making music” (Veblen & Olsson, 2002, p. 730). Peter Dykema defined community music as “socialized music,” although all music-making is socialized to some extent. According to Veblen (2012), functions of community music are therapeutic, social, political, advocacy, bonding, heritage, and identity-asserting (p. 130). The music programs in juvenile facilities are serviced both by secondary school instructors and nonprofit organizations that are distinct from K-12 music education. This combination of instructional support for youth in facilities makes analyses of community music practices in these contexts difficult. Differences may exist with respect to music facilitators’ training, purposes for teaching, style of teaching, content, assessment, and performance styles/traditions. In order to understand community music practices in youth facilities, we need a larger overview of what exactly those practices are in juvenile prisons.

Current study

This study provides an introduction into the quantity of music programs that are occurring in U.S. juvenile facilities. We specifically focus on structured programs where secular-based musical learning occurs through instructors coming into a prison facility as volunteers or employees. By “structured music programs” we are examining programs that meet regularly, are organized in some fashion, and provide meaningful learning opportunities. Although some prisons contract out music therapists who work with prisoners, the focus of this study is on music educators and community musicians who lead regular performance ensembles and/or teach music courses. The research questions we seek to answer include: (a) What music programs are currently operating in U.S. juvenile facilities? (b) What juvenile facilities have no music program in their institutions? (c) How do these data inform our understanding of community music?

Methodology

We compiled a working list of juvenile facilities across the U.S. and contacted them to inquire whether they offered structured music programs. In the early stages of our research we were unable to locate a central list of facilities, so we searched each state’s (N=50)

juvenile justice webpage to learn how the state organized their juvenile justice system.⁶ In many states private companies run juvenile facilities, but our focus was on the state-run facilities. We also searched for nonprofit organizations that offer music programming in juvenile prison contexts. Next, we reviewed what types of classes were offered and what facilities did not offer any classes. Having assembled the information to compare locations of structured music programming, we examined current definitions and descriptions of community music (i.e., Veblen, 2007; Veblen, 2012; Higgins, 2009) and reconsidered what community music means in light of the data collected and analyzed.

Findings

Issues of access, changing rules and regulations, and navigating various bureaucracies are obstacles when conducting research with prison populations (Gill, 2009, p. 11). We faced numerous hurdles during this project including difficulties in locating a central list of facilities, discovering outdated online information, problems finding appropriate contacts, and establishing a level of trust with prison staff during brief phone interviews. Despite these challenges, some individuals expressed interest in the provision of music programs in their facilities, especially when they were not already present.

At the time of this research study, U.S. juvenile facilities were going through structural changes. Some states still follow a training school model where two or three facilities service all the incarcerated youth of the state (i.e., Iowa, Kansas), while other states have a more locally controlled model (i.e., Massachusetts). Our findings indicate that 34 structured music programs located in 22 different states⁷ are in place out of the 265 state-run U.S. juvenile facilities that we contacted. Current music programs are serviced by the public school districts, states' Health and Human Services Agencies, private organizations, non-profit organizations, or individual volunteers who have made the proper connections with prison administrators in order to gain access to the respective institution.

In 16 of the 34 music programs, the facilities provide music programming internally. Examples of internally serviced programs include a female facility in Geneva, Nebraska where a certified female music educator teaches vocal music for ninety-minute classes for an eight week session in the summer months. She offers small and larger-group instruction and integrates music theory into the vocal music program. In Utah, at a coed youth center, students can take a music theory elective as an independent study (online institution) through the program Audacity after coursework has been completed. Ten of the facilities have volunteers or non-profit organizations that provide structured music programming. Some examples of externally serviced programs include Lost Voices in Michigan, Sentenced to Art in Kansas City, and Soul of Red Wing in Minnesota.

Mike Ball's Lost Voices nonprofit group services youth at the Maxey Training School for boys in Whitmore Lake, Michigan. Mr. Ball's program helps the youth create music videos

⁶ The American Correctional Association sells a directory of prisons and juvenile facilities that we have ordered to continue our research. They also sell contact information of private juvenile facilities.

⁷ These states include Arizona, Colorado, Connecticut, Georgia, Iowa, Idaho, Illinois, Kentucky, Maine, Maryland, Michigan, Minnesota, Nebraska, New Hampshire, New Jersey, New Mexico, New York, South Carolina, South Dakota, Tennessee, Utah, and Wisconsin. The other states either do not have music programs in their juvenile facilities or we were unable to speak with someone who could inform us.

and he brings in musical artists to the facility. Sentenced to the Arts serves youth in the Kansas City, Missouri area. The organization hires artists to teach music (choirs), provide talent shows, and to sing to the mayor at Christmas. The youth compose on computers and learn to express themselves in positive words using rap.

Implications for Conceptions of Community Music

The various implementations of structured music programs in U.S. juvenile facilities complicate our understanding of community music. On the one hand, community music can be understood as distinct from K-12 music education (Veblen & Olsson, 2002). In the context of music programs for incarcerated youth, however, certified K-12 music teachers in the secondary school associated with the facility teach some music classes. Additionally, however, nonprofit organizations or individuals who facilitate musical learning, which seem to follow a more traditional understanding of community music, service music programs. Structured music programs in youth facilities, therefore, include both music provisions similar to a classroom school setting and music provisions serviced from people in the community. Rather than looking at who is providing the music programming to determine whether the music activity is “community-based” or not, we need to examine the content, pedagogy, and functions of the music activities. What are the characteristics of community-based music activities? What are the similarities and differences between community-based music activities and classroom-based music activities? How do these comparisons impact our practice as music educators and community musicians?

Higgins’ (2009) approach of ‘safety without safety’ within community music workshops acknowledges the value of each participant, both individually and by their contribution to the whole group in a psychologically safe environment. A practitioner using a ‘safety without safety’ approach takes responsibility for creating a safe space so that participants are welcomed and encouraged “to take risks, whether emotional, psychological, technical, or physical” by continuously reinforcing the value of the individuals’ process and contribution to the process (p. 391). The concept of safety, in this context, acknowledges the facilitator’s ability to invite participants through a warm greeting (known as “the welcome”) and to encourage and support participants’ creative play outside the constraints of an imposed situation of safety, as in a prisoner’s cell. Higgins’ ‘safety without safety’ approach is effective when the ‘event is able to challenge that which is established’ or go beyond what participants expect they can do (p. 392). Similarly, criminologist Maruna (2010) suggests that practitioners’ positive expectations of prisoners can contribute towards prisoners’ ability to go further than what they might have conceived was possible. Fundamentally, Higgins and Maruna suggest that the approach (the welcome) and the intent (to hope and aim for what is above participants’ expectations of their own ability) can affect participants’ development in multiple ways.

By transferring Higgins’ approach to a prison setting, music facilitators encourage prisoners to take risks by inviting them to express themselves creatively within an environment that commonly suppresses individual expression. It is vital that music practitioners create a psychologically and emotionally safe environment in prison contexts (Gromko & Cohen, 2011). For youth, this need is magnified in that their identities are developing rapidly.

A variety of further research is needed such as examining music programs offered in alternative high schools in the U.S., structured music programming in adult facilities, and more in-depth study of the current programming. Data collection from people who facilitate

music programming in prison contexts would provide ideas and strategies for others interested in this context, and contribute to a deeper understanding of community music in secure contexts.

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Why any Song Won't Do: A Critical Analysis of the Content of Community Music Practice

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Abstract

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

Keywords

Musical material, justification, levels of engagement, subjectivities, standards of art excellence

Introduction

One of the most significant issues in Community Music work is the issue of the validity of any musical activity. In other words, is this activity enough justified? And in case it is actually justified, what should the musical content be, and how should people relate to it? As Aiden Jolly puts it, "Any song won't do" (Jolly, 1999). This paper presents a discussion on the above issues, and draws conclusions based on the one hand on a critical review of the writings of people who have already been involved with these matters, both through experience and theoretical analysis, and on the other hand on personal practical experience in various community music settings.

Background

It has often been argued that participation in community music is "a good in itself," and that the main purpose is for everyone to participate and have a good time, without looking at

further aims and benefits (Everitt, 1997). Even in everyday life, everybody can remember the “determined benevolence” of adults when confronted with children’s endeavours, successful or not—the point is to praise, not to value. Participating means asserting oneself as a member in an identifiable community – in other words, the sense of belonging to the choir of the church, to the brass band, to the local dancing club is considered invaluable and irreplaceable.

However, is “having a go” enough to justify the significance of music participation in a group, despite the fact that this is a musical as well as a cultural activity? If participation is the only significant act, then the actual music, or musical result, does not matter so much. “The fact remains that for many people music is used as a storage depot of emotion, for their feelings of individual or community identity” (Everitt, 1997, p.22). To start with, there is the false assumption that culture is a one-level-playing field. In fact, in the case of music activities and processes (and not only), there are potentially different and distinct levels of engagement.

Levels of Engagement

We can distinguish between various levels of engagement of the people involved in a Community Music setting: (a) The first level is a rather painless, careless, “innocent” joining in—sing-a-longs, moving and clapping to music and chants at football matches, to mention only a few; (b) the second level has to do with a certain degree of consciousness and reflection. For example, taking part in choirs, brass or other bands, usually involves making choices about “when,” “with whom,” “what kind,” “how it can be improved”—choices though that are most probably based on previous experience and intuition, rather than deep analysis and debate; (c) and the third level, which goes even deeper, is about digging out truths, personal as much as communal, which consider equally our involvement in the activity and the musical material itself. This is more than music making, and it involves making explicit choices about taste, quality and style. As a result, this gives a new significance to the material used, since it has to agree with all those choices and attitudes. This level is all about heightened consciousness: not just practice for the sake or fun of it, but development of critical understanding through sharing with the others. Depending on the kind of group, extensive verbalisation and a discussion on the meta-level of any musical activity can be equally part of the course. Throughout a comparative process and confrontation with the community’s tradition(s) and powerful models (musical and social), nothing is taken simply as it is, but has to be thought of and redefined. Thus, the gradual shaping of a personal as well as a communal identity and the articulation and affirmation of a personal voice inevitably follow as a priceless outcome. It is this last level of engagement especially that is promoted by and promotes community music practice, as a strong justification on the tasks and the materials it uses.

Thus, questions like “To what is community music an alternative? If community music did not exist, what would be the need?” (Sound Sense leaflet 2000), need to be given a firm reply. Here, it is not at all argued that there are no personal paths to consciousness and building identity, neither are these undervalued. Yet, when we talk about community art and community music, we mainly refer to two particularities: firstly, the communal, collective element (activities are usually group activities and not personal ones), and secondly, the usual types of groups which community arts primarily address (that is, groups less benefited and partly or wholly disenfranchised, for a variety of reasons). Concerning the communal element, the emphasis is given to the unique way that collectivity itself, and feedback from a group, put a stamp on people’s awareness, their creativity potential, their own and their communal “voiceprint.” As for the particular groups that community music engages with, we

talk about groups high on the agenda: one could argue that these are the ones for whom personal growth drawing on personal resources is not a straightforward possibility or a potentiality, but a luxury (if ever envisaged). In this way, the need for a knowledgeable, properly informed sense of identity emerges even more urgent.

Nature and Significance of Musical Material

The need to produce and use the appropriate musical material as the content of any activity is of particular importance. What should it be all about? Do we need to restrict the vast possibilities of the music? What type of music do we use, and how do we use it?

In the case of the most familiar and most accessible shared musical activity, i.e. singing songs, the trend among people of all ages which participate is to reproduce their favourites, normally taken from the pop culture, in other words, doing “covers.” Is it then not patronising and authoritarian to impose particular standards, is it not elitist to impose our own value judgments on their initial choice, their motivation and impulse to do credits to the products of their culture? It can be inspiring and empowering to give people the chance to make fresh interpretations of their favourite repertoire. “It also saves us entering into a dialogue with them (i.e. the people we work with) about cultural diversity, about mass culture, about the influences that shape us all” (Jolly, 1999, p.36).

Again the question rests on false assumptions: to what extent do all these products belong to their culture? And what is meant by “giving people what they want”? Could it be instead, giving them what they are used to wanting, what they habitually think they want? Braden (1978) explains: “Social and economic pressures since the Industrial Revolution have forced many people into a mould more suited to machine components which will fit neatly into their designated slots than to human beings who can think for themselves. This is the irony of the question ‘What do the people want?’” (Braden, 1978, p.147). It is “those very people whom the culture industry actually serves to relieve of any such active thought, feeling or response” (Adorno, cited at Braden 1978, p.137). Thus, it can be argued that in the Western and Westernised modern world, given its cult of consumerism and its mass production of homogeneous culture, “empowering” people to reproduce this culture they falsely consider theirs, simply does not add anything; it only affirms the vicious circle.

Jolly (1999) extends the argument: “We are drowning in MTV and HMV. What works in America will work in England, Eastern Europe, Africa and China (...) Why shouldn't these songs be sung by a youth club group, especially if doing so is a boost to their confidence? Burgers might give a short term ‘fix,’ but they are not a healthy long-term diet: they contain harmful chemical additives and they damage the environment. Equally, a globalised mass-media music market damages the mental environment. There are songs that might be ‘fun’ to sing and that might well take on new, personal meanings when we sing them, but they contain added stereotypes that mould our behaviour. (...). What are we going to do when everything is consumed and no-one can remember how to make anything?” (Jolly 1999, p.37).

Does it matter so much after all? It does, because we all want to feel and know that we are in control of our own lives; we primarily want to create and then to consume; it matters whose voices are heard, whose stories are told, what stereotypes (as we certainly cannot avoid having them) are passed on to the next generation; it matters for community musicians

because of their special responsibility of working with disenfranchised people, thus with less if any chance for their voices to be heard; it matters, because diversity is a positive thing.

An Alternative Suggestion

Critique means nothing without an alternative suggestion. This is the active celebration of what makes a group of people distinct from any other group; one could call this their “obsessive subjectivities and idiosyncrasies.” These idiosyncrasies have both a social and a musical identity. People that comprise a community music group bring together a mosaic of unique experiences and ways of thinking. In our point of view, they should be endlessly encouraged to reflect on what is experienced and thought of as music expression, music consumption, music creation; how active has their previous participation been, what it means to imitate and what to utter something exclusively theirs. Situations such as a group’s strong local musical tradition whose members happen to share, should be seen as a fortuity, a fruitful chance and a point to start with, and not one to restrict the imagination or to impose prohibitions or inhibitions. Tradition in this respect is constantly a reference point, open to reform.

Parenthesis: The Case of Greece

Greece is a small country with a strong national and cultural identity, which has the peculiarity of being located in the cross-section of the East and the West. What is special and interesting musically is that there is a common, extensive repertory of Greek songs, known to the vast majority of Greeks, irrespective of age and background.

Local Greek music includes many types: the blues type of rembetika music, based on Eastern musical scales and loved quite by everyone, traditional folk music (from the mainland and the islands), Balkan-influenced dance music and songs, the more modern popular music (laiki) which is also heavily based on the original rembetika and a more arty type of Greek music which has emerged in the last decades. Western popular music (rock, techno, electronic, Latin) is also omnipresent, with people being very familiar with all these styles, and just as happy to sing Beatles, Bjork, Manu Chao as Tsitsanis. This Western music has been occasionally merged with the Greek tradition, and in the recent years many songs have appeared that are a genuine mix of both worlds. In addition, we need to refer to the recent mixture of the Greek population with foreigners of a lot of different origins, which led to a newly formed multicultural diversity. This, among others, definitely affects the shared music that people create and enjoy.

Community music practice in Greece respects the local tradition and culture and is thus heavily based on the common sharing of Greek music mentioned above. People sing, play and occasionally improvise on the Greek popular styles and, depending on the group leader, sometimes go even further by being essentially creative. Yet in community music settings, where the particularity and singularity of everyone are taken into account, groups with a multicultural composition tend to differentiate to their musical outcomes and dwell from a wider palette of musical backgrounds.

At this point, we need to make a very short description of the usual types of the community music settings that we normally come across in Greece. These are the amateur choirs and the folk/Greek pop bands that usually accompany dance groups. Less often, there are community musicians and/or music therapists who make music at hospitals (psychiatric and other ones or day centres), and institutions for special needs people or drug-addicts or prisoners. Music-making is an activity usually made *with* the people, thus shared in contrast to being taught, imitated and “reproduced well.” The most rare cases and recently developed ones are the next

two: first, community musicians who work together as collaborators in a group and who go to places like the ones mentioned above and make music with these “special” groups of people; and second, orchestras and ensembles who visit schools in order to play to the pupils and present their artistry.

Musical Materials and Standards of Art Excellence

As we proceed further, we need to address even deeper the issue of aspirations concerning our material: are there specific standards of 'art excellence'? Community music works with, not just to its audiences. Therefore, the issue is whether the standards of excellence and perfection in music making and performing can be more relaxed, given this context and whether special allowances can be made, or whether people apply the same strict criteria they would do for any composition or performance made by professional musicians in a concert hall, which could potentially function considering their stance and expectations as a heavy weight.

Either fully acknowledged and realised by people or not, standards do matter in any context. Regarding ambition, Katherine Zeserson, one of the key figures in community music in Britain, is positive and convinced: “Evoke and provoke high aspiration, people's main fuel!” (Zeserson, 2002). It does not necessarily mean that, just because people are not specially trained and have not acquired specialised musical skills, they cannot aspire for something of high artistry. Working in a group, which aspires to a collective result, and by drawing on each member's strengths and motivation, their skills can be enhanced on the one hand, whereas on the other hand people can enrich their insight, their lateral thinking, their imagination and thus further increase their motivation to work for a better result. In this way, a self-perpetuating circle can potentially be established: people working towards improving their individual, already existing inclinations and, in the course of realising them inside the group interactions, they get back their echoes, which reflect on them and refill their 'supplies' of motivation and aspiration.

Concerning the degree of consciousness of people, or their ability to be articulate in what they think more or less appropriate in terms of standards, it is a matter of constant and gradual development, never to be underestimated by community music leaders. Ben Higham, working in Community Music East in Norwich, put it very clearly: “What we are doing here is to act as a medium through which people can develop a high level of critical understanding. In a step-by-step development, the participant in a project first has to acquire the self-confidence to assert a preference: yes, I like this piece of music, or, no, I don't. The second step is to determine the basis for this judgment. What meaning in the music drives my interpretation? The participant sets out to answer this question by engaging in the process of music-making, of active listening and debate (not only aesthetic but also social or political)” (cited in Everitt 1997, p.136).

