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Community Music Activity

CMA XIV

Listening to the World:
Experiencing and Connecting the Knowledge from
Community Music
Mary L. Cohen

Proceedings from the
International Society for Music Education (ISME)
2014 Seminar of the Commission for
Community Music Activity

Hosted by the School of Music of the Universidade Federal da Bahia



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Connecting the Knowledge from Community Music***

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International Society for Music Education (ISME)
2014 Seminar of the Commission for Community Music Activity*

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Edited by Mary L. Cohen

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Table of Contents

<i>Chair's Welcome</i>	3
<i>Introduction</i>	4
<i>Christian Mau</i> Intersecting Communities: An Inside-Outside View of Community Music in Japan ...	6
<i>Mari Shiabora</i> Collaborative Learning in Community Music Activity: Enhancing Musical and Personal Lives.....	11
<i>Nan Qi</i> In Search of Transformative Music Learning Experiences: A Case Study of a Chinese Immigrant in Brazil.....	16
<i>H. Elisha Jo, Kari K. Veblen, & Patrick J. Potter</i> Korean Immigrant Seniors' Music Making in an Ethno-Cultural Community Program in Canada	25
<i>Dochy Lichtensztajn</i> Youth Perspectives, Role Modeling and Buddying Audiences in the "Musica Viva" Intergenerational Community Program	33
<i>Carol Frierson-Campbell</i> Musicking in a "Third Place:" Reflections after Visiting a Palestinian Community Conservatory	39
<i>Magali Kleber</i> Brazilian Music Education Policies: Formal and Informal Contexts	45
<i>Flavia Candusso</i> Teaching and Learning Capoeira Angola Outside Brazil: An Experience in South Africa.....	52
<i>Heloisa Helena Silva</i> Music Workshops in Program "Mais Educação" within a Samba School.....	58
<i>Don DeVito & Steve Bingham</i> Hospitality and Facilitation at the Notre Maison Orphanage in Haiti: A Community Music Approach to Inclusion in Port a Prince.....	59
<i>Susan Harrop-Allin</i> "Making Rainbows": Children's Musicking and Student Service Learning in Community Music Interventions in Rural South Africa.....	65
<i>Victor Martinez</i> Musical Training in an Ayuujk Town.....	76
<i>Lee Higgins</i> Community Music, Community Music Therapy, and Applied Ethnomusicology: Building Bridges between Scholarship and Practice	77
<i>Phil Mullen</i> Youth Music Mentoring as a Way of Engaging Young People in Challenging Circumstances.....	87

<i>Alicia de Banffy-Hall</i>	Bridging Scholarship and Practice in Community Music through Action Research..94
<i>Flavia-Maria Cruvinel</i>	Music and Community: Collective Learning Strings Instruments in a Social Perspective.....102
<i>Juciane Araldi Beltrame</i>	Musical Creation and Digital Technologies: Dialogue between DJs' Musical Practices and Youth Musical Practices.....103
<i>Juliana Cantarelli de Andrada Lima Araújo</i>	Community Music Learning in a Maracatu Nation and Nonformal Education.....104
<i>Deanna Yerichuk</i>	Discursive Formations of Community Music in Toronto's Settlement Movement, 1910-1946.....109
<i>Kari Veblen, Patrick Potter, Janice Waldron, Robert Kubica, Mary Ashton, Bruce Marmer, Paul Gribbon, Rob Hoffman, & Beth Beech</i>	Observable Reality, Ideal Community: Expanded Networks of a Celtic-Canadian Music Session.....110
<i>Mary Cohen & Jennie Henley</i>	Constructing Personal Narratives around Key Musical Events: Redefining Identities and Attitudes of Musicians Within and Outside of Prison Music.....119
<i>Don D. Coffman & Nicolas I. Coffman</i>	Buttons and Triggers: Music-making Made More Accessible through Digital Technology.....129
<i>Jamie Arrowsmith</i>	A Good Gig: Exploring the Intersection of Amateur and Professional Practice in Community Orchestras.....130
<i>Vania Fialho</i>	Hip Hop Sul: A Study of a Television Show Producing Rap Music.....131
<i>Lúcia Sumigawa, Vania Fialho, & Luciana Sumigawa</i>	PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education and Supervision of Music Fellows.....136
<i>Janice Waldron & Patti Hopper</i>	Converging Contexts: Music Learning and Teaching at the Online Academy of Irish Music's Offline Summer School, Liscannor, Ireland.....137
<i>Sylvia Bruinders</i>	Sounding Community: Musical Practice and Social Engagement.....145
<i>David Knapp & Carlos Silva</i>	The Shelter Band: Homelessness, Social Support, and Self-Efficacy in a Community Music Partnership.....151
<i>Thomas Johnston</i>	The Nature, Power, and Purpose of Critical Diversity: Unveiling the Transformative Potential for Children and Young People of "Music Generation".....152