Furthermore, we should refer to the sensitive antennas for detecting truthfulness and pretension that the 'uninitiated' very often have towards community artists. More or less, we have to do with an everyday phenomenon: “People will listen to the committed voice sooner than the detached, neutral or uncertain voice—no matter how accomplished it might sound” (Peggie, 1997, p.12).

The Influence of Technology

An important issue that affects the choice and use of material is the vast impact of technology and its implications. Instead of dismissing it by identifying it with today's mass-produced

homogeneous culture and turning our back to it, we could alternatively capitalise on its tools to promote our aims. The common purpose of the group always remains the same: to find and develop its idiosyncratic personality, which is further assisted by making use of technological means that the group feels are highly beneficial for its aims. The starting point is again the basic ideas, held beliefs, strong emotions, which can be better communicated in the context of today's reality with the use of technological means. Technology does not necessarily mean more sophisticated ideas. But it does mean more sophisticated, elaborate ways of putting across these ideas in an environment that expects this up-to-date 'code' of comprehension and experience.

One outstanding example of such a use of technological means is the live electronics set, with voice processors and digital sequencers. In any given setting where a group of people have not experienced before the sound of their voice being recorded, modulated and reproduced, the sheer play with their vocal utterances, without any directions, can potentially be one stage of a process of personal and communal expression, which makes sense for the people involved and gives the chance of 'hands-on' experience of creating. The stage of extended verbal explanations can then follow the stage of just doing!

In certain cases, technology is what allows certain groups of people have access to music making at all, and without it, music activities would be almost impossible. A characteristic example of the use of assistive technology for adults with special needs creating and performing music is the Drake Music Project UK (www.drakemusic.org)

Readjusting Our Practice

A certain point remains to be addressed in order to balance a possible implicit fanaticism/absolutism of our approach. When we are talking about preferable music-making material, we cannot ignore the fact that everything has to be negotiated to a certain extent when it comes to the real context. While our argument about the fact that we should attack pop culture and question every tendency to reproduce it in community settings remains strong, this is not equally straightforward "out there," in real settings. On some occasions, music making clearly serves as a vehicle for other social experiences and effects—for example for enhancing collaboration and equality, for tackling exclusion, communication, even for diverting attention from serious problems, for stimulating activity, and many more. The essence of our approach does not need to be compromised; it has mostly got to do with the appropriate *timing* to introduce material, without forcing people to anything and the *feedback* we get from them to which we re-adapt our practice in order to be effective according to the way they are used to learn and be receptive.

Conclusions

This paper focused on the issue of the musical content in community settings. First, the motivation why an appropriate music material should be chosen, according to the specific setting, has been presented. We then moved on to the three levels of engagement, and stressed the importance of the third level, in relation to the choices and nature of musical material. In our discussion we referred to examples of writings and experiences mainly from the Western and Westernised world, which is not a limitation, but a specification. No golden rules are suggested or special styles and idioms are promoted, but rather a central philosophy and attitude to be followed with conviction: reassert people's identity and idiosyncratic features; revive their lost sense of trusting their creativity, power of thought and critical understanding; help them rediscover their history; release popular -and not pop- cultures and

celebrate these in the face of globalisation. Technology should serve as an up-to-date language without ever becoming an end in itself. In short, people's confidence in becoming transmitters, as having already been receivers, should be strengthened. Reversely, easy solutions with recourse to ready-made models should be avoided, consumerist compulsions attacked and replaced by creating and exchanging "obsessive subjectivities," as these have naturally emerged through the close working of people in a non-threatening, non-critical environment.

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Brazilian Percussion and Orality: A resource in Community Musical Activities

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Abstract

This workshop was presented to share some aspects of my experience in the approach of Brazilian-like percussion, in the college education of future musical educators, towards its actuation in community groups. The main goal was to demonstrate some of the possibilities of exploring and developing the musicality of social groups, or simply providing them with the musical performance irrespective of the occidental reading and writing in music. Taking into consideration that, in general, musical notation is not used in many organized social groups, either in peripheral populations of big cities, nor in urban or rural areas, from a wide variety of ethnic origins. Therefore this workshop was conducted music through orality. At first, the learning process of the instrument Pandeiro was approached in its basic rhythm and proper from the musical genres Samba and Bossa Nova and, after, the musical genre Olodum, through hand drums (atabaques), bass stick drums (surdos), tambourines (tamborins) and snare drums (caixas). This practice of Brazilian percussion was followed by Brazilian songs and songs from other nationalities, pointing to its adaptability to repertoires from different ethnic origins, and also to the versatility of this musical resource either with little children, adolescents or adults.

Peace Pedgagogy in Power Asymmetries

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Peace education assumes that an ethno-political conflict is based on conflicting collective narratives abundant with harsh historical memories, serving as pillars of the collective identities of the parties involved in the conflict.

The main goal of peace education is to bring each side to accept the legitimacy of the opponent's narrative and acknowledging each side's part (that is, “my side”) in the conflict, and consequently, in its resolution. It's a difficult process that deals with unique challenges and that is why educational programs on war and peace, conflict resolution, multiculturalism or mediation are only distant relative of peace education. (Gavriel Salomon, 2004)

Abstract

Crossing borders and building a process for a reciprocal exploration of narratives and realities is a way of providing in itself a preliminary model of a dialogue, a kind of “Living Room Dialogue group” in the context of the Middle East session in the CMA Seminar at Corfu.

In an attempt to demystify the “hostile, demonic Other,” the question is whether the CMA Middle East session can be an appropriate forum and provide appropriate tools to create a new or renewed historical portrait through a possible dialogue on music education initiatives in communities in ongoing conflicts. Is there any chance from a perspective of deep recognition of multi cultural experiences, joys and pains between practitioners, music educators, and research colleagues in community music initiatives?

Keywords:

Dialogue, communities, ongoing conflicts

Introduction

The origins of the Israeli-Palestinian conflict can be traced back to the nineteenth century, as political Zionism began, and Jews from around the world began moving to Palestine in large numbers, with the hope of creating a Jewish state. On the same land lived Arabs with a Palestinian cultural identity, resulting in a clash of two separate groups—Jewish and Arab—for control of the land (Maoz, 2002). Violence erupted between the two communities in the 1920s and has been ongoing since.

The date May 15th, 1948, brings two different names and meanings for Israeli Jews and Palestinian-Arabs. To Jewish Israeli citizens, it is the festive day to celebrate the establishment of the State of Israel; to Arab- Palestinian Israeli citizens that event was catastrophic, marking the date they became refugees, after they fled the ensuing war declared by neighboring states, and their lands were expropriated by the new State of Israel. Most of the Palestinian-Arabs who remained in Israel continued to live in their communities, but those whose villages were dispersed became refugees and were forced to move to other Arab

communities either within the State of Israel, in the West Bank occupied by Jordan until 1967, or in the neighboring Arab countries.

One of the outcomes of the conflict is the physical separation between Israeli Jews and Palestinian Arabs due threat and fear of violent clashes. These two groups often live within a few kilometers from one another yet because of the history of the conflict are physically and psychologically separated from one another. Even within Israel, Arabs and Jews generally occupy separate spaces, and contact between them is limited (Bekerman, 2009).

In Israel there are separate Jewish and Arab educational systems and a third in the occupied territories in the West Bank and Gaza for Palestinians. Few Jewish Israelis speak Arabic, and many Arabs do not use Hebrew. Each community has its own media sources. Identity construction in both Jewish and Palestinian communities has been partially based on the negation of “otherness” where both groups have built their identity and culture through an insular dialogue that negates the other’s presence and legitimacy (Bekerman & Maoz, 2005).

Attempts for Group Encounters—A Review

Hundreds of small group encounters have taken place between Israeli Jews and Israeli Palestinians since the 1970s (Maoz, Steinberg, Bar-On & Fakhereldeen, 2002). Herbert Kelman from Harvard University was one of the first to attempt interactive problem-solving workshops between Israelis and Palestinians. These encounters brought together unofficial representatives from the two groups, with a neutral third party facilitating (Maoz & Ellis, 2003).

Encounter groups grew more frequent in the 1980s. There are scores of Arab/Palestinian dialogue groups operating in the U.S., some for as long as 20 years. Hundreds of groups also formed in Israel and the occupied territories after the first Intifada, and then again after the Oslo Peace Accords, in an attempt to engage the public in activities that would foster mutual understanding and co-existence in anticipation of a peace agreement.

After the breakdown of Oslo and the start of the second Intifada, many groups disbanded in Israel/Palestine because of logistical challenges, distrust, and concerns of “collaborating” with the enemy. At the same time, many dialogue groups were initiated in the U.S., motivated by people who wanted to understand the other reality and who, in the words of one dialogue group, “refuse to be enemies.” The same motivations played a role in renewed efforts after the events of 9/11.

The more common form of contact between adolescent groups and educators is what is called the “encounter group setting,” where Israeli Jews and Israeli Palestinians or Palestinians from the West Bank and Gaza are brought together to talk or take part in a group activity.

Gavriel Salomon roughly estimates that in Israel there are over 250 activities of “peace education” activities focusing on encounters and including mutual visits between Jewish and Palestinian schools, joint projects and class activities in Israel and in the Palestinian Authority, joint workshops and seminars, publications of joint youth newspapers, joint theatre (2004).

Barriers to Positive Impact

The impact of these encounters points to mixed results in terms of the stated goals of encounter groups in conflicts. Various researchers found that for some participants, a change in perception of the other group did occur to a minor degree (Salomon, 2009), but disappeared in the long term because those participants who had changed their perceptions of the other regressed to the pre-encounter group views because of the social and political atmosphere they inhabit (Kupermintz & Salomon, 2005).

In situations of conflict, the result is that individuals believe that they are right and the other is wrong. This assumption then reifies beliefs in what the conflict is about and the dynamics and structures of the conflict (G. Shuster, 2011).

Reflexivity implies a bidirectional relationship in that what one says and does and has consequences and contributes to the conflict. By understanding how one's beliefs affect the conflict and how the conflict affects one's beliefs, participants will be able to apply these lessons in the long term. It is hoped that by giving participants a bird's eye view of the conflict dynamics, they will carry with them this dual-perspective at all times, seeing the dynamics of the conflict from both sides' perspectives.

The term "structural," when referring to structure of conflict, concerns patterns of behavior that form a metaphorical structure. In the same way that one builds a physical structure brick by brick, each person involved in a conflict contributes to the central structure of the conflict; structures in conflicts are built up over time through patterns of behavior that reinforce one another. And just like a physical structure, these interrelated parts of the conflict form a whole that is referred to as "the conflict" (G. Shuster, 2011).

A Dialogue in Situations of Ongoing Conflicts—Is it Possible?

Inspired by Martin Buber's approach that dialogue is a way of being, Zali Gurevitch (2011) writes:

Dialogue with the other as a legitimate other, threatens to disintegrate a former self, which has been securely encrusted around some conviction, justification, identity, cause, or the like, which led to a packed, enclosed understanding of the issues at hand and of the self within them that denied the legitimacy of the other. (p. 6)

There is an assumption of false symmetry between the oppressor and the oppressed, between the occupier and the occupied, between the powerful and the weak.

One of the key barriers to positive impact is where the political and cultural conflict and the asymmetries of power are still ongoing; those encounter groups that have a focus on co-existence and reconciliation have not provided positive results (Salomon, 2004).

Bekerman and Maoz (2009) emphasized that identity construction in both Jewish and Palestinian communities has been partially based on the negation of "otherness" where both groups have built their identity and culture through an insular dialogue that negates the other's presence and legitimacy (Bekerman & Maoz, 2005).

The dynamics between Israeli and Palestinian participants in encounter groups are defined by competing narratives:

1. Competing victimhood arguments
2. Lack of listening

These dynamics result in disappointment in the process and few positive long-term results. These dynamics are consistent in the literature and have been observed by the authors in various encounter group settings. (Maoz, Steinberg, Bar-On, & Fakhreldeen, 2002;).

Israelis and Palestinians view this historic conflict with parallel realities. I.F. Stone, the legendary journalist, said of the Israelis and Palestinians that they “sit not just in separate rooms, like employers and strikers in a bitter labor dispute, but in separate universes where the simplest fact often turns out to have diametrically opposite meanings” (Black, 1992, p.1)

The Israeli and Palestinian narratives are so distinct that the dialogue process is essential if members of each group and their supporters are going to understand and acknowledge the other’s perspectives and reality. In his significant research, Corey Gil-Shuster (2011) enlarges this thesis concerning a lasting underlying effect that remains, with a study in Northern Ireland on the effectiveness of government-sponsored promotion of contact between Protestants and Catholics between 1968 and 1999, found that impressions of one another had not improved in all that time; however, programming did have an effect on improving optimism and keeping relations at a sustained level. A study on the long-term effects of encounter groups involving Greek and Turkish Cypriots found little long-term positive effects (as cited in Salomon, 2009).

Based on those experiences can it be said that encounter groups are successful in situations of ongoing conflict? It depends on the goals of the encounter group. If judged by the objectives set out in the literature, then only partially. However, it is hoped that through gaining reflexivity, young participants will carry these lessons with them and apply them to new situations that will affect the reification of the conflict and lead to better understanding between the two groups. Therefore, new approaches to dialogue must be attempted (Salomon, 2010) towards reflexivity, because without constant reinforcement to combat the negative information about the other group, attempts at improving views of the Other will fail.

The asymmetry in power is one of the most challenging aspects of peace education, as it can distort interactions between the communities seeking to engage with one another towards the promotion of peace. The majority group is often oblivious to its position of dominance (economic, cultural, social, and linguistic), and/or does not realize the extent to which this dominance can intimidate and create difficulties for the minority group participating in a dialogue group. The minority group may also mistakenly assume that the majority group is uniformly powerful and that its members suffer from no vulnerabilities and legitimate fears. Therefore, the crucial step for proximity and recognition between groups in on-going conflicts is the advocacy for a constant dialogue as a powerful method for creating common ground and a sense of deeper connection among the participants.

It seems that to be successful, peace education must occur trans-generationally. That way, when children and teenagers return to their homes, to their mosques, synagogues, and community center, they will find receptive ears, rather than hostile adults who cannot relate to their new attitudes and beliefs, and feel threatened by these.

A central issue regarding the continuation of a long-term dialog has to do with the involvement of, or the administration of the encounter or conflict by a neutral mediator—a third party, and in providing the best circumstances for influencing professional encounters that will be suitable to the participants. Therefore, the administration of the encounters and the style of managing and running them are crucial issues. The mediator must function as a primary mediation agent towards the process the participants are undergoing.

The mediators guiding groups of communities in a persistent conflict have at their disposal a wide ranging research literature on the issue (Maoz, 2004). The mediating role in encounters has been since the 1970s to the present day in accordance with the following approaches:

- The Contact Hypothesis (1960). G. Allport focuses on making contact between the participants before emphasizing the common ground between them, that is, creating competitive games in mixed groups and toward carrying out joint tasks. This way the prejudice construct weakens and the demystification of the Other as a hostile is effective.
- The Inter-Group Approach is based on the lack of political, social, and economic equality between the groups involved in the conflict and leads to group dynamics that reflect the power relations between the two groups.
- The Narrative Approach invites the exposure of a personal story, the personal experience of the conflict. The group's essence feeds on the listening, analyzing, and processing of the narrative not as a debate but rather a common, emotional and intimate discourse (Bar-On & Kassem, 2004).

It seems that integrating the three approaches and finding points of balance between the encounter groups' emotional and cognitive poles can be used as a significant platform for a mediator seeking to fill their role as an agent of change in dialog between conflicting groups through community music education initiatives.

Looking Ahead to the Future of the Discussion in CMA Regarding Music Education Initiatives of Communities in Conflict.

Regarding the nature of dialog between groups in conflict, and the strategies and tactics for maintaining them on a long-term basis, the conclusions and observations of two researchers, peace activists, are particularly note-worthy.

Jonathan Kuttab, a Palestinian lawyer and peace activist, and Edy Kauffman, a professor of political science at Hebrew University contributed for advocacy. Kuttab is an advocate of dialogue and recommends the following guidelines to have a successful process (Black, 2010):

1. Seek the truth without pretense, falsity or attempts at accommodation.
2. Seek real “enemies” with whom to dialogue and not moderates or people on the other side who are like-minded.
3. Avoid panaceas. Don't try to find the magic formula for solving the whole problem. Dialoguers should be conscious of their limitations and humbly seek to work for justice in matters they can affect.
4. Never use or attempt to manipulate the other partner in the dialogue. Don't attempt to force the other side to alter their positions.
5. Keep your whole society in mind when dialoguing with members of another society.

6. Dialogue must only be a first and a preliminary step toward action – joint or separate action aimed at opposing injustice.

Edy Kaufman, a professor of political science at Hebrew University, has organized Palestinian/Israeli dialogues for many years. He provides his own recommendations for dialogue, in part in response to Jonathan Kuttab.

1. *Deep Conflicts and Issues.* It is important to approach substantive issues in an orderly way, dialoguing on a sustained basis over time, concentrating on process as well as on outcome. Dialogue is not a series of isolated events, but a sustained, ongoing activity. Concrete long-term agendas should be worked out to insure that the real issues at stake will indeed be dealt with.
2. *Rules Established by Consent of Entire Group.* Rules for the process and the dynamics of the dialogue must be established by the entire group, and must provide fair opportunity to both sides to address issues of concern. Each side should be alert to the sensitivities of the other.
3. *Status Quo/Normalization.* Dialoguers should neither seek to legitimize the present order of things nor shy away from viewing the present order of things as a point of departure. Palestinians could consider accepting the existence of Israel as a fact but they don't have to consider its foundation as a legitimate "right."
4. *Dialogue vs. Action.* To discount a dialogue process in which many eyes are opened simply because no concrete action issues from it may be, in the long run, counterproductive. Building up relationships based on trust is an important prerequisite for joint action based not only on altruism and self-interest but also on a keen motivation to work together for a more mutually viable society than currently exists. We can understand dialogue by looking at what it is not. The following chart compares dialogue and debate. (Black, 2010).