<i>André de Quadros & Dochy Lichtensztjajn</i>	
Musical Excellence and Community Music: Uncovering Tensions, Interrogating Paradigms: A Conversation between André de Quadros and Dochy Lichtensztjajn.	153
<i>Lee Willingham</i>	
A Model for Community Music in Research and Graduate Study in a University-High Tech Centre.....	158
<i>Naomi Cooper</i>	
Expert Community Choir Directors in Australia: Strategies for Teaching a New Song.....	167
<i>Flavia Maria Cruvinel & Cristina Tourinho</i>	
Collective Teaching of Musical Instruments in Brazil: Pedagogical Aspects around Types of Music and Their Communities.....	174
<i>Leonardo da Silveira Borne & Silvio Smorgenni</i>	
Music, Identity, and Youth: A Study in Ceará's (Brazil) Countryside.....	180
<i>Elisama Santos</i>	
Music Education and Social Projects: Teacher Knowledge Base in Action.....	186
<i>Tavis Linsin</i>	
Music Learning Among Adolescents: Evidence from Social Network Analysis.....	187
<i>Pete Moser</i>	
Cabelo Seco to Morecambe Bay: Youth Leadership in Action.....	188
<i>Harue Tanaka</i>	
Resonances toward Initial and Continued Education of Music Teachers: The Case of Ganhadeiras.....	193

Chair's Welcome¹

Welcome to the 14th Community Music Activity Commission in wonderful Salvador, Brazil. This event involves, all delegates and their institutions, Brazilian universities, local communities and government, promoting a dialogue to reflect on ideas and actions with the goal of developing education of good quality music in different contexts. For Brazil, this seminar has special meaning, now that the Ministry of Education has included music in the curriculum for all Brazilian schools.

I'd like to thank our dear friends, Dr. Joel Barbosa, Dr. Flavia Candusso and Dr. Diana Santiago at the local commission and our hosts, the Music Department at Bahia Federal University. I'd also like to thank CAPES and FABESB for their governmental support. This is an opportunity for community music education to discuss the diversity of musical practices that exists across the world, to celebrate together the multiple ways in which music enriches our lives such as individual and social groups.

This year's seminar has the largest ever number of CMA participants from five continents. I would like to thank everyone who has come to this seminar to enrich our discussions and therefore our group. We will have the opportunity to discuss new epistemologies of music education taking into account the cultural and artistic diversity present in communities' musical practices. Our week will be filled with making music, dancing and engaging in many of musical practices. Let's take full advantage of the opportunity we have in Salvador to move the goals and mission of community music forward.

I'd like to make special mention of my great appreciation to our CMA commissioners: Don DeVito – as a great Co-Chair, Brydie, Dochy, Mary, and Mari for all of their assistance in reviewing the submissions, presentations for the seminar and for their guidance along the way. I trust all the delegates will enjoy this wonderful city and its many treasures, in terms of Brazil's musical roots, delicious food, wonderful beaches and a unique experience with communities that are developing ways of achieving sustainability. Again, thank you all for attending our 14th CMA Seminar and I hope you have a wonderful week here in Salvador!

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

Introduction

These proceedings are a collection of research studies, project reports, and abstracts related to Community Music from forty-eight people representing countries including South Africa, Germany, Canada, Brazil, Japan, United States, Ireland, England, and Israel. Some selections include cross-cultural examinations of community music for example Capoeira Angola in South Africa and Korean Canadians singing activities. The collection is peer reviewed, and includes full papers and abstracts, representing the presentations of the 14th Community Music Activity (CMA) Commission of the International Society of Music Education (ISME) that met in Salvador, Brazil from July 15 to 18, 2014. The CMA began in 1982 following previous formations as the Education of the Amateur Commission (1974) and the Out of School Activities Commission (1976). The CMA met during the main ISME conference until the first independent seminar in 1988.

What actually is Community Music? The answers have multiple possibilities and continue to evolve with further practice, research, conversation, and thinking. According to the International Centre for Community Music (<http://www.yorks.ac.uk/iccm/iccm.aspx>), the concept of community music is based on a notion that music-making is a fundamental part of human culture and society. Community musicians intentionally create opportunities for participatory and inclusive musical experiences. Higgins (2012) explored these ideas in more depth and Veblen, Messenger, Silverman, and Elliott (2013) edited a book including a wide variety of community music practices across the globe.

The papers and abstracts in this collection are published in the order of the spoken presentations at the Salvador meeting. Some of the main themes in these proceedings include hospitality, feeling welcome through community music activities, social experiences as a core aspect of community music-making, and music-making as a means to adapt to new environments. The meeting was structured into the following categories:

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music
 - a. Asian Pacific Connections
 - b. Middle Eastern Connections
 - c. Latin American Connections
 - d. Low/Medium HDI Connections
2. Community Music as a Profession: Building Bridges between Scholarship and Practice
3. Community Music and the Future: New Era, New Perspectives

Thank you to all CMA Delegates who participated in the 14th CMA Commission meeting in Salvador, Brazil. I hope you enjoy reading and revisiting these papers and abstracts published in the 2014 proceedings, and on behalf of the CMA Commissioners, we intend these proceedings to serve as a resource for practitioners and researchers interested in Community Music from across the globe.

Mary L. Cohen, Editor

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Intersecting Communities: An Inside-outside View of Community Music in Japan

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Abstract

This paper looks at the *Myōan Kyōkai*, a group based at a Zen Buddhist temple in Kyoto Japan, whose activities center around the *shakuhachi*, a Japanese end-blown bamboo flute. It considers the ways in which these activities can build and contribute to specific and self-contained communities and the ways these communities, which all share a common interest, interact. Through an evaluation of the factors that legitimate its labeling as a “music community,” I consider how the community concept can be extended to include other inter-related communities.

Keywords: Community, intersecting communities, shakuhachi, Zen Buddhism

The Shakuhachi

The *shakuhachi*, a Japanese end-blown bamboo flute, has strong associations with Zen Buddhism. This connection stems from the instrument’s virtual monopoly held by the *komusō* (priests/monks of emptiness and nothingness) of the *Fuke* sect during Japan’s Edo period (1600-1868). Although claiming far longer historical origins, the sect gained official recognition in 1677, but was completely proscribed in 1871 as Japan entered its modernization period. Thereafter, even though the repertoire of the *komusō* survived, it did so in more secularized contexts that included the concert stage. Heretofore usually played solo and unaccompanied from the last decades of the 19th century, it started to appear more and more in ensemble music and new pieces were composed for it. However, the tradition survives somewhat more closely to its earlier Zen context at Myōan Temple in Kyoto, Japan, where this research is based.

Myōan Kyōkai and the Shakuhachi

The current study considers the *shakuhachi* as practiced by members of the *Myōan Kyōkai*, the name given to the organization affiliated with Myōan Temple, a sub-temple of the Rinzai Zen temple Tōfuku-ji in Kyoto Japan. The *shakuhachi* as practiced by these members occurs mainly within a temple setting and members generally approach the *shakuhachi* from a strongly avocational perspective, rather than a professional one. A distinguishing feature is that all activities of the *Myōan Kyōkai* and its members revolve completely around the *shakuhachi* and a set repertoire of solo unaccompanied pieces. The central role played by the instrument justifies the very existence of this group, for without it this community would certainly not exist. Thus, unlike many other religious traditions, music does not merely serve to support or enhance any of the proceedings, but rather is the very reason for the tradition’s existence.

In order to reach an understanding of the ways in which members engage with the repertoire, it is important to understand that the repertoire itself was never intended either for entertainment or the concert stage. The same can be said of sacred music in general and the fact that it often does find its way into situations where it is presented for its own sake as just music—whether before the general public or not—is most likely testimony to its value from a plainly musical perspective. It is essential to understand that the contexts in which this music is performed by *Kyōkai* members for the most part include a temple setting and also preclude an inclination of members going more public with their activities, even though some situations are less restricted in that outsiders are welcome to observe the proceedings.

My relationship to the Shakuhachi

The context of my early learning stages of the instrument was not unlike any of my previous experiences in the West: It took place in the ordinary one-on-one private lesson between teacher and student. During these beginning stages, I also did not feel a real awareness of, or indeed any first-hand connection to Myōan Temple itself. All transactions regarding membership and certification of levels were conducted by my teacher through the postal system. This separation insulated me from the temple, but seemed necessary given the geographical distance between Tokyo and Kyoto (roughly 400 kilometres). All levels or steps during the learning process, from induction up through all but the final level have no particular ceremony associated with them and therefore no real need to visit the temple. The last level in which a member becomes fully initiated and certified to teach does, however, have a formal ceremony held at the temple. Even though it was several years after my beginnings with the shakuhachi, I did become acquainted with some of the temple activities prior to my graduation ceremony.

Other than teaching and acting as intermediary between the temple and students, my teacher did not seem to maintain a direct relationship with the temple and rarely visited it. For various reasons (including, but not entirely confined to research), I definitely wanted to visit the temple before my own *kaidenshiki* (the ‘graduation’ ceremony in which one attains the level of *dōshu*—certified teacher). The first time I visited, the temple was quiet. Even though I really did not know what to expect, I anticipated a strong likelihood (or desire) to hear at least a few strains of shakuhachi sounds. Yet, the only discernible activity was a groundskeeper sweeping the curtilage around the small temple. Feeling a bit awkward, I made an effort to strike up a conversation with him. He seemed to agree that it was quiet, but was not all that surprised about the general calmness, as if all was perfectly normal. I found out that he did not play shakuhachi himself, but he told me that he thought there was some sort of gathering to take place a few weeks later.