Debate	Dialogue
Is about winning	Is about exploring common ground
Uses listening to find flaws and make counter arguments	Uses listening to understand, find meaning and agreement
Requires that people defend their positions and assumptions as truth	Helps people re-examining positions and assumptions
Assumes that there is a right answer	Assumes that many people have pieces of the answer
Requires that people attempt to prove the other side wrong	Helps people work together toward a common understanding
Implies that people must defend one's own views against those of others	Recognizes that other's thinking can improve on one's own
Implies that people will be judgmental	Asks people to suspend judgment

In the spirit of the researchers of the pedagogy of peace, and against the background of the first session of music education initiatives in the Middle East, as part of a CMA seminar in Corfu, the following issues should be examined as preparation for holding sessions in upcoming seminars:

1. Examining the validity, the benefits and the values of the musical dialogue between communities in conflicts based on obstinate disputes.
2. Encouraging the status of an outside mediator who works with the initiative and who may even moderate the discussion of the initiative.

3. Having a stimulating, encouraging, and contributing influence in both the theory and practice of music education between communities in conflict.

Even if we sometimes get a Sisyphean feeling from the practice of peace education, we must not lose heart. Without community initiatives for supervised discussion, hope is lost and with it we might lose those qualities and positions that can affect change towards a better reality.

It seems that unfortunately Dystopia is the most significant project of our time. It is not just the temporary absence of Utopia, but the political celebration of the end of social dreams. (Dinerstein & Neary, 2004).

Even if we live in unhappy times, because as long as others suffer, celebration is empty, personally I refuse to abandon the spirit and the meaning of utopia.

Peace Pedagogy emphasizes personal responsibility in dialogue and actions and the Corfu CMA Middle East session was about searching options in order to keep the glass half full in music community dialogue. Because when collective struggle triumphs, that is—and continues to be—a cause for joy.

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Collaboration and Connectivity: Developing Community Music Programs for Children with Disabilities Throughout Pakistan

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Abstract

The first phase of the project was developing social capital through community-based support, which helps to enhance the interaction and education of all participants in the project. We used linking technology such as Skype for educational opportunities, shared cultural experiences, and presentations at professional organizations, which enhanced the interaction and education of all project participants.

The second phase of the model included training and assisting with grant writing (National Endowment for the Arts, COS funding systems, and university networking). By the end of the project, the staff at the Special Education Centre were competent in the process of finding and submitting grant proposals to enhance their program and participation with ISME and ISME CMA.

The third phase was to network underserved populations through the arts in low to medium HDI countries through fundraising techniques usually incorporated by high school music programs in the United States. Abilitations is a U.S. company that engaged in this project and was involved at the initial stages of providing avenues of support for these programs and to help them reach their goals. This special education technology company benefits by enhancing its base from a strictly national perspective to a global network. This approach can be adapted to assist other CMA projects and full details for Simply Functional Fundraising will be coming soon.

The second year goals are to continue to enhance social capital, grant writing techniques and fundraising development to make the program in Pakistan self sufficient. SEMPRES, the Society for Education, Music and Psychological Research has presented Arthur's music program with funding for supplies, instruments and travel to England where Arthur received training for several months in 2011. Afterward, SEMPRES further supported the replication of this music program in other cities in Pakistan. This included generating the funds for participation by Mr. Gill at the 2012 ISME and ISME CMA events.

An additional goal was increased representation and interaction in ISME and ISME CMA by members who provide related services to programs in low and medium HDI countries. This would create a trend to move beyond brief hallway discussions and exchanging of business cards to resourceful engagement opportunities in the fields of music education and

· Editor's note: Unfortunately, Arthur Gill was unable to attend the seminar due to visa challenges in traveling through the Middle East.

community music. Enhancing the contacts, materials and experiences shared at ISME and ISME CMA in this manner should lead to future growth and collaboration for the organization. If successful, this pilot project can be replicated every two years with new participants to consistently add to the representation of music educators and programs from low to medium HDI countries.

A Music Center as Cultural Heart and as Catalyst for Palestinian-Israeli Activities in the West Bank

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Abstract

A long-term Palestinian-Israeli partnership has recently resulted in the establishment of a children's music center in a small West Bank village. The author has become an active participant in and observer of the development of the Center, and its growing and varied significance to the adults and young people making music there. The Palestinian-led daily running of the Center is accompanied by visits to and from it from musicians and teachers from Israel and abroad. The cultural enrichment to the community which results is evident in the responses of the children and of their parents, while for Israelis seeking a way past the political situation of occupation to build peaceful relationships with their Palestinian neighbors, the Center is providing a space for this to be enacted. Through observation and interviews, a reflective view of the early work of the Center and its various activities has been developed and is presented here.

Keywords:

Music, Co-operation, Peace, Relationships, Empowerment

And so
It has taken me sixty years
To understand,
That water is the finest drink,
And bread the most delicious food,
And that art is worthless
Unless it plants a measure of splendor
In people's hearts.
(Ali, 2005)

The Background

The village in this discussion suffers deeply from the Israeli policy of military blockade enforced in the area since 2000. The many checkpoints that bisect the West Bank and monitor the citizens' movement isolate the village and affect its community profoundly, deprive them of any freedom of movement, and result in the absence of many basic services. This extends to a cultural isolation, and the village has lacked any resource in which either children or adults can learn, engage in cultural activities and develop their mental and spiritual abilities. Young people especially suffer from this. Their daily exposure to the violent state of affairs of the Israeli occupation brings much stress and pressure to their lives, with the heavy hand of the occupation constantly felt.

In 2010 a music center was founded to serve the children and young people of the village. Many accounts in the field of psychological, sociological and anthropological research suggest that music can be an important tool for healing and for empowerment, an educational

device contributing to diligence and responsibility, and a meaningful means of communication (Hassler & Greenwald, 2008). Music is widely argued as being fundamental in defining oneself as an individual or as a member of a group, and for the group to manifest its identity. Consequently, it was hoped that a music center would provide a wide-ranging response to many hitherto unmet needs within this community.

This music center is the topic of my paper, and, in a brief reflection informed by ongoing participant observation and group interviews I have held with some of the children involved, I hope to give a sense of what underlies its philosophy, of what is being achieved, and of its meanings within the lives of the young people and adults who have been making music there.

The Music Center and its Philosophy

The music center arose from a co-operation between people from the village and individuals from a small Israeli peace group. Since 2002, this group has developed close contact with the village with the aim of building friendly relationships as an essential element for a possible peaceful future. As part of this aim, they have been arranging financial support for the music center and participating in its activities in many other ways.

The Palestinian leader of the Center believes in the healing power of music, and wants the chance of learning music to be accessible to all of the children: “I don’t want virtuosos,” he claims. “I want children whose hearts will expand by the music.” This view represents the philosophy of the Center.

The Center has a project coordinator, and a music instructor. There are currently two classes of ten to fifteen students each: one which began in the first year and has more advanced students and, and the second which started in the second year. The pupils attend the Center for three two-hour sessions per week. The teaching is in mixed groups, girls and boys, extremely unusual in the village’s traditional society. They learn how to read music and how to play the instrument that they have chosen from those available: electric organ, guitar, darbuka, violin, oud and accordion).

There are many difficulties in recruiting students for such a pioneering project. Music has not been a part of cultural and social life in most villages of the occupied West Bank. Thus, not surprisingly, musicking, i.e., the active participation in all aspects of music making (Small 1998, cited in Laurence 2008, p14), is often considered as vain, useless, and an obstacle in the child’s road to academic success. Having mixed study groups, contrary to the tradition practiced in the villages, provides a further barrier to recruitment.

How did the Music Center in discussion come into being despite these obstacles? A partial answer may be derived from replies to my question to the children, “What were your parents’ reactions when you expressed your will to study music?”

A 12- year old girl explains: “My parents refused: ‘It’s not for girls!’; ‘I want to go only once and prove that I can play’, I insisted. After they heard me playing they allowed me to continue.”

Another girl: “My mom encouraged and motivated me to study music. Uncles from my mother’s side are responsible for the Center!”

And a 14-year old boy adds: “When the Center’s coordinator came to school to announce the opening of the Center I decided to sign up right away before asking my parents! ‘Music will

weaken your studies', they claimed. 'I will prove myself, just let me go. I went and have been playing for the second year now and am very keen to continue'." (which he successfully does).

It seems clear that the combination of the leaders being residents of the village, along with the children's fascination with music and their insistence on learning it, was crucial in the initial phase of the center. Also, the consistent and stable relationships with the Israeli individuals, based on friendship, empathy and trust established over a period of eight years before the opening of the Center, might explain the relative openness of the village people towards this Palestinian-Israeli initiative.

Since its opening, the Center has been the heart of the youngsters' cultural and social activity. The children are very committed to it and in informal interviews and conversations they have articulated some reasons for their commitment: the love of music, the ability to express oneself through music, and the Center's offering opportunities to meet other people and to fill up free time.

Repertoire and Empowerment

The repertoire that is being taught in the Center is mainly Palestinian national music; this seems self-explanatory in terms of music's accepted role in defining one's sense of national identity. Memmi argues that one of the outcomes of occupation is the decline of a sense of the national culture among those being occupied (Memmi, 1957/2005); we might argue that re-embracing culture is a step towards liberation. Performing traditional music can therefore be seen as an empowering experience for these young musicians, further enhanced when adults join in.

Besides traditional music, the students learn elements of Western music; this creates a connecting thread to the universal Western culture with which they are familiar via virtual media. The combination of profound learning of traditional music with an acquaintance with Western Music forms a solid ground on which a well-rooted but open-minded musician and human being can develop.

The Music Center as a Catalyst for Palestinian-Israeli Musical Cooperation

In summer 2010, contact was made between the Peace Group, and the principal of a high school in Tel Aviv, where I work, and me, and we were invited to visit the Center. I had longed to find something "personal" I might do where I might use my musical expertise, and seek for reconciliation by building relationships, however this might be possible, and so I accepted this invitation gladly. During this first visit to the village, the devotion, earnestness and sensitivity of all the people involved left me with the sense that being a part of that project would be a privilege for me. I was moved by the children, who would come three times a week regardless of the extreme heat, the lack of water in the building and the poorly equipped facilities. I was moved by the warm relationships among the children and their teachers, and I found the Center a nurturing place for them. Finally, I was amazed by the progress the youngsters demonstrated despite the short period of time they had been learning, this being of necessity in groups rather than individually. My principal was so inspired by the children's performance that he offered "any help the Center needs." The immediate request was to meet fellow music teachers in order to learn new teaching methods. This launched an ongoing cooperation that has been "rolling" since then, and Palestinian-Israeli mutual

activities which can be grouped into two chief categories: those for teachers alone, and those involving also the children and young people. As for myself, I have worked on occasion directly with the children, in aural training or teaching piano. I have taken part in many of the “special” events, and have been organizing visits into and out of the village—as now described.

Palestinian-Israeli Joint Activities

The first move was a trip of the three leaders to Tel Aviv. After the normal period of waiting and inevitable complications, permits from the Israeli Defense Forces were issued, and on a rainy day in November 2010, the group from the village was taken to visit an Israeli Palestinian who is a music teacher and choir leader in Jaffa. It was a memorable occasion; the host took us all into his home, there was food for everyone, and for hours, playing and singing and a joyful sharing of the music—and the sense of uniqueness, of a beginning. By the end of the day, the scene was firmly set both for more visits, and for ongoing exchange. Soon afterwards, the Jaffa teacher came himself to the village, and some months later, in March 2011, a longer return visit by the Center’s teachers was arranged. The Palestinian group visited Jaffa again and also now with some Israeli music teachers and students, among them the Israeli jazz guitarist, oud player and composer, Amos Hoffman, with whom they spent an entire afternoon jamming and socializing. And, in a kind of chain reaction, this resulted in a small group of Israeli teachers and students deciding to go to Center to join musical sessions with the Palestinian children and young people, there to engage in, and make together, further musical encounters.

While the Music Center’s staff members have been able in this way to visit Tel Aviv, all of the children’s activities so far have been restricted to the village, due to the constraints of the occupation, and also the reluctance of some Palestinian parents to have their children travel to Israel, as this might be interpreted as “normalizing of the occupation.” This issue has proved to be extremely sensitive, one that basically constrains every act concerning any co-operation between Israelis and Palestinians. An interesting observation is Felicity Laurence’s suggestion that in such work “perhaps what we are doing is providing a little more than a refuge from the painful realities; perhaps such events are even contributing to stasis [...] to cope with things as they are, rather than to change them” (Laurence, 2011, p7). There are however plans and hopes for the children to go to Tel Aviv in 2012; meanwhile, volunteers keep coming to the Center and that is where the children can experience any benefits of such cooperation.

Visiting guest teachers have noted the children’s level of attentiveness and enthusiasm, and their clear musical potential—despite their lack of previous experience. The children themselves say that they feel that music contributes greatly to their self-esteem, concentration span and general learning ability, hence their serious approach to music learning.

Over the past year three young Israeli students - a clarinetist, a pianist and their friend - all aged 15, have also made several visits, during which it seemed that empathic relationships were being formed through the playing together of Palestinian pieces, Western tunes and—remarkably—even Hebrew songs. After one workshop on “Musical communication and expression,” the clarinetist initiated a spontaneous session of collective improvisation. Here, there was a real sense of freedom—the children now much more “easy going,” with one joining in, then the next, one after another until they were all completely involved, *listening*

to each other perhaps in a completely new way; a big crescendo, smiling children, huge excitement—it seemed like the best kind of encounter.

I asked some of the children how they felt about the visits of the Israeli pupils. One replied: “I saw them, and said they are friends, not enemies. We played together. I am still learning the music that one of them gave me.”

The diversity of guests and artists visiting the center brings a sense of the world that the Palestinian children cannot visit, and they are always overwhelmed with each new instrument they meet (and immediately want one in the Center), eager to explore new styles and ways of music making, and of course to meet new people.

The Importance of Musicking

The Center has become an essential element in its pupils' lives. By their own report, their involvement with music—listening, learning, playing, performing and meeting people from foreign countries—empowers them and contributes to their self-affirmation. In our informal interviews, one girl tells me: “I’ve started learning music because music is something foreign to our village. We are music lovers; it gives hope for the soul and creates it.” Another boy adds: “Through music we are building our personality and identity.” And his friend expands: “Music provides me with self-confidence and empowers everyone in the society.” The most recent musical event in the Center has proved his words right: parents and passersby dropped in to listen to the guest artist and join the children's performance, singing and clapping.

The Center keeps developing. The leader's modest wish to have “children whose hearts will expand by the music” is slowly being fulfilled. The children's own wishes are quite concrete; they want the Center to grow, flourish, and have its own building; and they want to have more instruments and performances. One spells out his desire to become a leader: “I wish for myself to be able to play well so I can teach the new generation of the Music Center.”

Epilogue: the Deepest Meaning of the Palestinian-Israeli Co-operation

More volunteers wish to contribute to the Center's development, adopting the Peace Group way: ongoing visits to the village and evolving mutually dedicated partnerships. This can happen only while consciously developing empathic relationships based on equality, sharing, acceptance and trust. The young Israeli clarinetist could not have expressed this better: “I resist coming to the village as the ‘all knowing Western Occupier who is going to teach the Natives how to learn music’. I want to be on equal ground with the Palestinians and learn from and with them.” This is echoed in the question top me of one of the Palestinian children “Do you want to study our National Music from us, or teach us your own music?”

There is in some quarters a belief that music making achieves peace. I cannot agree with this perhaps simplistic assumption. Too many beautiful musical encounters have ended with gruesome misunderstandings. Musicking is fine but it is not enough. It needs verbal dialogue and the continuous act of empathizing to accompany it. For the Israeli participants, joining this project is, in a way, an act of resistance to the occupation. No Israeli would come to make music there were they not *already* devoted seekers of peace. Only then, might music become a *tool* for peace.

At present, the continuous situation is that of occupation and in this reality, bringing together Palestinian and Israeli youngsters is very uncommon. The ground on which any relationships

are founded is very fragile. Nevertheless, this dismal conflict offers many avenues to people who wish to nourish understanding, dialogue and empathy as predecessors of peace. Musicking is one of these.

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The Salem Music Center: Building Relationships, Enriching Culture

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Abstract

I was born in Palestine in the city of Nablus 25 years ago. I live in Salem, a village east of Nablus. I studied management information systems, but I truly love working for my community and to be involved in all aspects of the social activities in it. That is the reason for my total dedication to the Music Center in the Village of Salem.

Salem is a poor village located in Occupied Palestine and as such it has not many opportunities to flourish. Until the establishing of the Music Center in 2010, our children had no after school programs whatsoever and there were not any cultural activities for them. Being the only place where children can develop spiritually, culturally, can meet friends and spend in creative ways the long afternoon hours – the Center became very crucial in the children's lives.

Since my brother Jubier Ihstayya and our Israeli partners from the Villages Group founded the Music Center in Salem, I have been its coordinator. I have been responsible for all administrative aspects of the media inside the center and also participated in all out of the village activities. I participate in all the centers activities and I am in constant touch with the children, their parents, the teachers and all the guests who arrive to the Center to share their knowledge and empathy with us.

As a citizen of Salem and the coordinator of the Center I have been witnessing and documenting the development of the Center and the slow social changes that accompany my village since its opening; these changes give me much hope for a better future for us all, children and adults.

I have been working on a video documentation about the impact of the Music Center and the change happened to the children, and also for the people of the village. My video shows the affect of music on the dynamics and the atmosphere in the community, and especially it is a showcase of how music contributes to the well being of the children that study it and the way it penetrates to other layers in the society.

“Can We Ever Live in Peace?” A Study of the Interaction Between Arab and Israeli Youth Community Choruses

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Abstract

Israel's complexity, demographic, cultural, linguistic, is little known and understood outside the country. In the dizzying complexity of music in the communities of this part of the world is a vast array of community choirs, youth, adult, single-gender, and those with specific community affiliations, for example, the choir of young Ethiopian Jewish girls in Tel Aviv. In the relatively large Palestinian population in Israel, there is very little community choral music, with some notable exceptions. One of these exceptions is in the town of Shefar'am in Galilee in which the director of the cultural centre situated in a Roman Catholic convent, Rahib Haddad, has created three choirs in the last twenty years, a children's choir, an adult choir, and a youth choir, the last of which is co-directed by a Jewish colleague, Eva De Mayo.

Over the last seven years or so, this Arab choir has been collaborating with a youth choir, Efroni, directed by Maya Shavit, from the Jewish-Israeli town of Emek Hefer, approximately an hour away from Shefar'am by car. Founded more than two decades ago by Maya Shavit, the choir seeks to represent the diversity of Israel's diverse cultures, singing a broad base of Jewish music as well as international songs. Efroni also has a significant community outreach mission to its local communities and to Arab communities as well. It is the latter that is a critical element in this paper.