Gatherings of the Myōan Kyōkai

Returning for the gathering that the groundskeeper had mentioned, I found a gatekeeper (in both proverbial and literal senses). Shakuhachi in hand, he seemed to be getting ready to close the gate. I explained that I had heard about the gathering to take place that day and asked if I could join. Without uttering a simple “No,” his hesitation seemed to be a way of expressing that this would not really be possible. I also took it to mean that there might be room for negotiation, so I explained that I was a member. I showed my membership card, which he examined deliberately and carefully. His hesitation turned into surprise that I had travelled all the way from Tokyo and he told me to go inside and introduce myself to the other members.

Participants were seated *seiza* style (seated kneeling and sitting on the soles of the feet) in front of the altar. Their shakuhachi were on the floor before them, the blowing end of each resting on a cinnabar-coloured folded fan. The flooring of the room was *tatami* (straw mats) and a slight murmur of informal chatting filled the room as the members waited for the proceedings to begin. I felt a non-reserved and warm welcome after introducing myself. It did not seem long before the gatekeeper entered and reinforced my belonging by introducing me to the group.

This particular gathering is known as a *suizen-kai* (“blowing Zen gathering”) and is the most frequent of the temple’s gatherings. Other types of gatherings will be discussed later; the purpose of mentioning this particular one here is to illustrate the private and privileged nature of the *suizen-kai* in particular. It is clear that only members are permitted to attend and the temple gate, normally open during the day to allow passers-by to visit the grounds, was apparently closed during these sessions. This very exclusivity made me wonder about writing about it, for fear of leaking information to non-member shakuhachi enthusiasts, but when I later mentioned this concern to the head priest, he foresaw no problems in my doing so, adding that they simply would not be able to gain entrance (Hirazumi, personal communication), as I had discovered that first time.

The Suizen-kai: A private and closed gathering

The *suizen-kai* is the most frequent of the gatherings in which members meet to engage with the shakuhachi and in this sense, along with the closed nature of it, helps to define the Myōan Kyōkai as a community. It is a set formal ceremony in which participants chant, recite, and play the shakuhachi together while facing the altar. Usually played solo (and unaccompanied), this ceremony is a time when several play together, thus magnifying a secluded and individualized sound into one that takes on the identity of the whole group. The priest leads the chanting, but it is the *kansu* (usually translated as abbot), who initiates the shakuhachi playing, with members joining in unison, although the overall effect becomes a sort of unintended heterophony. The formality and unity of the occasion can also be demonstrated by the attire of the participants: even though many of them are dressed informally in ordinary everyday attire, everyone wears a *kesa* (kasaya Buddhist stole) and a *juzu* (rosary bead bracelet). Some members wear a black robe over their clothes and the priest always dresses in formal robes.

After a short break, following the *suizen-kai* ceremony, all participants study a preassigned piece together, presided over by the *kansu*. He sometimes calls on other members to demonstrate or to help teach the piece being studied and invites participation by all in attendance to discuss the material being presented. In a tradition whose transmission is still primarily oral, written notation ultimately serves only as a mnemonic device.

Further detailing the proceedings of either part of the event just described is not important here. Rather, the fact that both parts form a closed, members-only affair helps to define those involved as forming a clearly demarcated community, one which goes beyond holding just the shakuhachi in common, even though that is the initial binding factor.

Opening up: The Tai-kai as a more public event

Other events are not as closed as the *suizen-kai* and the study gathering that invariably follows it. These are *zenkoku tai-kai* (‘nationwide big gatherings’) and as the name more than implies, are wider in scope. While the *suizen-kai* mainly draws members from the immediate geographical area (Kansai —the area

near Kyoto and Osaka) and therefore tend to seem more intimate, with an average attendance of around twenty, *tai-kai* are open to participants from all over Japan and are organized several months in advance. About half occur at Myōan Temple, and the others take place at various temples elsewhere within Japan. These events sometimes begin with communal chanting, prior to the group playing an introductory piece together, after which each participant plays one piece from the repertoire before the altar. There are two types *tai-kai*: one in which only members participate and the other in which shakuhachi-ists of other styles also join. In both cases, the general public is invited to observe. The key differences to note is that in the latter type, because outside players are also involved, pieces other than the Myōan repertoire are performed, and ensembles of more than one shakuhachi sometimes perform. These tend to have more participants, with as many as one-hundred players registering to participate in these larger gatherings, turning them into full-day affairs. Observers may consist of passers-by, but can sometimes also include family members and friends.