In 2010 and 2011, I worked with both of these choirs, and led a conducting course in Jerusalem for community choral conductors. In 2010, Sawa and Efroni were joined by the Yasmeeen choir from East Jerusalem. Already, by 2011, the political situation had deteriorated such that the collaboration between Efroni and Yasmeeen, as Jewish and Palestinian community choirs, was no longer possible.

This paper narrated the story of the 2010 and 2011 collaborations, situating it in the context of these communities and larger political realities, and representing voices of the participants—singers and leaders. While I represent the voices of a range of local community musicians, I presented using a personally constructed lens, the lens of an outsider, a non-Israeli, one who has worked on projects in Israel and the Arab world, but one who does not have to contend with the daily pressures, hardships, and sufferings of those who live there. Additionally, I interrogated both the claims of the benefit of community music between communities who have elements of conflict, and the potential that this interaction has for bonding and bridging community capital.

Communal Song at Jewish Summer Camp and the Creation of Community

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Abstract

Each summer thousands of adolescents attend Jewish summer camps. Central to their experience is group singing, a ritualized activity that, I argue, instills within campers a set of shared values that creates a community of memory that is retained well after the summer ends. In this presentation I examine how the process and structure of group singing at Jewish summer camps assists in the establishment of a distinct musically constructed community. Ethnographic data, song texts and archival materials form the platform for analyzing how the concepts of hospitality, welcome and redemption are manifest as a part of this community. I contextualize my work in relation to previous community music scholarship and I conclude by suggesting how this research might practically impact public, private and religious community organizations.

Key words

Jewish summer camp, community, religion, ritual

Introduction

In the recently released study “Camp Works” (S. M. Cohen, Miller, Sheskin, & Torr, 2011) the researchers revealed how the Jewish summer camp experience increases both Jewish identity and participation in Jewish life. Through the statistical and analytic review of 26 previous studies of Jewish camping this study showed how camp succeeds in developing personal Jewish identity and increases adult affiliation within the larger Jewish community. Although this study was titled “Camp Works” it failed to evaluate precisely why camp is so successful in producing these long term results. The authors of “Camp Works” indicated that other previously conducted qualitative studies “seem to demonstrate that Jewish camps engender very positive feelings about being Jewish, and do so in a context of friends, leisure, adventure, and a totally immersive Jewish environment” (S. M. Cohen et al., p. 6). In this study, I suggest that group singing and associated rite and ritual may be a central element in defining why “camp works.” This case study of Camp Hess Kramer—a Jewish residential camp in Malibu, California—indicates how communal song at Jewish summer camp plays a central role in the development of individual and communal Jewish identity and establishes community within the context of the summer camp.

A Jewish summer camp is a unique community. Like the mythical city of Brigadoon appearing in the mist-shrouded Scottish highlands and then vanishing, summer camps are seasonally constructed temporary communities. Children and adolescents come together for just a few weeks during the summer and although this community disperses after the camp session has concluded, the effects of summer camp are long lasting with many of the lessons learned maintained throughout the campers’ lives.

Jewish Summer Camp as Sacred Community

The Jewish camp is a sacred community—a *kehilla k'dosha*—embracing and caring for its members and engaging the sacred through prayer, ritual, study and acts of social justice. This notion of the Jewish community as a sacred body or entity has roots in both Biblical and Rabbinic Judaism. But this sense of sacred community is not reserved for historic or ancient communities. Jacobs (2011) presented community as a place in which there was a "... sense of shared destiny, manifested in the obligation to care for other members of the community, as well as in the joy of partaking in others' celebrations." Hoffman (2006) proposed that the model Jewish community should be an environment in which opportunities for learning, worship, meaningful relationships, and acts of social justice also enable its members with an opportunity to celebrate each other's sacred stories and opportunities for encountering the holy. Eisen (1997) stated that the Jewish community is the environment where ritual is celebrated, social justice is practiced and Jewish culture is transmitted. Wolfson (2006) presented community as an environment facilitating engaging prayer and ritual, welcome and hospitality, opportunities for acts of social justice, and members care for each other. The Jewish summer camp environment mirrors the aspirations of the larger community as it is a community in which life is celebrated, Jewish learning takes place, social justice is embraced, and long-term, meaningful relationships are created and fostered.

Jewish camps are different from other residential camps in that time at Jewish camp is notably filled with a lot of singing associated with prayers and ritual. My research has indicated that campers had the fondest musical memories of the prayer services for the Jewish Sabbath and the after dinner song session on Friday night. A presentation and analysis of these activities Jewish ritual activities provides great insight into the formation of community and how this community fosters an environment of welcome, hospitality and redemption as envisioned through the philosophical writings of Emanuel Levinas, Jacques Derrida, and Franz Rosenzweig.

Shabbat at Camp

The observance of the Jewish Sabbath at camp extends from sundown on Friday to sundown on Saturday evening. *Shabbat* is acknowledged as a centerpiece of the camp experience (Sales & Saxe, 2003; Zeldin, 2006). Three aspects of the Shabbat experience are highlighted here: the Friday night procession, the service in the chapel, communal grace after meals (*Birkat HaMazon*), and the Friday night song session.

The Friday Night Procession

As sundown on Friday afternoon approaches the environment at camp changes. The atmosphere of the spirit of the Sabbath enveloping the camp was best expressed by Lawrence, a camp alumnus:

Starting on Friday afternoon, just the whole pace of camp changes, and you know, it's much more pronounced in an environment like that than it is at home when you're not—when everybody around you isn't doing the same thing. [At] camp everybody is doing the same thing, so that change in pace in the afternoon...and the changing into light white-colored clothing for *Shabbat*, and...everybody gets cleaned up and showered and dresses up, and...you walk into the outdoor sanctuary, you're with nature, and the music starts with the guitars, and it just, you know—that whole evening is just really special at camp. (Lawrence, personal communication, February 16, 2012)

The multiple ritual actions of clothing change, special song, and the procession serves to draw the community even closer, reinforces the community's uniqueness, and explicitly expresses the liminal nature of this crossing over into Shabbat as expressed by Turner (1969).

The Outdoor Chapel

Prayer services in the outdoor chapel's cloistered, wooded, open-air environment provided campers with distinct memories of Sabbath prayers and melodies. The service followed the traditional prayer book liturgy but featured easily sung melodies familiar to campers. Harmonies were improvised and initiated by the campers and created a lush sonic backdrop for the chapel's magnificent locale. One participant recalled:

Oh, yeah, they had the most beautiful setting—that chapel that's like all growing in the middle of a forest—beautiful setting...

But I remember sitting in the sanctuary at Kramer, like with my arms around my bunkmates and swaying—swaying was always a really big deal—swaying back and forth and singing...(Caryn, personal communication, February 7, 2012)

The chapel's naturalistic setting was associated being part of a sacred community:

A lot of music. A lot of music...every prayer is a song. I loved it. Being outdoors with nature. I think a person naturally feels closer to God being outside with nature...with all the trees. And there's a slight wind. You're near the ocean...And, you know, you're with all these people that you've come to know...It's a special place. (Lawrence, personal communication, February 16, 2012)

After the service in the chapel the campers walk leisurely to the dining hall. At camp Hess Kramer, the dinner served on Friday night has remained consistent with little variation for many years and acts as a part of the ritual observance.

Birkat HaMazon

From the Friday evening service in the chapel, the campers walk to the dining hall where a traditional Shabbat dinner is served. After dinner the *Birkat HaMazon*—a prayer thanking God for the food just eaten—is chanted. *Birkat HaMazon* is a lengthy prayer—but since it is chanted every day, three times a day, campers learn the chant and the associated hand and body movements and interpolated alternate lyrics very quickly. Although much of these additional movements and words are often discounted by adults, this “*shtick*” aids in the development of community “by reinforcing a sense of communal knowledge, ownership, and mediation of the material” (2006, p. 198). A video excerpt (Camp Harlam, 2007) of campers singing *Birkat HaMazon* provides an illustration of this prayer's choreographed hand and body movements.

Friday Night Song Session

The musical climax of the week is the Friday night song session that follows dinner. As the song-session builds in intensity so does clapping, banging, and stomping. At Camp Hess Kramer, many of the songs have associated hand movements, body motions, or complete dances that have been passed down from one generation of campers to the next. Like the body movements in *Birkat HaMazon*, this choreography seems to help establish community. Participants described the song session as “exciting,” “mega,” “intense,” and “filled with

energy,” and as having an “upward spiraling emotion” (Steve, personal communication, February 9, 2012). Another participant said: “There were moments during the song sessions where it was just happy—you don’t care about anything else in the world...[Y]ou’re completely submerged in this *ruach*—this spirit of *Shabbat*.” (Micah, personal communication, February 13, 2012). The behavior during the song session is an example of the sort of communal effervescence documented by Durkheim (2001, orig. 1912) and serves to further coalesce this sacred community.

Songs sung, lessons learned

The song session is more than a celebration of Shabbat. It is a manifestation of the concepts of hospitality, ethical behavior and redemption as presented in the philosophical writings of Derrida, Levinas and Rosenzweig. The song leader as the host presents the unconditional hospitality of which Derrida speaks and opens the door for all who would enter and seeks to “keep open the possibility of hospitality in its unconditional form, as an opening to the wholly other, the unwelcomable guest, the absolutely unanticipatable arrivant” (Wortham, 2010, Kindle location 922). In this Friday night song-session a very large percentage of the campers participate, although a few campers are reluctant to join in. “It’s cool to join in” one recent camp alumnus remarked. Dan Nichols, a long-time song leader reported his surprise upon realizing how adolescents who he never imagined would be singing, are singing and enjoying it:

I also notice that “the tough, macho jocks” are singing. And you know what? They sound fantastic. They really do. I’ve let them know and they say things to me like, “Thanks, man, I love it.” “Dude, seriously, that was the most fun I’ve had in a long time.” (Nichols, 2011)

Many of the songs sung at camp embody the Jewish principle of *tikuun olam*—the healing of the world and are also representative of Levinas’ concept of ethical responsibility. Many of the songs are products of the 1960s and 1970s folk movement. Songs like “No Man Walks Alone”, “If I Had a Hammer”, and “Armstrong” are mentioned frequently. Hebrew songs like, “*Ani V’atah*” (You and I Will Change the World), “*Shalom Rav*” (Great Peace) and “*Or Zarua*” (Light is Sown for the Righteous) reiterate Levinas’ belief that the fundamental responsibility we have to each other as human beings is the obligation to make ourselves available to the neediness (and especially the suffering) of the other person (Putnam, 2008, p. 74). Camp alumni expressed how messages presented through songs have become foundational in their own ethical behavior.

Steve, currently a management consultant, and a veteran of over a dozen years at camp recalled:

My sense of spirituality, I would say, isn’t necessarily religiously dictated. Although, that said, the core values, the centrality of *tikkun olam*, the idea that one person can make a difference and has the responsibility to repair the world, the idea that new realities begin with dreams, are all lessons, are all cores that I use that emerged from the music, from the words of the music and from the singing experience. (Steve, personal communication, February 9, 2012)

Even camp alumni who claimed to be not religious or did not attend synagogue services with great frequency mentioned how the messages imparted through song influenced their adult

lives and actions. Charlie, a television executive, recalled how the prayers he read as a child were not fully embodied until they were sung:

I read those prayers over the course of my childhood. I prayed those [prayers] over the course of my childhood...but I don't really think they made—those lessons, those core values—made their way into my bones, into my body, into my way of being until they got sung repeatedly and with the kind of spirit and emotion and energy that came out of those song sessions. (Charlie, personal communication, February 9, 2012)

Rosenzweig viewed the Book of Psalms as a metaphoric redemptive songbook for the community: the individual longing made collective. But what if we were to understand Rosenzweig's image of a song books as an actual song book? What if he had known about the Shabbat song session? A re-interpretation of Rosenzweig allows consideration of group singing and the communal meal in observance of Shabbat to be part of the redemptive process in which we anticipate the future. It is, as Rosenzweig expressed: "...the event not-yet-having-taken-place and yet still-to-come-one-day" (Rosenzweig, p. 268). Could have Rosenzweig anticipated the power of camp melodies and an outdoor chapel to ignite feelings of the sacred and holy in an adolescent as was expressed by Ellen, currently employed as a psychologist in Los Angeles:

[T]he camp setting combined with the music... gave me a stronger belief in God and I felt more in touch with God...Just hearing song and being able to express love through song or whatever it is emotion through song in an outdoor, natural setting like that with the trees and just being around other Jewish people. I just felt very connected to my community, to the Jewish community, and really in touch with God. It was like being able to pray and feel in touch with God, and I still feel that way sometimes even in synagogue when I'm singing certain songs. (Ellen, personal communication, January 29, 2012)

Camp Provides Insight

Through the examination of the Jewish summer camp as a model of a community that provides welcome and hospitality we can better appreciate the power provided through the nexus of ritual and music. The camp experience also provides insight into the impact song lyrics have in shaping ideology and we also gain appreciation for the importance of full-body awareness as is in the process of music-making. The challenge for educators and those working in ecclesiastical settings is how can this extraordinarily unique experience provided through the controlled environment of the residential camp be imported into the settings of the classroom, the rehearsal studio and the church or synagogue sanctuary. These questions of adaptation and implementation can help us create settings and modify environments so that this essence of the Jewish summer camp can be transferred to other locales. Then communal song can enable a broader population to experience a community where welcome is real and redemption is a true possibility.

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Let Our Nation Sing Up Again

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Abstract

Spontaneous musical activities initiated by common people approximate the essence of community music education. The current situation concerning community music in China involves the importance the government attaches to it, along with well-organized system, the concern of the experts, and spontaneous activity by common people. The function of music education and music activities involve maintaining moral character, developing intelligence, strengthening in the body, and the role of the ‘psyche.’ Without the ability to sing, a nation would lack of creativity as well as a future. The essence of music education and music activities involves ‘music for everyone's whole life.’ The theoretical basis of this Summit is the large conception of community music education, with reference to all fields outside of schools and governmental units. Its orientation is ideological and moral education, vocational education, knowledge and skills education, mass cultural activities, market, industry, and emotional education. It also involves concepts such as parent-child, life-long, migrant workers, foreign, physically disabled, intellectually challenged, homeless, prisoners, and other special groups.

A Multitude of People Singing Together

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Abstract

A park is where people relax or go for a walk in a natural and beautiful environment. A park satisfies city-dwellers' desires for a place of natural beauty. Isolated from the chaos of the city, it becomes a pure land in people's minds. The park is an integral part of the community, it is a normal place for people doing community activities. In the park, Chinese people use this beautiful environment and space to do various activities freely, such as physical exercise, tai chi, chess, dancing, and singing. When music enters this land, it brings cheers, laughter and gives people precious opportunities to express their feelings and find the meaning of life. Singing has become a phenomenon. We can see more and more people go to the park with their singing books. They spontaneously form chorus groups, organize the singing activities, and have even attracted the attention of the government.

The Jingshan chorus group is the earliest and most influential extensive music group. It has intrigued me and I have wanted to gain a clearer understanding of why so many people in community choose choir as their music activity. What's the reason that people want to go to park to do this community music activity and what's the influence of this phenomenon?

Key words:

Chorus group, park culture, social value, emotion education, community music education

Introduction

Jingshan Park is located at the north of the Forbidden City, which is in the center of Beijing. If you stand on the slopes of Jingshan, you can see the whole view of Forbidden City. Originally it was an earthen hill formed by the earth dug up from the moat around the imperial palace during the Ming Dynasty. As a lover of poetry and nature, Emperor Qianlong renamed it Jingshan (the Hill of Grand View) and included it as part of the imperial complex during the Qing Dynasty (1644-1911). It was a royal garden at that time and now it is a people's park. Every year, almost 2 million tourists visit Jingshan Park, including foreign friends.

In China there are many forms of music; some of them have long histories. Although choral music only has nearly a hundred years history, it has become the most popular form of music in community music activities. The following question is: What attracts people to participate in the choir, making it become the most popular form of music, and how these two domains (park and choir) relate to each other? We need to remember the person who is the initiator and practitioner of Jingshan chorus group, Hou Mingyuan.

According to the story that Hou told us, during the early summer in 1992, seventy-year-old editor Hou Mingyuan and some of his friends were happily dancing in Jingshan Park. Suddenly the rain came, and they had to go to an open pavilion to shelter from the rain. They did not want to stop dancing, because they still in the mood, but there was no place to

continue, so they asked Hou to lead them in singing some songs instead, because they all knew that Hou was a wonderful singer. Later they recognized singing together was more meaningful, and they had more fun, so gradually singing became the main form of their community activities. Songs can even be heard outside the park.

Since then, every Sunday morning has become a fixed time to sing together; the number of participants has increased from hundreds to thousands in the park. The first chorus group in the park used to have 600 to 700 members. Because of limited site, people began to sing together in surrounding parks. So the chorus groups expanded ceaselessly at the same time. More than a dozen chorus parks with similar music activities to those in Beijing have appeared in a succession, although not on the same scale.

Incident Description

Participants

The participants are community members, teachers, veterans, scientific and technical persons, etc. Most participants are almost 70 years old, the youngest one is nearly 60 years old, but in recent years the choir has also attracted middle-aged and young people, and also some strangers from other provinces. The choir members welcome all music lovers to join them, such as: Hou Mingyuan (retired editor), Mr. Fu (retired music teacher), Zhang Baosheng (retired Guangzhou Military ensembles professional actor, age 59), Mr. Li (retired worker), Mr. Wang (retired salesman).

Teaching and Learning

Accompaniment: The convenient instrument is usually an accordion or a flute.

Musical score: At the beginning they used to hang a big piece of paper with written songs on the pavilion pillar. Later they compiled the songs they usually sang into books and printed them. The members pay their own way for materials.

Participation conditions: There is no interview, nor any conditions; if you like to sing you can sing with all participants. If you really want to join the chorus group, you need to come to the rehearsal at the fixed time every Sunday.

Singing process: The chorus conductors, or some retired music teachers, usually teach them the skills of singing, arousing the enthusiasm of the singers. The participants will follow them to singing. But usually most songs are the familiar songs that we can hear everywhere in our country, so if you want to sing you can join in, follow the melody, and follow your heart. If you cannot sing the song you can first read the lyrics with others, second listen to the melody, and then open your mouth, just singing.

Chorus Group (not a complete account)

The first chorus group in Jingshan Park was Jingshan Ziguang chorus group. Now there are almost twenty chorus groups in Jingshan Park and the number is increasing. Each chorus group has their fixed rehearsal time and place on Sunday.