It should be stressed, however, that these events are not really intended for the benefit of the public, even though they are welcome to observe. That this is not so much a display or show can be demonstrated in several ways. First of all, the players are facing the altar, with their backs to the onlookers. Thus, their playing is directed towards the altar. Furthermore, there is no interaction of the audience in the form of applause, nor do they pay to attend, although they may make a donation to the temple. Thus the public is, in effect, incidental to the event, for it would certainly still take place with or without their presence.

Conclusion: The formation of community (or communities?)

In considering the various ways that identify the Myōan Kyōkai as a community, the most obvious, of course, is the role that the shakuhachi plays, for without it, the Myōan Kyōkai would certainly not exist. Even though many proponents, due to function and context, may not consider the repertoire music per se, nor view the shakuhachi as an actual musical instrument, there should be no argument that we are nevertheless dealing with John Blacking's (1974) oft-quoted "organized sound". We can thus consider the Myōan Kyōkai at its most basic level a 'musical community', which also studies and learns together as a unit in the form of the *benkyō-kai* as mentioned above. Beyond this, however, it shares other uniting elements that can be considered extra-musical and which also contribute to defining it as a community. Using (and expanding a bit) on Jorgensen's (1995) discussion of community, we find a clear and important sharing of *place* in the form of a specially dedicated space (the temple). All of the events for which members gather and share this space assist in further defining the community through *time* and *process*, also being united by *ritual*, perhaps most easily demonstrated by the *suizen-kai*. Another defining characteristic shared by members is that they can be identified through *attire* in that there is a special way of dressing for gatherings. Finally, of course, the coming together of any group of people automatically qualifies it as a community, regardless of the degree of exclusivity, for communities have boundaries or limits (Higgins, 2007, p. 284; Jorgensen, 1995, p. 78), which also aid in defining them.

The various gatherings described also evoke several levels of community, or perhaps even several communities coming together. Starting from a solitary flute player, who may play in situations that involve others who share not only the same avocation, but membership to a particular group (the Myōan Kyōkai) and extending outwards to other shakuhachi-ists and then even further by including the general public. Viewed from this perspective, one can visualize community as telescopic or perhaps several communities as concentric circles coming together with their boundaries more or less

permeable, depending upon the situation. In the center, the Myōan Kyōkai manifests itself as a community in various ways and on several levels.

Yet, as we have seen, the boundaries that delineate a community are not always impermeable. In fact, the gatherings that include outsiders formally receive help in their organization through a separate association related to Myōan Temple known as the *hōsankai*, a group of outside volunteers supporting temple activities, set up in 1951 (Kyoreizan Myōan-ji, 2003, p. 13). Finally, moving further outward to the third and widest of our concentric circles, we have the wider public at large as another community joining in the activities. When one thinks of the *community music concept*, what seems absent, however, is a full reaching out or full participation of the general public, an ideal of completely “socialized music” (Dykema, 1916, p. 218); nor is there a “commitment to access and equality of opportunity” as suggested by Higgins (2007, p. 284). However, I question whether these are ideals that can always be fully achieved. Even if boundaries may be loose and permeable, as this study has shown, they nevertheless must be present in order to define a community. If the Myōan Kyōkai may seem not to offer equal opportunities to all, like most—if not all—communities, it requires a certain level of commitment to endure as a community. Furthermore, the Myōan Kyōkai as a community is not as exclusive as it may seem: it accepts any willing joiners wanting to learn the shakuhachi of this tradition.

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Collaborative Learning in Community Music Activity: Enhancing Musical and Personal Lives

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Abstract

In this paper, the author discusses the significance and importance of collaborative learning in community music activity. Following a discussion of the nature of collaborative learning in relation to music making, two cases of community music activities are described. One participant from each case is interviewed and the dialogue is analyzed according to elements identified in collaborative learning theory. It is suggested that for each participant, learning collaboratively in community music activity has positive effects both on their musical and personal lives, also making them independent active learners of music.

Keywords: Choir, collaborative learning, community music, folk song, Japan

Introduction

The verb, “to collaborate,” means “to work with another person or group in order to achieve or do something,” and its origin comes from the Latin *collaborare*, meaning to labor together. Interestingly, its synonyms include musically related words when they are in the form of nouns, such as “band,” and “concert.” Thus, collaborative learning in its simplest definition is a group of people learning together for achieving mutual goals.

The term collaborative learning is often used interchangeably with cooperative learning (Bruffee, 1993, p. 83), but much of the original research was done by scholars, such as Johnson, Johnson and Holubec (1994, 1999, 2002) and Slavin (1995), under the latter term in the field of classroom instruction that sought for more effective ways to teach school subjects to children. In recent years the field of study has expanded into higher education and other areas. O’Donnell and Hmelo-Silver (2013), for example, state that the term is distributed across a variety of literature including social, cognitive, developmental and educational psychology, instructional design, the learning sciences, educational technology, sociocultural research, social psychology, sociology, and computer-supported collaborative learning (p. 1).

According to College English teaching specialist and collaborative learning scholar Bruffee (1981), the primary aim of collaborative learning is to help students examine the quality and value of what they are studying by trying to understand it with others. Collaborative learning personalizes knowledge by socializing it in a context of, in his case, peers. He goes on to say that “collaborative learning gives students a stronger sense that knowledge itself is an inherently social artifact and learning an inherently social phenomenon.” He indicates that even writing is not an inherently private act, but is “a displaced social act we perform in private for the sake of convenience” (p. 745).

Collay et al. (1998) call small communities of collaborative learners “who come together intentionally for the purpose of supporting each other in the process of learning,” as learning circles and they remind us that these circles capture “the essence of interdependence found in natural ecological systems.” They believe that the principles such as flexibility, diversity of thought, energy flow, sustainability, and co-evolution or learning together are all found in living systems that are fundamentally constructivist in nature just as in collaborative learning circles (p. ix).

In community music activity we believe that music is essentially a social phenomenon and Turino (2008) states that “musical participation and experience are valuable for the processes of personal and social integration that make us whole” (p. 1). Turino’s view is very useful when we examine the kinds of effects that community music activity has on people’s personal lives and how individual participants integrate their personal and social selves through making music together. In this paper, two participants of different community music activities that both emphasize collaborative learning were interviewed using a semi-structured approach. They were asked to reflect about learning music in their particular group settings, what they learned by the experiences, and how it related to their personal lives.

Singing in a choir with peers

The first interviewee, Yasuhiro, participated in a voluntarily formed small students’ choir in a music college that is situated in the outskirts of Tokyo. Second year students formed the choir, Yamabiko, in 2012 for the specific purpose of performing at the annual students’ concert organized by the music education department. The choir has no conductor or leader as such, but according to Yasuhiro, several mediators assist who are good at solving musical or interpersonal certain problems. In early September 2013, with 32 members consisting mainly of third year and several second year students, the choir passed the audition to perform in the annual concert. The judges were unanimous with their decision. I was interested in this choir as it seems rare for a vocal ensemble to thrive without a musical conductor. I was one of the judges and the choir members asked me to observe their rehearsals and give comments after the audition. I became to know them quite well since then, and I became interested in their collaborative music learning style.

Yamabiko only meets for special occasions, such as annual concerts, so they do not practice weekly throughout a typical concert season. Rather, they book a studio in the college only when necessary and bring in scores of possible repertoire in order to choose their performance pieces. Their practice sessions are intense, lasting a month or two for specific purposes and eventually accomplish singing the pieces by themselves and go on to perform them on stage. Their repertoire includes newly composed Japanese choir pieces and children’s songs especially arranged for the stage performance by the members, since they are all music education majors and they hope their music is understood and enjoyed by children as well.

My interviewee, Yasuhiro, was a third year male student and he was the most influential founding member of Yamabiko. He considered himself one of the group’s mediators. He stated that the first thing the members do when practicing the pieces they have chosen together, was to discuss about the meanings they want to find in the sounds, melody and harmony, as well as their relationships to the lyrics. He considered it crucial that every member have the opportunity to give an opinion at this initial stage of exploring and creating meanings together, since this process brings out maximum effects in performance. Yasuhiro emphasized that in this way, every member in the group is a mediator in one way or another. He said that certain verses are crucial in communicating

with the audience and how each word is realized in sound structure determines the quality of performance.

Yasuhiro also told me that he sometimes got too anxious about imposing his opinion in certain matters and that at such times he felt that he had crossed over a borderline in human relationships. He told me that at such times, the members are extremely patient with him and he is grateful to them for that. He said that he wants to be a gentle person to every member and work in a peaceful atmosphere. Yasuhiro also thinks that the members quietly acknowledge certain members as their leaders and accept their opinions when they think it will help resolve conflicting opinions. Making music takes precedence over imposing their opinions! Yasuhiro stresses that there is trust among the members and that they know each other's strengths and weaknesses. Therefore, everybody supports somebody within the group one way or another.

In concluding the interview, I asked Yasuhiro if he noticed any changes in himself or in his musicianship through his experiences of collaborative music learning with Yamabiko. He said, "I don't know why, but now I feel a strong confidence in making music. I can make music with my friends and I feel that I can challenge anything I want with them or even alone. I know we will be good at it and I think much more deeply about things not only in music, but also in many other areas of my life."