Chorus	Time	Location
The harmonica accompaniment chorus group	8-10 a.m.	The east big square
Week chorus group:	9-11 a.m.	East slope three room

Heart to heart chorus group	9-11 a.m.	The square in the east
Hai Yue chorus group	9-11 a.m.	Northwest square Jingshan hill
Foreign songs chorus group	12noon-2 p.m.	The house of young east square
Grassland songs group	1-3 p.m.	The southeast corner square
Xiao Baiyang (Little white poplar) chorus group	1-4 p.m.	The square in the east
The red sun chorus group	1-5 p.m.	The east big square
Ziguang (Purple light) chorus group	2-6 p.m.	East slope three room
The boys chorus group	3-5 p.m.	Simon green space
Green dream chorus group	7-9 p.m.	The square in the east

Chorus program

The songs that the chorus group members sing are mainly from the 1950s and 1960s. In addition to patriotic songs, there is a book called *Two Hundred Foreign Folk Songs*, which was the best-selling book during 1950s and 1960s, so they can sing a lot of foreign folk songs. Of course, the songs are translated into Chinese. They usually sing *Happy Together* as the first song, and *The Ode to the Motherland* is always the second song, while the last song is *Never say goodbye*.

Some examples include:

- Patriotic songs: *The Ode to the Motherland*, *Days of the Liberated zone*, *Hero*
- Folk songs: *Red Blossoms*, *Jasmine Flower*
- Former Soviet Union songs: *A Night at Moscow Suburb*, *Hawthorn Tree Road*
- *Bel canto* songs: *On Wings of Song*, *Three Wishes of a Rose*
- Minority ethnic songs: *Bamboo Under the Moonlight*, *The Sunset in the Grasslands*

Government Support

The government has made great efforts to support the choirs and has held the Jingshan Choir Festival every year since 2004. They encourage people to join in the chorus groups. Past festivals have been:

- 2004 Beijing Jingshan Choir Festival: “The Earth is filled with Happy Songs”
- 2007 Beijing Jingshan Choir Festival: “Harmonious Community, Ran to the 2008 Beijing Olympic Games Happily”
- 2008 Beijing Jingshan Choir Festival: “The Earth”
- 2009 Beijing Jingshan Choir Festival: “Proud for great motherland”
- 2010 Beijing Jingshan Choir Festival: “The Earth is filled with Songs”
- 2011 Beijing Jingshan Choir Festival: “The Eighth Beijing Jingshan Choir Festival”

Newspaper and Television Reports:

- Singing can make elders sleep well—People's Daily Online, “Lifetimes”
- Jingshan Phenomenon: Passion Chorus of Thousands of People—Shanghai Philharmonic Online
- Jingshan Passion Square Choir Activities—Joy of Le Wang Town
- July 10, 2011, the central television of science and education channel, broadcast performances of the Jingshan hill “heart-to-heart old choir” and the “passion old choir”

Participants' Voices:

- I find my own meaning of happiness—a member of the choir.
- Singing enriches my old age—Uncle Li
- Singing makes me feel healthier—Wang Jiahua
- A feeling of happiness and feel young when we are singing—Chen Xiaorui
- Singing makes life more beautiful—Zhang Xiao

Incident Analysis**Functions:***Self-entertainment and making others happy:*

The main songs that the chorus groups sing are from the 1950s and 1960s; these are the common memories of these elders who go to the park. They can follow along to sing most of the songs. When someone joins a chorus group, he or she becomes a member and can sing the beautiful songs. Singing has been their hope since their young ages, but because of the difficult revolution time they have been through, there was no chance to study music, but now they can sing frequently, and the entire situation arouses the enthusiasm of the singers. At the same time, even people who are only audience members feel the joy of singing, too. The audience and singer can exchange conversations freely.

Accomplishment body and mind:

Famed psychiatrist Sigmund Freud believed that life in modern society forces people to suppress their desires. People in modern times display a variety of psychological problems. But in a chorus group everyone can express their feelings by singing to resolve their emotions, to communicate with others, finally—with the powerful healing power of songs—people's minds reach a calm and pleasant state. The love songs usually reflect their psychological states, for example: *Happy Together*, *Today is a Happy Day* and so on, because all the songs are their choice.

In touch with friends:

The high speed of modern society makes people tire in pursuit of interests and money, which can lead to mounting indifference, which is a social problem. Loneliness in old age is another important curse of modern society. People attach less importance to relationship connections. But with increased age, when there is less need for money and rushing about, people have not known how to express themselves. Although they want to have warm friendships, they have been reluctant to express themselves. We can see the changes among the choir members. In the chorus, they learn the way to treat others and get along with others. This music activity focuses on encouraging the participants to express themselves and communicate with people in chorus groups through music.

Unity community:

The members of the chorus are from the communities around the park; one person can see many communities that have the same hobbies singing along together in the park. The members from different communities find unity with other people. The songs they usually sing, such as *Happy Together* all make participant feel that they are together. One participant told me that since he began participating in the Jingshan chorus group, he has told all of the elders in his building and invited them to come over to watch his singing. Now because of his introduction more than twenty people come here to sing, and they feel very happy and show their thanks to him.

Inheriting the national culture of the music:

Chinese traditional music is our valuable asset, more and more people recognize its importance, and want to protect and heritage it, the chorus group in a wide range participant is a good communication tool. People also love to sing those traditional folk music and all the minority songs. Because Beijing actually has many exotic old people that followed their children came to Beijing, when they are leading others to sing the songs of the country, the proud is hard to express in words, and of course they sing some operas, like Beijing Opera, Henan Opera, Bangzi, and so on, these are all their songs at ordinary times.

Key Findings*First, chorus is one of the most intelligent community music forms in the park.*

In China, chorus is one of the most convenient and most widely used forms of music. It has its own meaning from people. Although the Government has put a lot of money, manpower and resources towards developing music education, reaching all of the population is still a problem that cannot be avoided. Every chorus group needs a specific rehearsal location. Meanwhile, the quality of their sound probably is the biggest issue in terms of space and venue. So people choose the park to be their rehearsal occasions; it is a clever idea. Jingshan chorus has given a good example of how to develop community music. It does not require specific rehearsal venue or a lot of money. More importantly, it has an exchangeable value, such as, the joyful feeling of doing things together in the chorus, which is irreplaceable.

Second, Their activities are completely spontaneous. They are singing for themselves.

One of the participants said, that the only purpose of singing is for himself, rather than appearing on the stage or singing to others. It may hard to understand for foreigners that people in China do a lot of things for family, children and the parents, and less for themselves. Especially the middle-aged people—they will raise their children, but also provide for their elders, so they need to do their best to earn money. When they raise the baby to adult, let their elders pass away peacefully, they finally find their own life when they are 50 or 60 years old, but they do nothing for themselves till then. Many chorus people had dreams about being a musician. Therefore, when they found that their dreams could easily come true in such simple way by singing, they finally learned to enjoy the charm of music, and this may the only thing they do for themselves.

To participate in Jingshan chorus group, we can see confidence and happiness in each person's face. They have found the true significance of music that will let everyone feel free to express their feelings, the so-called "every sound, from the heart." We can see in China that there are a lot of music learners who wish to become skilled learners. We need to pay attention to music itself and also to the learners. I think that the first thing to do in music education is let all participants learn how to use music to freely express their feelings. Although the participants in Jingshan chorus group are elders, this principle can give us a clear enlightenment of this problem.

Third, Music for each person's life. Music education's object should be everyone.

In our country, the government has made a lot of effort in young people's music education, but the elder population has received relative little attention. People always said "Hundred good filial first," while everyone is spending time catching up with the pace of modernization of today we can leave little time for we should filial piety elders? Jingshan chorus group let these retired old people find their own happiness in music and at the same time to establish

contact with other people. People in this harmonious atmosphere will gain more understanding about each other. Music help people forget their bad feelings. Music belongs to everyone.

Fourth, This music activity has great social value.

In the chorus group, each relationship between the chorus members is equal; there is no difference among social formations on various grades. No one cares about where others come from, whether they are local persons or outsiders. No one feels left behind by others; in the Jingshan chorus group everyone treats friends fairly. This promotes social stability to a certain extent. And the important thing is this kind of influence extends beyond the people who participate in a chorus group; this kind of influence will accompany with every participant to every corner of the society. A person's change will change a group of people.

Fifth, There is no money but interest.

People can do nothing for living their lives without money. But in the chorus, all of the people come together just because of the love of music. So here, there is no money on conflict, everyone tries his or her best to sing together. We can see each chorus group has their own time in Jingshan Park, and some of them only have the time at noon. The first time I went to Jingshan Park I saw several uncles and aunts eating some food together that they brought from home; they all very happy. They prepared the delicious food every Sunday morning and brought it to the park to share with the group members. They all like-minded friends, so there is no interest in money matters.

Conclusion

This is a unique phenomenon of community music activities. I think that there are two important things in this phenomenon. For one thing, according to praxial philosophy, one of the most significant themes of the praxial philosophy is Elliott's concept of "musical practices." Elliott argues that there is not one universal idea of music; instead, there are many thousands of individual musics, all of which are society constructed and specific to a culture or community. All of these individual musics—and the musical products of these communities—make sense to their culturally and artistically affiliated listeners, but not to all listeners everywhere in the world. (Veblen, 2005). China's specific national conditions have led to the formation of spontaneous large numbers of people involved in community music activities.

I think that another important thing is the value of emotion education, the emotional features of music in music form itself, and particularly about the chorus music, its specific emotional characteristics reflected in pursuit of high unification and coordination of the sound. In the choir the people all have emotional communication, and the communication is nonverbal; it is more pervasive than mere words. Music can communicate verbally and nonverbally to each participate in the chorus.

Let us return to the concept of community. The so-called community is not only the material life of the community, it is the spiritual life of the community. In a community a person finds understanding, communion, and having to share, in order to just make the community succeed. There are feelings, ideas and aesthetic judgment on the discourse agreement. These are the real meaning of community music. And I think is the real meaning of Jingshan chorus group.

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Beautiful Sunset: A Survey of Chinese Seniors' Community Music Education

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Abstract

In Chinese society today, senior citizens account for a large proportion of the total population, becoming almost the majority of society. Senior citizens' happiness index has gradually become the standard for judging whether Chinese society is harmonious and happy. With the improvement of the social security system, material needs of senior citizens' have been largely met. Their spiritual needs are on the increase. And music is also becoming a necessity for their spiritual life.

The "Loving heart singing room" of the Beijing Oriental Sun City community and the Choir of the University for the Elderly from Shanxi Yangquan City (County) are two very typical examples of Chinese seniors' community music education. The author researched and experienced seniors' community music education activities. In this paper, the author summarizes some of the characteristics of Chinese seniors' community music education and offers some thoughts on the social culture value, future prospects, and existing problems of the spiritual meanings of seniors' community music education.

Keywords:

Chinese, seniors, community music

In Chinese society today, senior citizens account for a large proportion of the total population, becoming almost the majority of society. Senior citizens' happiness index has gradually become the standard for judging whether Chinese society is harmonious and happy. With the improvement of the social security system, material needs of senior citizens' have been largely met. Their spiritual needs are on the increase. And music is also becoming a necessity for their spiritual life.

I have researched and experienced seniors' community music education activities. The "Loving heart singing room" of the Beijing Oriental Sun City community and the Choir of the University for the Elderly from Shanxi Yangquan City (County) are two very typical examples of Chinese seniors' community music education. I really appreciate their happiness life with music.

The "Loving heart singing room" of the Beijing Oriental Sun City community is the most important example of seniors' community music education in Beijing. Even though it is only in one community, it is famous in Beijing. The members of the singing room of the Beijing Oriental Sun City community, which is a modern westernized community, participated in many choral competitions and have made many performances. They also attended the first Beijing Community Music Education Summit. Teacher Xiao had a presentation and a workshop in the summit. People attending the summit were all interested in this work and also moved by the warm-hearted volunteers. They are not only a choir, but also a family with one music dream. They all enjoy themselves and help others through the activities, especially teacher Xiao, the initiator and the presider of the "singing room." She was a music teacher

and a soldier, and because the other owners of the community had elected her, she then initiated this non-governmental organization. One choir member is Aunt Wu, who has had cancer for seven years and who has had nine operations. She is a hero fighting with disease. She was saved by Teacher Xiao's talking when she want to die. But she is not the only one who was saved by the "Loving heart singing room." This is why the "Loving heart singing room" is so famous and precious.

Another example is the University for the Elderly from Shanxi Yangquan City. I have been there and watched their music teaching. I found that the elders are very proactive to learn music regardless of many hardships and dangers. It is said that the course starts at 9:00 a.m. every morning. Teacher Yu, a staff member of the University, has told me that she once met a 80-year-old student, arrived there at 8:00 a.m. on a windy and snowy morning. This showed the enthusiasm and the activities of the old man for learning, and also demonstrated the successfulness of the University for the Elderly in Yangquan City. This year is the 10th anniversary of the University, so it held wonderful performances in July. Because of its success, older university has been imitated by surrounding counties. The government supported this cause with financial and policy encouragement, so that it could promote nationally the benefits to more old people.

After the research of the two typical examples, I have learned some characteristics of Chinese seniors' community music education and I offer some thoughts on the social culture value, future prospects, and existing problems of the spiritual meanings of seniors' community music education. The first feature is that old people are very positive for the music education and the music activities. Secondly, all the activities are spontaneous. The last but not the least characteristic is that the groups are all not-profit. No matter in the community or in the university, you can find many volunteers who help the others. They are warmhearted people. I think their life will be more wonderful with music. Actually, China has so many people that we cannot provide comprehensive care to all the citizens. Though my research, we can see that whether in the city or in the county, people have their own way to enjoy life and learn music. More importantly, they are very actively for the music education and the music activities. So I think that the government should support this cause and any other capable people should try their best to help them. Although the elderly can no longer made huge contributions to the development of the society, they are our spiritual pillars. We should let them enjoy their twilight years. They love music, so then we should provide all possible conditions for them to enjoy music and life. This is also the best gift the society could give them.

Where Should Music Education Begin? The Significance and Methods of Developing Mother Music Education in Communities.

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Abstract

At the end of 2007, Professor Xie Jiaying initiated the Mommusicing Project in China Conservatory. He established the first Mommusicing Research Center, which is the only one currently in mainland China. Actually, mother education has been an area of interest by some education scholars for over ten years. For example, Professor Wang Donghua established first Mother Education Research Institute in East China Jiaotong University; some social volunteers built Mother Education Center in Yantai City. After years of efforts, they have formed gradually theoretical system and social practice system with their own characteristics. Based on this, Mommusicing Project focuses on mother-child interaction in early childhood music education, advocates cultivating maternal consciousness and harmonious relationship between mother and children in the process of music learning, and respects the mother's social value. In recent three years, the Project has completed more than 10 papers, established its own site and developed six courses. However, not everyone agrees with Mommusicing. They ask that why not father musicing, which field it belongs to, early education? Teacher education? Social education or other.

In response to these questions, this study summarizes Mommusicing Project development in three years: 1) By using the methods of documentary, analyzing four Master's thesis in 2008, 2009 and 2010 and eight academic papers, I answer how the Project constructs the theory framework of mother-society-education and mother-music-children relations and explores why mother and musicing is the starting point of education; 2) By using investigation and qualitative methods, studying Mommusicing sites and six courses: "mommusicing start from where," "music and maternal psychology," "mothers' music quality," "mother singing," "fetal education," and "mother-child activations," I try to find its social influence and value. This study for further discussion about "where education should start" and extensive attention to mother music education.

Using Music to Open Society's Door for People with Intellectual Challenges: Exploratory Research on the Launching of Music Therapy at Taoranting Sub-District.

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Abstract

Mentally challenged persons are the largest in number among vulnerable groups of disabled people. They often encounter difficulties and obstacles because of their disabilities. In recent years, intellectual disabilities, mental health quality of life and other issues have been the concern and attention of researchers. Gradually, a number of community rehabilitation centers were established in China including: Beijing "warm home", Shanghai "Sunshine House" to provide effective support services. I hope to connect my professional background to the Taoranting community rehabilitation center, and gradually develop a music therapy program for mentally challenged adults to assist with their social adjustment and mental health issues. The purpose is to effectively improve the health of those with intellectual disabilities, and to speed up the promotion of community music therapy for mentally retarded adults, in order to promote their social integration.

Presentation on Participation in the November 2011 China Community Music Symposium in Beijing

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Abstract

This session discussed our participation in the November 2011 China Community Music Symposium in Beijing coordinated by Professor Xie Jiaying. Included in the presentation were video examples of our visitation and interaction with a variety of community centers for people with learning disabilities in Beijing. The development of a multi year plan for inclusive arts programs was discussed, including current projects taking place such as a collaborative endeavour utilizing shared resources and special education technology adapted for arts instruction.

Students' Organized Choir: An Example of Community Singing and its Contexts in Japan

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Abstract

This paper focuses on a women's choir group in Japan that is entirely organized by college and university students. They are former choir club members of a state senior high school and continued singing together after graduation. Based on interviews with the leader and observing their rehearsals, the paper explores how they learn music on their own and sing at a considerably high standard. It became clear that, although they are an informally organized music community, they have adopted the ways and approaches of formal choir training from their secondary school club experiences. They modify these formal ways of learning and create new approaches to meet their needs and solve particular problems arising while practising particular pieces. It also became clear that choir concours are essential events for the group to work towards, as they give meaning to their practice. The members get the knowledge and necessary skills they need by practising the choir music they choose and by being watchful of what is happening in choir concours, which are public and open. The group has achieved a balanced approach between formal and informal learning and this balance seems to support their high standard of performance.

Keywords

Community, choir, concours, formal learning, informal learning

Introduction

Singing in choirs is one of the most popular school music activities in Japan and the enthusiasm for singing often leads to events in the form of contests and winning prizes. Research about university students looking back on their musical experiences conducted by the present author found that "Choir Concours" (contests) in their schools are significant musical events in their secondary school years (Shiobara, 2006). Each homeroom prepares songs for the contest and goes on to compete in the school choir festival. In the process of preparing for the concours, the students are usually left to practice on their own and this means that they choose the songs, arrange them (with the help of the music teacher if necessary) and choose the conductor as well as the accompanying pianist from among the class members. It has been reported that, at both the junior and senior high school levels, singing together in schools and practising for the concours have favourable effects on students' development both in personal and inter-personal ways (cf. Araragi & Takahashi, 2006; Yasuhara, 2008). There are also concerns raised, especially by music educationalists, that practising by themselves for such occasions without the music teacher's involvement often leads the students to a dead-end as far as improving as singers in musical ways (Tanaka, 2005).

The enthusiasm of each homeroom singing together for the school choir concours in Japanese schools has strong influences on school choir club activities. As more students become interested in singing in the school choir concours, more students become willing to join the

school choir clubs and there are plentiful opportunities for these school choir clubs to compete against each other at local as well as national choir concours.

With this background of choir traditions in Japanese secondary schools in mind, this paper focuses on one particular women's choir group that is entirely organized by students. They are graduates of a state senior high school in Okayama prefecture, in the southwest of Japan, and decided to continue singing together under the leadership of a student, who is a music major studying in Tokyo. Based on interviews with the leader and observation of their rehearsals, this paper discusses how they manage to organize themselves without any help from outside and how they learn the choir pieces that they choose to sing, which they do at a considerably high standard. It became clear that, although they are an informally organized music community, they have adopted the ways and approaches of formal choir training from their secondary school years. They modify these formal ways of learning and create new approaches on their own to meet their needs and solve particular problems that arise while practising. It also became evident that choir concours are essential events to work towards, as they give meaning to their practice and enable them to belong to the wider choir community.

Women's Choir group, "Bloom"

The women's choir Bloom won a gold prize at the Okayama Prefecture Choir Concours in 2010 and in the summer of 2011, they won a silver prize. When the leader told me about the 2011 result, he seemed a bit disappointed, but explained to me that one of the judges liked their performance very much and wanted to give them a gold prize. The judge told him afterwards that he had never heard that particular song sung in such a way that the words were so carefully and beautifully expressed as a poem. He nodded and said with a smile on his face that it was exactly what they had intended and that the choir had worked hard for this effect. Working together for the choir concours and winning prizes seem to be very important for the leader and the group.

Bloom consists of eleven female singers and they are divided into two different locations, seven members in Okayama and four members in Tokyo. This is due to where they currently live and study, having various majors such as music, law, literature, administration, education, nursing, etc. Among the seven members in Okayama, there are one soprano, four mezzo-sopranos, one of whom is a music major and two alto singers. In Tokyo there are two sopranos including a music major and two alto singers. Because of the distance between the two locations, it is only during holidays that they are able to all meet in Okayama and practice in complete formation. They were planning their first recital in Okayama in the spring of 2012 and the leader showed me a bundle of papers in which all important matters and preparations for upcoming concerts, including repertoire, timetable, contacts, are neatly and densely written down.

The leader of Bloom is currently a junior student majoring in piano performance at a conservatory of music in Tokyo. When he took up the responsibility to be the leader in 2009 upon their graduation from the senior high school, he was only eighteen and had been a piano accompanist for the school's mixed choir club to which Bloom's current members belonged. He said that he had never worked with an all female chorus before, so he was intrigued by the opportunity to experiment with their voices, which he thinks are charming and bright and have a lot of potential for musical expression.

Dedicated Leadership

The leader of Bloom started learning the piano when he was eight years old and the following year he competed at the local piano concours for children and won a prize. He told me that the experience made a big impression on him and since then performing in music concours became his captivation. Concours can offer a venue for performing music in front of an audience and the competitors can get quick feedback in the form of a prize if they are lucky, or with constructive criticism. He continued playing the piano and when he was a sixth-grader in elementary school he won a gold prize.

Unlike the players of orchestral or band musical instruments, pianists are usually solitary in their music making. In his junior high school years, as an already competent pianist, the leader of Bloom was asked by the music teacher to be the piano accompanist for the school's mixed choir club. He absolutely loved it and was excited about everything having to do with choir singing. He told me that making music together is such a wonderful thing and he understood that his important role as an accompaniment pianist was to bring out the best for the choir by listening to them and choosing the right tone on the piano and singing with them in his heart to support the entire musical experience. He observed and learned how and what to teach the choir while playing the piano accompaniment and many of his instructing tactics were acquired by these experiences.

When he was still a high school student, he made two trips to meet nationally famous high school choir teachers in order to observe their rehearsals and concerts. He went to Hokkaido, the northernmost prefecture of Japan, when he was a junior high school student and when he was in senior high school, he went to Aichi, about one hour and half trip from Tokyo by bullet train. These trips were rewards from his parents, he told me with a faint shyness in his face, because he had good marks at the end of year's school examinations. I thought it was very unusual for a high school student to travel to meet these teachers and visit their schools. He agreed with me, but said that when he saw these teachers conducting their school choirs in the national choir concours on TV, as well as on stage, he thought they were fantastic choir masters and he had to meet them so that he could see with his own eyes and listen with his own ears how they instruct and teach the school choirs to be so good.

He told me that after these trips, he was determined to become a senior high school music teacher in Okayama, specialized in choir teaching and that he would raise the standard of school choirs in the prefecture, which has never won the first prize in the national choir concours. He entered a college of music in Tokyo as a piano performance major in 2009 and since then, he has been the leader of Bloom. From April 2011, he has taken two additional special courses in the college: one is singing and the other, choral coaching. He is excited by what he learns in these courses and adopts his new knowledge in instructing Bloom and shares valuable information about voice production and choir singing with the members.

Learning Sessions

Bloom sings choral pieces composed by Japanese composers in Japanese and often these songs are new compositions written especially for various choir concours as assigned pieces. The leader told me that he and the members agreed with performing only Japanese composers' works, since singing in one's own language is most suitable because they can understand details and emotional input can be naturally thought out by each member. They choose the repertoire from these collections and the leader carefully studies the scores as well as listening to CDs and watching DVDs of various performances recorded at choir concours

so that he can identify particular points to be raised during practice sessions. He leads the rehearsals held about three times a month in Tokyo with its four members, while the seven members in Okayama usually meet and practice four to five times a month. Since the Okayama members are left to practice by themselves without the leader, the two members, a soprano and alto singers take up the sub-leadership roles and organize the sessions. Like the leader, the alto sub-leader in Okayama studies music at a university and would also like to become a secondary school music teacher. The leader and sub-leaders coordinate their work by frequently contacting each other in order to share information about what is going on at each session.

I asked the leader to comment about the obvious inconveniences associated with being separated in two places. He answered that despite the inconveniences, they know each other so well as persons as well as singers that they could trust each other to be ready for the full sessions during holiday breaks. When they meet in Okayama, their rehearsals are very productive and he added that the Okayama members benefit from the members in Tokyo because they are able to bring them valuable information about choir singing that is only available in big cities.

The leader prepares for each session thoroughly in advance and when he showed me the scores for the next session, I was very impressed that they were so full of annotations and comments that they looked almost black. One thing in particular, among many others, that concerns him is Bloom's small size of eleven singers. This causes some problems in volume and richness of sound if they are left to only sing their assigned parts. Since he knows each singer's voice so well, he carefully reorganizes the parts so that the singers often switch parts in order to get a particular effect at a particular time. They listen to each other very carefully at sessions and discuss the desirable effects and make decisions based on their mutual musical judgments.

The session that I observed was held at the leader's tiny apartment, with the piano in the middle of the room. Only two soprano singers were able to attend and the first song they practiced was a choir piece praising Okayama, their homeland. It was chosen as a sort of warming up piece and they will sing it at their forthcoming recital the following year. The leader played the piano accompaniment while the two women sang and he filled in by singing the alto part. For the second piece, first of all he listened while the singers sang to his piano accompaniment for quite a while, but stopped them in the middle to give comments about voice production, pronunciation, and interpretation of certain sections. Then, while conducting, he sang to demonstrate what he meant by his earlier comments.

The two singers listened to the leader's comments carefully, watched him and corrected the points raised by him. The whole process resembled that of formal school choir teaching, except that, as the session progressed, especially during the new piece they were learning, the singers started jotting things down in the score while singing. They then opened up a discussion with the leader about the interpretation of a particular section after they stopped singing. The discussion was subdued with no one imposing their points of view. They listened to each other and eventually the practice started again without having made a decision on how to resolve the issue. The leader seemed to have his own opinion about it, but did not insist on it. However, after the discussion, their singing became better and more expressive and their faces brightened up.

During my interview with the leader, we listened to a recording of their 2010 gold prize performance and it was really quite impressive. He told me afterwards that he had made many mistakes about reorganizing the singing parts that the singers switch in order to produce particular qualities of voice for maximum effects. However, at this performance he said that the arrangement had a satisfactory result. I asked him if this idea of reorganizing parts came from someone else. He answered that idea was totally his and the members' and it was to solve particular problems due to a small voice ensemble like them singing pieces composed for a much bigger group formation.

Informal Learning and Formal Learning Experiences

As already mentioned, Bloom is a women's choir group organized by college and university students, who are all former members of the same senior high school choir club, with its piano accompanist as its leader. Three of its members, including the leader, are music students and they bring their expertise to the group. According to Folkstad's (2006) four ways of defining formal and informal learning, situation, learning style, ownership and intentionality, Bloom is categorized as an informal music community and their learning takes place in the leader's tiny apartment. Their use of written scores resembles formal learning, but ownership of learning belongs to all the members as far as what to learn, where and when to get together to practice. Intentionality is quite clearly towards making music and practicing for choir concours and a recital, in other words, musical performance is the goal.

Green identifies five fundamental characteristics of informal music learning (Green, 2008) and, first of all, it is the learners who choose the music, which tends to be music that they already know, understand, enjoy and identify with. Bloom chooses their music based on what they hear in various choir concours, on TV or on stage and they also sing choir pieces that they sang in secondary school. Green's second point regarding skill-acquisition in informal music learning involves imitating recordings. Although Bloom uses scores, they also frequently refer to good models of performance by listening to CDs and watching DVDs. Thirdly Bloom's informal learning takes place alongside friends through peer-directed learning as well as group learning. They exchange skills and knowledge by listening to each other, watching the leader, imitating what is suggested and discussing various possibilities for improving their performance. The next point raised by Green about learning in the informal realm is that learners tend to assimilate their knowledge in haphazard, idiosyncratic and holistic ways, starting with "whole." This does not seem to be what is happening in Bloom's case. However, it is because they already possess the necessary skills to make music using scores and had previously gained knowledge about the music that they practice. Green's final point states that a deep integration of listening, performing, improvising and composing throughout the learning process, with an emphasis on personal creativity, are characteristics of informal learning. In Bloom's case, personal creativity is evident for solving problems, especially by the leader, and in the situations where members discussed certain points and just listened to each other's point of view. Personal understanding and creativity among the members in a tacit way supports the core of Bloom's community music activity.

Conclusion

Bloom as a students' organized women's choir, is a product of choral singing culture in Japanese high schools and their enthusiasm for competing in the form of choir concours. Under the leadership of a music student who shares what he has learned from formal music training, as well as knowledge and skills he acquired informally with his own initiatives, they manage to organize themselves without any help from outsiders. His knowledge and

expertise of choral singing largely come from being watchful to what is happening surrounding choir concourses, which are public and open. They have mainly adopted formal choir training as their learning style, yet also create new approaches to solve problems arising during practice in a tacit way. Bloom successfully achieves a balanced approach between formal and informal learning and it is this optimum balance that supports their high standard of performance.

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The Voices of Warriors: Decolonising the Māori Voice

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Abstract

Kapa Haka is a community-based performing art practised among the indigenous Māori in New Zealand. Sharon Mazer (2011) describes *Kapa Haka* as “a performance practice bought into being to counter the effects of colonisation, to undo the damage done by the suppression of language and cultural practices over generations” (p. 46). For much of its history *Kapa Haka* was an artistic creation with a euro-centric aesthetic that romanticised the happy Polynesian singing on his South Pacific Island. In its current manifestation *Kapa Haka* is an artistic form that puts into practise a key Māori value, *whakawhanaungatanga* or strengthening the individual through shared community activities. It is an amalgamation of Māori and European cultural influences and embraces vocal qualities inherited from traditional Māori rituals and a vast number of western sourced musical genres.

This paper will discuss the vocal challenges performers in this genre encounter. It will describe one way in which a university voice department is sharing its research wealth with the indigenous community to help counter the effects of colonisation and globalisation, and support the development of this performing art. The project brought together a studio teacher based in a School of Music and tutors from a variety of *Kapa Haka* groups. Through a series of workshops they reinterpreted and re-contextualized information gathered from a variety of eminent pedagogical sources. A key component of this project was to explore the cultures of the South Pacific for acoustic strategies that have lost value as Māori have embraced the western sound aesthetic, strategies that are still in practice on some Pacific Islands. Together they created a toolkit of technical exercises appropriate to the genre and a manual containing physiological information that would ensure *Kapa Haka* performers could sustain vocal health and deliver optimal vocal quality in performances.

Keywords

Kapa Haka, Māori, Pacific, voice, indigenous

Introduction

It could be argued that voice, and voice-associated practices are part of the New Zealand indigenous *Māori* identity. Kawai and Zemke (2004) claim that music and chant were integral to pre-colonial Māori ways of knowing and that the decline of these traditional practices resulted in the rise of the Māori performing art form *Kapa Haka*. This is supported by Mazer (2011) who sees *Kapa Haka* “as a performance practice bought into being to counter the effects of colonization, to undo the damage done by the suppression of language and cultural practices over generations” (p. 46).

For much of its history *Kapa Haka* was an artistic creation with a euro-centric aesthetic that romanticised the happy Polynesian singing on his South Pacific Island. This has led to multiple ways of knowing *Kapa Haka*, from a colonial point of view and the Māori viewpoint (Smith V, 2003). In its current manifestation *Kapa Haka* is an artistic form that puts into practise a key Māori tenet, *whakawhanaungatanga*, which is the notion of strengthening the

individual through shared community activities. The performing art is an amalgamation of Māori and European cultural influences and embraces vocal qualities inherited from traditional Māori ritual and a vast number of western sourced genres (Papesch, 2006; Kawai & Zemke, 2004; Smith, V., 2003; McClean, 1996).

This paper will discuss the vocal challenges performers in this genre encounter. It will describe one way in which a university voice department is sharing its research wealth with the indigenous community to help counter the effects of colonisation and globalisation, and support the development of this performing art. The project brought together a studio teacher based in the School of Music and tutors from a variety of community Kapa Haka groups. Through a series of workshops they re-contextualized information gathered from a variety of eminent pedagogical sources. A key component of this project was to look to the Pacific for acoustic strategies that have lost value as Māori have embraced the western sound aesthetic, strategies that are still used on some Pacific Islands today. Together they created a toolkit of technical exercises appropriate to the genre and a manual containing physiological information that would ensure Kapa Haka performers could sustain vocal health and deliver optimal vocal quality in performances.

Situating contemporary Kapa Haka

Musicking (this refers to the term introduced by Christopher Small in his book of the same name) by Māori since colonial occupation has a complex history that has been well researched and reported by *Pākehā* (originally a term for descendants of European settlers) and Māori writers (McLean, 1996; Orbell, 1991; Ngata, 2007; Kawai and Smith, 2004; Papesch, 2009). It has followed a similar path to the indigenous language, which fell to the classic postcolonial pattern of decline and loss (Reedy, 2000). If we believe the notion that music is also a language and ascribe to the idea that western music in all its shapes and forms can pervade our subconscious through film, television, radio and church then it is easy to understand that Māori have been acculturated into the western music tradition, fluent in the inherited tonal progressions of the western world and capable of responding eloquently in the language as if was a mother tongue (Small, 1998).

It is rare to find performers fluent in the Māori musical language, however some sites have successfully preserved traditional forms of Māori music due to their location in remote tribal areas (Kawai & Zemke, 2004). Together with salvagist Māori and *Pākehā* academics these musicians have been key to the revitalisation of Māori music, which as with the language, has been heavily impacted by the cessation of intergenerational knowledge transmission. Kapa Haka offers a culturally safe place to transfer traditional knowledge and the performing art has become the focus for the revitalisation of the language, relearning of traditional music practices and an important decolonised space for artistic creation and political commentary.

The coming together of the Maori and Western musical threads has provided some of the basic infrastructures for the Kapa Haka style. (Kawai & Zemke, 2004) An outgrowth of heritage tourist activities that were rampant throughout the Pacific in the early 20th Century (Smith, V., 2003) the latter half of the century saw the performing art thrive as cultural initiatives designed to empower young Māori in urban areas were implemented, including the creation of a national Kapa Haka competition. Over the years the competition has increased in popularity and has had a series of titles. Currently the national competition is called *Te Matatini* and occurs biannually.

The homepage of the national competition Te Matatini defines Kapa Haka as a modern day performance of traditional and contemporary Maori song. The organisation states that the disciplines that make up a modern day Kapa Haka performance include:

(a) *Waiata-a-tira*, this discipline values group dynamic singing, examples being choral and hymns; (b) *Whakaeke*, a choreographed entrance onto the performance area, where elements of all disciplines are utilised; (c) *Moteatea*, usually traditional chants or dirges, however contemporary compositions are becoming more common; (d) *Poi*, where the dancer (mostly female), utilising a ball attached to a length of cord exhibits the full ethos of grace, beauty, form, style and allure; (e) *Waiata-a-ringā*, a song where the hand movements in particular the face, the eyes, the body combine to bring form to the words; (e) *Haka*, the war dance, that aspect of Maori culture embraced by all New Zealanders to become a world-renowned expression of New Zealand identity; and (f) *Whakawatea*: a choreographed exit out of the performance area, where once again elements of all disciplines are utilised. (Definitions sourced from website <http://www.tematini.co.nz/festival/index.htm>)

Deconstructing Kapa Haka

If one scrutinises the contrasting disciplines it becomes clear that the range of vocal challenges confronting performers are diverse. They include (a) choral singing usually in a western framework, which requires the performers to access a wide tessitura with balanced resonance and accurate intonation; (b) western speech quality singing in unison or parts, while dancing; (c) traditional speech quality singing, which includes microtonal pitch shifts, non-western cadence shifts and complicated synchronised breathing demands; (d) *karanga*, a specific female vocal style that requires high intensity projection; and (e) the *haka*, which requires sustained rhythmical yelling for men or women reinforced by highly athletic choreographed movements.