Kinseikai: Singing and accompanying Japanese traditional folk songs

Kinseikai is a group of people learning *min'yō* (Japanese traditional folk songs). The members' ages range from late forties to early eighties, but the majority of members are in their seventies. Twenty-four mixed group members are divided into two sub-groups and each group meets three times a month for two-hour sessions at community centers in the west of Tokyo. What is unique about Kinseikai is that among the members, there are prize winners of national and regional contests, as well as long established *min'yō* teachers, who have their own schools elsewhere. Those experienced *min'yō* specialists take roles of leadership in their particular areas however, they are not there to teach, but rather to support less experienced members learning songs by giving expert comments and to accompany them with *shamisen* (three-stringed plucked lute), *shakuhachi* (bamboo end-blown notched flute) and *shimedaiko* (small drum). These experts also support each other in maintaining their art and skills, expanding the repertoire by exchanging information and advanced knowledge. Kinseikai, however, not only welcomes experienced singers and accompanying instrumentalists, but also accepts complete beginners, encouraging them to learn along with them. Member fees are very reasonable so that senior citizens living on pensions can afford to learn from the specialists, who also happen to be senior citizens.

The special contexts of Kinseikai mentioned above attracted Hiroshi, my interviewee, who was a 74 year-old retired engineer. Thanks to a music club in the company where he worked for more than 30 years, he learned *min'yō shakuhachi* and has studied it ever since. Hiroshi told me that he always wanted to learn singing and he got the opportunity when his current *shakuhachi* teacher, who happened to be one of the expert members of Kinseikai, brought him to a session one evening. He said that "Kinseikai is a very comfortable place to be and everybody is so nice to me. Singing good or bad is irrelevant, yet there are so many specialists there!" He brought his *shakuhachi* and accompanied other singers along with his teacher at Kinseikai. He continued, "in Kinseikai teachers mingle with us, beginners like me, but they don't teach us, they just help us and sing along with us as friends. Learning from their art and skills to become a good singer and player is all up to me."

For Hiroshi, who attended sessions with both groups of Kinseikai on Fridays and Saturdays, being at these sessions meant feeling at home with himself and the music. He explained, “several members of Kinseikai came to Tokyo from the northeastern region of Japan, where it is mostly farmland surrounded by high mountains. There is thick snow in the winter and very green hot summers, followed by harvest time. I know how hard farming life is too, since I was brought up on a farm also surrounded by thick mountains and thick snow in winter. I can identify myself with the hardships they had experienced in childhood. These feelings and images are conveyed in the work songs we sing about rice planting, hunting, woodcutting, cattle droving and pack-horse driving.”

Hiroshi looked forward to the seasonal parties with informal concerts where everybody contributes, such as New Year’s, cherry blossom appraising, midsummer, and the year end. On such occasions the members brought special food and drinks from their old hometowns to share with the others. In these parties, the members sang using microphones, so that these occasions are musically significant for him, as his voice sounds different and it is like singing live human “karaoke”. Hiroshi concluded that at Kinseikai he can learn *min’yō* at his own pace and leisure without any pressure. He thought it worked well for him. He volunteered as treasurer and was very happy to give his time and effort to the group he liked so much to be part of.

Effects of collaborative learning in community music

The interviews described above revealed important facets of collaborative learning in music making. Both participants felt welcome and secure in their music-making communities. Collaborative learning in music reinforces socialization through music, and the positive social characteristics of music seem to play a vital role in enhancing their personal lives.

Johnson, Johnson and Holubec (2002) identify five essential elements that make group learning collaborative (pp. 7-10). The first element is *positive interdependence*, for all members of the group must fully participate in learning and put forth their effort within the group for their mutual purposes. Members are linked with each other in a way that one cannot succeed unless everyone in the group succeeds. Yasuhiro’s case fits into this aspect in that, unless everybody gets together and makes an effort for the concert in a short time, they will not accomplish the purpose of even being together. In Hiroshi’s case, the key to success is having the expert members always attending the session; otherwise the beginning members themselves cannot even make music.

The second element is *individual and group accountability*. As the group is accountable for achieving its goals, each member is accountable for contributing his or her share of work. In this way each member becomes a stronger individual in his or her own right and learning together eventually helps individuals to become responsible independent learners. Yasuhiro is one of the main mediators of the group and through his experiences, which include personal hardships, he feels strongly confident about his own music making. Hiroshi contributes to the group as a treasurer and attends the sessions regularly, as well as the parties. Being a responsible attendee is an important role he plays in the group and in this way he supports the group’s smooth functioning.

The third element is *promotive interaction*, preferably face-to-face. Members of the group capitalize on one another’s information, resources, and skills by offering to help each other, support and encourage one another in order to achieve mutual goals using all resources available. In this way collaborative learning becomes not only a learning support system, but also a personal

support system. Both Yasuhiro and Hiroshi's comments indicate this supportive interaction is clearly evident.

The fourth element is *interpersonal and small group skills*. Members are required to learn how to provide effective leadership, decision-making, trust-building, communication, and conflict-management. Collaborative learners of music do not only learn music, but also learn how to function as part of a group by working as a team. Yasuhiro and his young friends seem to have some difficulties from time to time, but they manage them well under their own initiative. For Hiroshi and the members of Kinseikai, with their lifetime experiences along with their high levels of maturity, this collaboration naturally occurs and they celebrate themselves as a team.