There are many external performance factors affecting the voice in this performing art form. In almost all of the disciplines there is continuous choreographed movement (often highly energetic), the voices are unamplified and the spaces in which these types of events occur differ vastly from the traditional environment. While traditional spaces favoured voice production, groups now perform in large auditoriums or outdoor arenas designed for contemporary western style concerts. In addition, there is compelling evidence by a group of socio-linguistic researchers involved in a project called MAONZE (see <http://www.ece.auckland.ac.nz/~cwat057/MAONZE/index.html>) the Māori and New Zealand English project, that have tracked the changing Māori accent. They claim changes in the indigenous language, in particular the vowels of Māori have been heavily impacted by New Zealand English (King, Harlow, Watson, Keegan, & MacLagan, 2009). When this information is put under the lens of researchers from the area of vocal science we can see that these modifications may impact sung Māori by influencing articulation and projection of the text, and possibly contribute to vocal health issues.

Finally there is a question of aesthetic imprinting. Older generations of Māori who were products of a colonial missionary school system and its associated choral styles embraced all western vocal styles. Those that choose the pathway of the professional singer achieved success internationally on all concert platforms. Those musicking in the Kapa Haka genre valued balanced resonances and imported church choral aesthetics. The Ngā Tamatoa movement an activist group that was active through the 1970's influenced the next

generation. This group were heavily involved in fighting injustices perpetuated by the New Zealand Government and key in the establishment of Māori language immersion schools. One can see the rejection of classical musical styles connected with the colonial oppressors and a return to a fully embodied emotional outpouring of text. They valued an approach that is described by one tutor, as “you haven’t done it right unless you have no voice left at the end of the song”. (taken from conversations with kapa haka performers)

The current generation embodies the Māori ideal of self-sovereignty *tino rangatiratanga*. These are the children and grandchildren of the Ngā Tamatoa activists, who are empowered, bilingual and bicultural. They are new voices with new stories, and reaping the benefits of their parents fight against discrimination. These kapa haka performers value importing contemporary research into their art form in order to sustain performance practice and enhance enjoyment for future generations

The Workshops

Narratives shared by Māori singers involved in Kapa Haka shaped the framework for the workshop series. Underpinning the transference of skills was the Māori concept *Ako*. The Curriculum Guidelines for Teaching and Learning Te Reo Māori (Māori language) in English-medium School states “Ako recognises the knowledge that both teachers and learners bring to learning interactions, and it acknowledges the way that new knowledge and understandings can grow out of shared learning experiences (Ministry of Education, 2009 p.28). Within this concept, which revolves around a reciprocal learning relationship, teachers are not expected to know everything, the antithesis of the master-apprentice model. In particular, ako suggests that each member of the classroom or learning setting brings knowledge with them from which all are able to learn, (Keown, Parker, and Tiakiwai, 2005, p.12) and recognises that the learner and the family, and by extension community, cannot be separated in the teaching and learning context. (Ministry of Education, 2008, p.22) In summary, reciprocal learning and valuing the student’s knowledge and experience was foregrounded. Giving control over to the group was essential to the success of this project. By respecting this approach the kapa haka tutors defined what they needed to gain from the workshops, vocal power, vocal health, sustainability, clarity and range.

The workshops were designed to allow tutors time to explore their instrument and acquire theoretical skills through practice. They would then take these experiences and evolve them into a language and ritual that was appropriate to the individual philosophies of each group. The information presented to the tutors largely drew on the research of Jo Estill and more recent research including the writings of Janice Chapman, Meribeth Bunch Dayme, Donald Gray Miller, Ruby Jane Heirich, Cathrine Sadolin and Scott McCoy. This ensured a balanced overview of voice pedagogy and multiple approaches to singing problems.

In recent years, texts in the area of vocal pedagogy have often gathered core information about voice production into the 3 main areas of function; power, source and filter (Chapman, 2006; Dayme, 2009; Callaghan, 2000; Heirich, 2005; McCoy, 2004; Miller, 2008). Devotees of the Estill Voice Training system will recognise this model, which is a concise way of explaining how sound is created by separating it into components parts and then teaching isolated control of the individual anatomical structures that contribute to each aspect of the sound production (McDonald Klimek, 2005a).

The workshops were designed to facilitate individual experiences as well as group

interaction. The nature and function of each structure was defined and described, and then hands-on exploration was encouraged to increase kinaesthetic awareness. Tutors sang appropriate repertoire while discovering the location and purpose of each structure and together with the researcher they played with multiple approaches and a variety of exercises. This allowed the tutors to immediately see the potential for strong performance outcomes if the individual singer had control of the vocal instrument.

An important aspect of these workshops was to discuss Pacific-sourced strategies for successful singing. Ruia Aperahama, a respected contemporary musician in both te reo Māori and English, introduced me to the term *te ngao*, which is the hard palette and the name for the singing effect I believe Papesch (2009) is referring to in her statement about singing:

There was also a style of (Māori) singing where the sinus was blocked off, this protected the voice from becoming weary and helped the singer sustain breath. This has been dropped in favour of the western open-throat style of singing. (p. 12)

This is a voice quality many archival recordings of Māori demonstrate in their singing and speaking and is a vocal colour still present in the speaking voices of older Māori and many Pacific Island communities. The quality is defined in western pedagogy most recently as nasal or oral twang (McDonald Klimek, 2005b, p. 41). It is a voice quality common in the western vocal genres of folk music, country music, musical theatre and many non-western genres. Physiologically, the anatomical recipe for this involves a high laryngeal position, a high tongue position, a middle soft palette position (which allows air to escape out the nose) and a narrowed aryepiglottic sphincter. The result is a formant between 2-4 kHz. This bandwidth has a bright and piercing voice quality, and because it is louder, has the illusion of being effortful. However, the bandwidth corresponds to the resonant frequency of the ear canal, so sounds matching this frequency will resonate in the ear canals of the listener, making them seem louder (McDonald Klimek, 2005a, p. 87).

The formant frequency is recognised in many cultures. It is a component of the Opera sound, *squillo*, from the Italian squillare (meaning to ring) and is referred to in contemporary vocal pedagogy as the *singer's formant*. It is essential to a singer that needs to project the voice over an orchestra and to the back of a large concert house or theatre (McCoy, 2004; Miller, 1986; Callaghan, 2000). Voice scientists align with Jo Estill, and believe it is the result of resonances of the laryngopharynx, the space from the glottis to the top of the epiglottis-aryepiglottal sphincter. Titze and Sundberg postulate the size of the oropharynx in relation to the laryngeal outlet is also believed to be important, roughly a ratio of 6 to 1 for ring to occur (McCoy, 2004).

Referring back to the MAONZE project and the impact of speech habits on sung. I believe the modifications bought about by the sound world of New Zealand English have impacted a Kapa Haka performer's ability to engage many parts of the vocal anatomy necessary for efficient and effective production. The aryepiglottic sphincter is blocked by tongue root tension, the tongue position is not high enough, the soft palette is inappropriately utilised, or non-functioning, and the vocal tract is shortened by the lack of lip rounding. All in all the vocal issues are similar for non-Māori singers in New Zealand, which perhaps is the strongest evidence of the impact of New Zealand English on sung Māori. The loss of twang in the spoken voice and the forward quality of Māori vowels in general has changed voice production in all areas of the performing arts, a situation that has not impacted the other islands of the Pacific in such a dramatic way.

Conclusion

My journey through the performing arts and my arrival in the much researched and intellectually explored area of vocal pedagogy has often left me perplexed and feeling excluded. While recent English language books in the area of voice science have crossed genres and explored other popular western styles, there is little to connect singers based in non-western traditions of singing and in particular indigenous singing artists based in former colonial powers with this information. This performer's first experience of singing may have been something other than the western tradition and for them the sustaining of the culture, the language and the sound aesthetic may occur in the performance mode. Intergenerational knowledge transmission may be at risk because of a colonial nuanced understanding of beauty of sound or because the articulation of the indigenous language has changed due to revitalisation by second language speakers. Perhaps daily engagement with an education system that celebrates the superiority of European values and practices has pervasively diminished the value of indigenous musicking.

These workshops were important. They were for Māori by Māori, who recognise the significance of change and evolution within the Kapa Haka performing arts and embrace all the contributing traditions, authentic and invented. By Small's (1998) definition Kapa Haka is an "act of musicking" where Māori bring into a performance relationship sounds that are significant at this point in their history, discuss and debate the power relationships with the colonising peoples and explore, affirm and celebrate the intra relationships of the community.

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Outside in: Finding my Musical Community in Rural East Timor

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Abstract

This article explores what it might mean to be a musician in a community, considering the author's recent experiences as a visiting artist in a remote part of East Timor as a manifestation of this. East Timor is one of Asia's poorest and least-developed countries, a former Portuguese colony that suffered brutal occupation by Indonesia for 24 years and which has only been an independent state since 2002.

The author establishes a community musician's role as an "outsider" to the communities in which they work, and considers this in terms of her four-month artist residency as an unknown foreigner in a developing rural community. Through narrative inquiry and an autoethnographic lens she describes a project that grew organically from very informal and unstructured beginnings to a public performance outcome, and which became an indicator of her place within the community. The author's experiences and interactions are discussed as possible gifts, acts of invitation and welcome, tests and exchanges, which ultimately suggested a transition from outsider to accepted community member.

Key words:

Community music, East Timor, collaboration, informal learning, cross-cultural

Introduction: The facilitator as outsider

Being an "outsider" in my professional life as a community music facilitator is a familiar role for me. I lead creative music projects on behalf of arts or education organisations that take place in environments where I am not a natural member. However, within the creative music workshop setting there are common understandings—a familiarity with the culture of the environment, its rules and structures, a motivation towards the project at hand (particularly if the group is self-selecting), a common language for communication—these and others inform our initial interactions.

In time too, the creative process we undertake together, emphasising openness to unpredictable musical outcomes, ensemble playing and collaborative invention of new music, can yield a strong sense of community as a natural by-product (as observed in Higgins, 2007b). In this new community everyone is an insider as it is a community of shared experience, established by the project itself and the environment that I create which invites people to take part, and values each person's contributions.

In this article, I consider my recent experiences as an outsider leading a community music project in an environment where I was a foreigner in every way—a remote town in the fledgling independent state of East Timor, where I spent four months undertaking an artist residency in 2010-2011. This experience demonstrated quite powerfully and yet subtly, what being a musician in a community is at its core. A project that grew organically to become an indicator of my place within the community is described, its progression from informal and unstructured through to performance outcome charted here. I follow this description with a

discussion of the project, its possible meanings and interpretations, and conclude with a reconsideration of my “outsider” status.

East Timor’s Cultural Context

East Timor is a half-island that sits between the northern edge of Australia and the eastern reaches of the Indonesian archipelago. It is the poorest and least developed country in Asia. The country is ranked 120 out of 169 countries in the U.N. Human Development Index—a comparative measure of life expectancy, literacy, education and standards of living—and it is estimated that 41 percent of the million-strong population live below the poverty line (UNHR, 2011).

East Timor’s current context is complex. A Portuguese colony for 500 years, it remained under-developed and isolated, with traditional ways of life continuing for the vast majority of the population. It suffered full-scale military invasion by the Indonesian army in 1975, and lived under brutal Indonesian occupation for 24 years, a period that led directly to the deaths of nearly a quarter of the Timorese population (around 180,000 people) and the rise of a popular resistance movement (Kingsbury & Leach, 2007).

The East Timorese voted for their independence in a UN-sponsored referendum in 1999. The Indonesian army’s subsequent withdrawal was bloody and merciless, leaving 70% of the country’s physical infrastructure – roads, buildings, telecommunications—burned and destroyed, thousands killed, and thousands more displaced and traumatised (Chomsky, 2003; East Timor Government, 2008). A UN transitional administration governed the country until 2002, and a UN political mission remains in place in 2011. In 2006 and 2007 further crises broke out, with more violent loss of life, displacement and trauma.

Thus, contemporary East Timor melds its indigenous identities with “the cultural baggage of its consecutive colonial occupiers, meshing these in varying degrees of success with the requirements of the larger contemporary world” (Kingsbury & Leach, 2007, p. 15). The population is hardy and proud, but living with the traumatic memories of recent events and a weariness of instability and foreign involvement in their land.

As part of my residency, I spent two months in a remote town called Lospalos in the eastern corner of the half-island. Lospalos is a small town surrounded by pristine jungle, highlands, and small-scale agriculture. The majority of people live on subsistence farming. Electricity is available only in the evenings. There are no landlines—only mobile phones. There is a single strip of shops, a small daily produce market and a larger weekly market that attracts buyers and sellers from the small villages throughout the district. The lack of convenient and affordable travel options to Lospalos, and the town’s distance from the Timorese capital of Dili means that very few foreign visitors get to Lospalos.

Methodology - Describing these Experiences

In this account I examine the meaning of my experiences in Lospalos as a narrative inquiry considered through an autoethnographic lens. I was there as a practitioner rather than as a researcher, and draw upon my detailed field journal, video footage and autoethnographic recollection.

These narratives are embedded within my experiences, rather than being descriptions of particular events (Squire, Andrews, & Tamboukou, 2008). There is no “certainty” here—

others present during the events I describe might proffer different narratives and interpretations (Barrett & Stauffer, 2009, p. 2; Bowman, 2009, p. 214). I've framed my interpretation of the meanings of these experiences with Higgins' conceptualisations of the hospitality and unconditional welcome inherent within community music (Higgins, 2007a, 2007b). These conceptual tools offered a way of analysing the experiences and placing them within the broader Community Music field of inquiry.

Within the narrative I refer to myself in the first person. A second protagonist in the events described is my partner Tony, a professional musician who worked with me during my time in Lospalos.

An Outsider in Lospalos

I struggled to develop music projects in Lospalos when I first arrived. I had a host organisation whose activities were, I'd understood, based in Lospalos (albeit with Australian-based directors); however it quickly became evident that they had no real presence or profile in the town. My proposals for exchanges with traditional musicians, collaborative projects with adult musicians and children, and training opportunities for young musicians and teachers, received initially enthusiastic, but later prevaricating responses. Support from the local Ministry of Culture—the official channel through which music activity should normally happen—was offered in words but not matched by deeds.

I keenly felt myself to be an outsider and a person who had been invited to work in Lospalos by other foreigners, rather than by locals. The local people had no particular context for my residency, and it did not seem to have come about in response to any initiative or expressed need from them.

The Motalori Context

The house I rented in Lospalos was in the Motalori locality. An old and sturdy white brick Portuguese-era house, it was on relatively high ground, surrounded by grass and coconut palms. My landlord and his young family lived in a wooden dwelling behind my house. Most of the other houses in Motalori were simple wooden structures with dirt floors and walls made of palm leaf shingles and flat roofs with no ceilings. On rainy days the bare land surrounding their homes quickly turned to mud.

I sensed social division in this neighbourhood, in terms of who played with whom, and who talked with whom. The local boys – numerous and boisterous – were regular visitors to our house, but whenever they turned up, the landlady's children would leave the group and head back to their house. I asked their mother about this. "Those boys are too dirty. Their clothes are always dirty," she stated matter-of-factly, explaining that her children didn't like playing with them for this reason. She told me, "In Timor, if you go to someone else's house, you should put on your clean clothes. When these children come to your house in dirty clothes, you should send them away. It's not respectful."

I was not concerned about the boys' clothes, but I noted the exclusion. I had the impression that these boys had limited life opportunities. Only a few attended school, several couldn't read or write at all, they weren't used to being organised as a group, and they didn't know Tetun (the national language, not local to Lospalos and usually learned in kindergarten or school). These were very poor people and in addition to not having clean clothes to wear each day, many did not have enough food to eat. They were small for their age and very thin.

These apparent divisions notwithstanding, there seemed to me to be a strong sense of community in Motalori. As with many traditional societies, “community” in East Timor is a far more bounded notion than it is in the individualistic West. Systems of kinship are clearly defined, and friendships often observe geographical boundaries for the children. Language binds people and also distinguishes them—East Timor has 16 different languages and subvarieties present across the small land mass (Taylor-Leech, 2007).

Jamming with the Motalori children

Local children initially stopped in front of my house out of curiosity, their interest aroused by the instruments they could hear us playing. They were shy at first, but once one group had decided to venture forth, the word spread, and the numbers of visitors increased each time the instruments came out.

These visits became jams on the veranda and were daily, informal music-making sessions for anyone who wanted to turn up. They took place without any special planning or promotion and were open to all. I spoke quite good Tetun by this time (the local language in Lospalos is Fataluku, but many people spoke or understood Tetun) and this helped me establish a rapport with the children and to lead the sessions.

At those early jams the children were a large, noisy group, street-smart and quick-witted. Mostly boys, they were excited to play music, but they snatched and grabbed at instruments in a very chaotic way. I wasn't always sure I liked these boys at the beginning. Sometimes they were so rowdy and aggressive it made me want to pack everything up and send them away. Later, watching video footage of the earliest jam sessions, I saw how focused they were, despite their tremendous excitement. They loved coming to us, and began to watch us throughout the day, waiting for us to go into the music room off the veranda where we stored the instruments. Within 60 seconds of instruments appearing, they would arrive.

Musical information was communicated non-verbally or through symbols and repetition. We explored songs with percussion accompaniment, experimented with structures and graphic scores, and jammed on traditional chants and songs in the local Fataluku language. Sometimes, older boys would volunteer *tebe tebe* (traditional dance rhythms) that they knew, or sing popular songs, accompanying themselves on guitar.

In time, the group of boys who came to us most regularly became the leaders of the jam ensemble. They were the ones most familiar with the instruments and with the cues Tony and I used. They helped us prepare the workshop space before each jam, and would guide others who were less familiar with the workshop routine. They took it in turns to play the chime bars, and would watch the players before them intently, memorising the riffs and progressions so that they would be ready to play when it was their turn. Each time a new melody or riff was invented, it would pass through the group, peer teaching peer.

Girls rarely came to the informal jams. Girls participated in the more formal workshops we conducted at other Lospalos venues; however, the late-afternoon veranda jams were male-dominated events.

We had a range of instruments to share, including drums fashioned from large plastic buckets, and soft-drink bottles filled with high-pressure air that gave a bell-like pitch when struck. Three sets of resonant metal chime bars provided melodic and harmonic material, and pairs of bamboo “claves” ensured enough instruments for everyone. Children also started to

bring their own instruments to the veranda—including plastic piping that was blown like a trumpet, a guitar, and a descant recorder.

Our instrument-making efforts led to the discovery that our next-door neighbour Mario had traditional instrument-making skills. Mario taught Tony how to make a *kakalo*, a bamboo log drum that was traditionally played by children to scare foraging animals away from precious food crops (King, 1963). We later organised an instrument-making day, making a further 12 *kakalos* with the help of local teenagers.

Towards a performance outcome

I learned in Lospalos how few popular or contemporary songs there were in Fataluku. Popular music on the radio was mostly in Indonesian or English. Church songs were sung in Tetun. Local artists had limited opportunities to record their original music.

A popular song on radio at the time was *Forever Young*. As a gift for my teenage friends, I decided to translate the English lyrics of this song into Fataluku. Jamming on *Forever Young* became a regular part of the daily veranda jams and attracted older participants to the jams, including a teenage guitarist and several girl singers. In the last week of my residency we decided the time was right to present the song—and our music-making—to a wider audience.

We arranged to give a live performance of the song on local evening radio. On the day of the performance I had no idea who would turn up. Timorese people prefer to stay inside their homes after dark—there is a sense of self-imposed curfew that remains after their recent history of riots and instability, and years of military occupation.

I was delighted when the group started to arrive at the house, dressed in smart clean clothes for the occasion. Even more gratifying was the sight of Mario arriving with several of his sons, his recorder in his hand. We were touched that he'd decided to come along. This was no longer just a children's activity, but a collaboration among like-minded people.

Before the performance, everyone was very nervous. Mario's hands were shaking. We squeezed into the tiny studio space, squashed on the floor or lined up against the wall. Afterwards, there was a palpable sense of pride in the event. No-one had ever done something like this before. It was the first time that the radio station had ever broadcast children, or presented *malae* [foreigners] and Timorese people performing together.

Discussion and Conclusion—Of Gifts, Tests, and Friendship

What motivated the Motalori boys to come to our house each day? It was a fun and social diversion, and an opportunity to interact with new people and new things. I believe many of the children saw it as an important learning opportunity. They demonstrated a hunger for experiences, an impressive capacity to absorb new things and were strongly self-motivated.

The veranda jams were an unconditional, open invitation from Tony and me—an invitation with some “imposed conditions” (Higgins, 2008, p. 333) in that we decided when the music would happen each day, but in which our leadership and welcome demonstrated a willingness to “give something without getting anything back” (p.333). Participants could come and go as they chose, and they could influence the music-making in different ways. They could learn to play something, or they could just join in on the spot. They chose what they wanted to play, negotiating instrument changes with each other rather than with me.

The teaching and learning was multi-directional, moving from the facilitators to the participants, between the participants, and from participants back to us, which corresponds with Higgins' (2008) description of the workshop as a democratic event, where "the power... lies with everybody" (p. 333). There was constant peer teaching, and the regular sharing of traditional rhythms, chants and songs from the participants with us.

The acts of generosity and exchange extended beyond the music-making. The local boys located and loaned us a wheelbarrow when we needed to take our instruments to the local kindergarten for a workshop. They took great pride in wheeling everything into town for us. My ability to speak Tetun was part of the exchange and gift—it demonstrated a commitment from me to the community, and in return, the children engaged us in conversation, shared information and jokes, and tried to school us in their local language. Mario our next-door neighbour built a relationship with us—first sharing his knowledge of traditional instrument-making, then by wanting to learn the recorder, by sharing further traditional music knowledge with my visiting students from Australia, and by participating in the performance at the radio station.

Some participants tested my unconditional welcome. On the evening of the radio performance, several girls from the house next door asked me to collect them on our way to the radio station. I did as promised, but they did not emerge. Two days later I saw them and learned they'd been avoiding me. "We thought you'd be angry," one said, "because we didn't come to sing." I was taken aback and assured them they never had to sing if they didn't want to.

Perhaps there were other tests—conscious or otherwise. However, by the end of my residency, I no longer felt such an outsider. My last week in particular was one where people's trust in me, or liking of me, showed itself more explicitly. There had been a dramatic midnight burglary, when the entire neighbourhood was woken by my startled screams, as well as numerous workshops in all parts of the Lospalos community, and perhaps the combination of these made people more inclined to approach me—especially women and teenage girls. Perhaps my screams demonstrated my normalness to them, where in the past I had only appeared foreign and suspicious, and our efforts in the community were recognised as being an appreciated contribution that no-one had expected, nor experienced with visiting *malae* before.

It is particularly satisfying for me to recognise that it was the *community* that told me what it wanted from a musician in their midst. They did not want (or perhaps understand) a formal, structured creative music project. They were happy to just get to know me, one day at a time, and see how I conducted myself. They appreciated the time I spent with their children, and the way I engaged with their local music traditions. And in turn, they allowed themselves to be changed by my presence, making their own instruments and playing them in the evenings, remembering some almost-forgotten traditions, and even, on those last days, playing all together—the noisy boys and the landlord's quiet, clean children—on the veranda, while we packed up the last of the instruments and made our way inside.

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Community Music Present and Future: Integrated Perspectives

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Abstract

This roundtable explored international understandings of current practice, local and global trends, and potential collaborative initiatives. Knowledgeable practitioner/researchers offer their perspectives on Community Music, presented through four main themes of (a) geographic areas, (b) interconnections, (c) marginalized music and populations, and (d) performing ensembles. Since the conceptual framework of community music is so localized and practice-based, this session offered opportunities for those in attendance to gain insights into connections and disconnections within the field. While the session took place over a set amount of time, it is anticipated that the rich interactions will continue to unfold. The following separate abstracts give a glimpse into what each co-presenter offered as well as questions from the main discussant David J. Elliott and others in attendance.

Keywords:

Community Music, international, geographic, interconnections, marginalized populations, performing ensembles, artistry, advocacy

The Tapestry of Community Music

Kari Veblen reported that inspiration for this forum comes from a forthcoming book entitled *Community Music Today* to be published fall 2012 by Rowman and Littlefield. Over 50 musician/educators collaborated in this project, represented by the 15 authors in attendance at this commission seminar. The editors are Kari K. Veblen, Stephen J. Messenger, Marissa Silverman, and David J. Elliott.

As documented in case studies throughout the forthcoming publication, Community Music Workers may be musicians, teachers, researchers, and activists, responding to the particular situations in which they find themselves.

People often think of community music (or CM) in two basic ways: (a) as music-making situations that occur outside university music departments, public schools, and conservatories; or, (b) as partnerships or outreach programs between schools and professional music organizations (e.g., symphony orchestras).

These two views are accurate as far as they go, but they do not begin to capture the full depth and breadth of what CM is today. In fact, the natures and values of CM depend on a wide range of interdependent issues. In other words, a CM program is defined by its context,

which includes: (a) the people involved (e.g., teachers, parents, musicians, clients, students, stakeholders); (b) the local, regional, or national communities and institutions related to a CM endeavor; (c) the aims, purposes, or needs that a CM program intends to achieve; (d) the relationships between a given CM project and its geographical, social, economic, religious, cultural, and/or historic circumstance(s); (e) the financial support that a CM program receives, and so forth.

Notwithstanding its variability, CM usually focuses on active music-making, including performing, creating, and improvising. Linked to these activities, CM programs often form around specific styles. For example: Salsa bands, adult Taiko drumming classes, or garage band programs for at-risk secondary school students. CM projects can also emerge to support local celebrations, ceremonies, rituals, or to fuel the economic and social capital of communities through the development of local arts festivals.

Many CM efforts characteristically emphasize lifelong learning and access for all. Invariably, the social and personal well being of all participants is as important as their musical learning, if not more important. CM facilitators frequently emphasize that one of many values of music is to nurture collective identity. As programs emerge to meet the needs of different populations, CM is evolving rapidly in various directions. Additionally, the vast expansion and variability of new electronic media is continuously birthing new forms and networks of CM, thereby reshaping the natures, values, people, and processes involved in this field.

Community Music in the United Kingdom

Phil Mullen reported upon his co-authored chapter written with Kathryn Deane. In this chapter, the authors present a cursory historical survey of how CM has presented itself within the United Kingdom from the mid-1900s to the present day. As Deane and Mullen assert, if CM is to be understood properly, it must start with recognizing the attitudes and methods of an interventionist stance. As such, CM in the United Kingdom can be classified, regardless of epoch, as a means to people's more "fulfilled" ends. In other words, the authors clearly note that CM, while utilizing a musical means, is concerned more with an end beyond the musical. Deane and Mullen showcase such examples in the United Kingdom. They look at programs and initiatives that exemplify an ethic that empowers individuals and communities through music-making typically not found within formal institutions.

Emerging Community Music Programs in South Africa

Although not an author in the book, Susan Harrop-Allin represented the continent of Africa at the CMA seminar and thus interpreted the ways in which CM is utilized in South Africa. She spoke of the changing situations in Africa and in particular, her emerging CM program at the University of Witwatersrand in South Africa. Newly appointed as the first university instructor to generate such a program in Africa, Harrop-Allin spoke of her societal context(s) as rich, yet unlike any she has experienced elsewhere.

In the upcoming book, Elizabeth Oehrle, David Akombo, and Elias Weldegebriel offer three different interpretations of community music from Africa. Oehrle details the case study of her South African Ukusa program. Ukusa means "sunrise" in Zulu and the thriving Ukusa music project, based in Durban, South Africa, has provided access to a wide variety of cultural opportunities over the past twenty years. Weldegebriel defines CM in Eritrea, a culturally diverse country populated by nine different ethnic groups each with unique language and musics. The Amsara Music School, founded by the Eritrean Peoples' Liberation Front in

1985, is the seminal institution currently teaching music for social transformation with contemporary music serving the function of resisting colonization and promoting nationhood. The role of women Isikuti musicians among the Isukha people of Kenya is the subject of the final case study in this chapter. Akombo explains that much of African history is written from a male perspective, yet it is most often the women who are keepers of informal education in Africa.

Community Music in Australia and New Zealand Aotearoa

CMA Commissioner Brydie-Leigh Bartleet explores themes arising from diverse examples of community music making in the neighboring Pacific nations of Australia and New Zealand Aotearoa. Her chapter co-authors are Shelley Brunt, Anja Tait, and Catherine Threlfall.

In her presentation, Bartleet discussed the ambitious, nation-wide Australian CM research initiative, Soundlinks, which she undertook with Peter Dunbar-Hall, Richard Letts, and Huib Schippers. This project charts the vibrancy and diversity of CM in Australia¹. Characterized by geographical isolation and cultural diversity, Australia and New Zealand contexts host significant indigenous populations and immigrants from some 200 countries. This cultural diversity means that the concept of CM in Australia and New Zealand is always “situated, contested, contingent,” and difficult to reduce to any single definition. This is certainly reflected in the examples featured in this chapter, where concepts of CM are evoked in subtly different ways. The authors conclude that there is eclectic variety of CM initiatives in this geographical region. From the Soundlinks program across Australia, to the education-oriented ArtStories in the Northern Territory, to the festive atmosphere of the urban Cuba Street Carnival in New Zealand Aotearoa, CM has and continues to affect people’s lives.

Community Music in East Asia

Mari Siobara represented East Asia detailing a case study of “Kinseikai” or “The Voices of Golden Brocade Society,” a Japanese singing group. This group, located in a suburb of Tokyo, meets to pass on and enjoy Min’yō, traditional Japanese songs. In this weekly gathering of professional and amateur singers, musicing continues an unbroken oral tradition and offers outreach through school to younger singers. These community musicians sponsor projects such as national song competitions.

Commission member Mari Shiobara is joined in this chapter by Chi Cheung Leung from Hong Kong and Christine Yau from mainland China. Leung shares his personal experience of the operation of his modern Chinese orchestra in Hong Kong. Such traditional Chinese instruments, such as the dizi, pipa, and yangqin are re-interpreted with newly arranged and composed music in Leung’s modern Chinese orchestra. Yau explores the use of Red Songs and their transformation in China over the course of sixty years. Red Songs, revolutionary songs originally composed to promote communism in the People’s Republic of China over sixty years ago, are being revived by the government to create community in modern urban China.

Personal Growth through Music: The Oakdale Prison Community Choir and Community and Music for Homeless Populations in New York City

Mary Cohen and Marissa Silverman explore CM programs in prisons, hospitals, and homeless shelters. In addition to examining these CM sites “in situ,” the authors discuss the

skills, dispositions, and values—musical, emotional, social, and personal—that these “homeless” persons develop in and through their participation in such programs. The programs explored in this chapter are: the initial 18 months of the Oakdale Community Choir; and two CM activities involving homeless persons in New York City, Music Kitchen, a homeless shelter outreach project and a music therapy treatment program at Bellevue Hospital. Viewed from the perspective of “living well and doing well,” flourishing human societies require that individuals interact positively, productively, and ethically. The authors detail how the above-mentioned CM practices support individuals experiencing imprisonment and homelessness. These CM interventions allow these disenfranchised citizens to flourish. Group music-making and listening appears to help these participants develop a more positive self-concept and improved social interaction abilities. More research is warranted to examine and understand how these experiences impact participants’ lives.

Reaching out to Participants Who are Challenged

CMA Commission Chair Donald De Vito examines programs from the United States, Pakistan, and West Africa. De Vito describes his program in Gainesville, Florida, USA, the Sidney Lanier Community Music Program (CMP), which combines community-based instruction and music education for students with mild to profound mental and physical challenges such as autism, cerebral palsy, and Down syndrome. As such, the program partners with local public schools and colleges for resources and technological leadership to provide services, which include: (a) community-based music instruction; (b) drum circles; (c) dance programs; and (d) a virtual classroom component. Local community musicians from a variety of ethnic backgrounds and a range of musical expertise lead the ensembles which meet monthly with a different guest musician leading each activity.

In addition to networking and the sharing of musical experiences, a supplementary goal of the Sidney Lanier CMP is outreach and development. Group Laiengee is a performing troupe in Conakry, Guinea (West Africa) comprised of children with significant disabilities. Additionally, Sidney Lanier CMP musically interacted through online performances and discussions with Arthur Gill’s Special Education Center in Pakistan. Innovative and adaptive lessons and experiences for the programs we serve were developed. A series of wonderful music experiences, information, resources, and social capital have been shared between the programs in the U.S. and Pakistan in the first year.

Diverse Communities, Inclusive Practice

CM Commissioner Magali Oliveira Kleber from Brazil describes how social capital, social networks, and music education positively affect many lives and discusses the issues associated with social capital and social inclusion/exclusion in the context of one NGO (or Non Government Organization) in Rio de Janeiro, Brazil. “Villa Lobinhos Project” promotes the music teaching and learning activities and inclusion of children and young people from underserved communities. As well, the project is part of university outreach for faculty and preservice teachers from Londrina State University. Kleber maintains that music education in other contexts can benefit from knowledge gleaned from these emergent environments.

CMA Commissioner Dochy Lichtensztajn draws upon nearly fifteen years of initiating and participating in community programs in music education focusing on “live concerts.” During the forum, she examined the success of the Kadma Program-Live Music Encounters in the north of Israel, where Jewish and Palestinian elementary school students, although divided by cultural and national splits, unite by listening to symphonic concerts. As Pedagogical

Director for the Levinsky School of Music Education program “Live Music Encounters,” Dochy Lichtensztajn has created a web of partnerships for the benefit of children, community, and music teachers-in-training which includes: *Keynote* program (Israel Philharmonic Orchestra), for primary and secondary schools; the *Kadma* program (New Haifa Symphonic Orchestra), for Jewish and Arab- Palestinian primary schools; the *Musica Viva* program for kindergarten and major music students in secondary schools in the community; and the *Divertimento* Series for adult audiences, among others.

Claudia Gluschkof discusses her involvement teaching music on a voluntary basis, at the pre-K and Kindergarten of the only integrated and bilingual (Hebrew-Arabic) school—Bridge over the Wadi—established at Kfar Kara (or Kafr Qara) a Muslim town in the State of Israel. The school opened in 2004, as a joint initiative of Jewish and Arab-Palestinian neighbors from the Wadi Ara region seeking to live together in peace, equality and mutual respect. This is the only school where Jewish children attend a school in an Arab town, i.e. the majority ventures into the minority territory. Gluschkof notes that her challenges here were many, among them the need to find the right child-appropriate repertoire.

Instrumental Ensembles: Case Studies from Brazil and the USA

Don Coffman and Joel Barbosa presented their work with instrumental ensembles in Iowa and Brazil. They noted that community bands are an important part of lifelong learning, or, as is the case in Brazil, they are the only “schools of music” in hundreds of cities, reaching thousands of people who cannot afford tuition. This chapter offers two case studies: a “New Horizons Band” in Iowa; and a meta and historical analysis of the growth of inner-city brass band for young people in Brazil. Instrumental music education has received wide acclaim as an enjoyable and beneficial activity. Research studies have documented the numerous possible benefits of a music education, citing musical development as well as social benefits, among others. This chapter highlights the diverse experiences of instrumental musicians in various settings such as: older adults in concert bands, adults in smaller ensembles, and musicians in Brazilian concert bands. While the individual contexts explored in this chapter are significantly different, the outcomes of these programs are distinctly similar. Coffman and Barbosa conclude that music can be a powerful mechanism for the betterment of individuals and society.

Cyberspace Frontiers and Resources in Community Music

One of the most revolutionary advances in CM is through online media and modes. The renaissance in social networking allows entry into a kaleidoscope of musical genres and enables people to connect and learn musically in radically new ways. Janice L. Waldron discussed her research in this area with musical communities and ways in which people can access music instruction to highlight the importance of online connects in the field of CM.

Although not present at the CMA seminar in Greece, Stephen J. Messenger contributed a chapter on online jamband communities, analyzing the phenomenon of tapers, taping of concerts, and live festivals then shared via the internet. Messenger notes how themes of creative musicing, social capital, and resistance to hegemonic commercial systems are explored through the deliberate community building in online jamband groups.

The final chapter by Janice L. Waldron, Steven Moser, and Kari Veblen offers annotated resources and websites of interest to all who work with music and community.

Summary

The forum offered a wealth of perspectives, leading to commentary, questions, and further discussions afterward. However, a number of topics weren't brought forward due to timeframe including: lifespan learning; diversity; intersections between community, school, university, and arts groups; responses to political/social/economic forces; expressing faith through music; and intergenerational musicing. As well, due to economic and other limitations, geographic representation was not possible.

ⁱ A print version may be ordered online at:

http://www.google.ca/#hl=en&client=psy-ab&q=Soundlinks+Australia&oq=Soundlinks+Australia&gs_l=hp.3...2048.9092.0.9376.20.18.0.2.2.0.152.1737.12j6.18.0...0.0...1c.N4I3PIJTjnA&pbx=1&bav=on.2,or.r_gc.r_pw.r_qf.&fp=69aa1a54d170f79b&biw=1226&bih=758