The last element is *group processing* and it exists when group members discuss how well they are achieving their goals and maintaining effective working relationships. Continuous improvement of the process of learning depends on members evaluating their work together and finding better ways if there are any problems or illuminating good working habits in order to continue. Both Yasuhiro and Hiroshi consider their musical achievement as important, however, interpersonal relationships and well-functioning group dynamics are crucial contexts in making such achievement possible. The groups to which they belong do not employ particular evaluation strategies for future planning, though their evaluation is done on the spot to cope with each situation whenever the needs arise. What is evident from what they have told me in the interviews is that their involvement in collaborative learning in community music activities enhances their lives in musical and personal ways.

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In Search of Transformative Music Learning Experiences: A Case Study of a Chinese Immigrant in Brazil

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Abstract

This paper explores how Yan, a Chinese immigrant living in northeastern Brazil, used music as a powerful tool to help his adaptation to his new country. This paper works on the principle that music learning can provide a transformative experience for immigrants, being a powerful tool to help them cope with feelings of longing, alienation, isolation, and in-betweenness. Such a transformative learning process may result in a rearrangement of one's identity and a critical questioning of one's meaning perspectives, with the resulting intercultural identity being much more inclusive than the original.

The act of uprooting oneself and moving to a different country, with different language and culture, is something that leaves indelible marks on an immigrant's psyche. In their daily lives, immigrants must learn to deal, even if unconsciously, with the conflicting feelings of *topophilia* and *topophobia*. Yan's story demonstrates not only his desire for a hyphenated identity that recognizes both where he came from and where he chose to live the rest of his life, but also how his own actions were able to override environmental factors, allowing him to take control of his right to self-definition.

Learning, mastering, and performing *música sertaneja* thus becomes a political tool and an act of rebellion by Yan. His self-motivated, nonconformist, and autodidactic learning process provides a powerful example of the potential of music learning to be a transformative factor in immigrants' lives. Yan is a highly motivated transnational individual involved in a process of lifelong music learning and music making, and his case study can therefore provide valuable insights to music educators and music students alike. Based on the importance of music in Yan's life story, the research concludes that music education initiatives should be designed for immigrants as an aid to their integration in their new countries.

Keywords: Identity, immigrant studies, music education, transformative learning

Vignettes of Yan's life: How I became Brazilian

Illegal border-crossing

I was born in Taiwan in 1949. After working a few years as a sailor, I went to Paraguay in 1979, since I was not able to fulfill my dream of moving to the US. After a short while, I decided to come

to Brazil, although I did not have a visa. Someone helped me cross the border, but I was caught by a policeman. In the police station, they gave me a piece of paper to sign, in which I admitted that I had entered the country illegally, and in which I said that I would leave. However, a guard talked to me in broken English: “Tomorrow, you, bus, São Paulo, 8 o’clock.” I understood that, at this hour, I could enter Brazil again; maybe he would be in his shift and let me go through. I gave him 50 dollars. The next day, I took the bus, and this time it worked, nobody bothered me. But that document I signed would come back to haunt me in the future.

Encountering his passion for *música sertaneja*

In those early years, I once went to a bar with a friend. We were sitting with some Brazilian girls. Then, I clapped after someone finished singing a *música sertaneja* (a Brazilian country music style) song. One of the girls said: “Why do you clap if you don't understand what you are clapping for?” I got irritated and told her one day I would sing all those songs. She thought I was joking. But, later, I was working in a big restaurant in São Paulo, a place that could fit 400 people. They had live music. One day, the main singer didn't show up. So, that was my 1st time singing in front of Brazilians. Then, I started to do it frequently and was getting famous; people knew that this restaurant had a Chinese singing *música sertaneja*, so they would go there because of me... One day, a producer from the Sílvio Santos show was in the restaurant and invited me to go to the show. So, there I was, singing *música sertaneja* in Brazilian national TV!

Becoming Brazilian

I had tried twice to get Brazilian citizenship, but was rejected both times. The reason they gave me is that I had committed a crime, which was on my record, there was that document that I had signed, admitting to coming to Brazil illegally and promising to return to Paraguay. I thought: my only crime is that I entered the country illegally. I did not steal money; I didn't do anything terrible. *I love Brazil*. I wanted to stay in your country; why do you refuse me? So, I decided to go to Brasília and made an appointment at the Ministry of Justice. This lady assumed that I did not speak Portuguese well at first. But I proved her wrong. Later in our conversation, she got a bit irritated with my insistence, so I said “let's not talk more, let's compete. Let's have a singing contest. If I know more Brazilian songs than you, I win and you give me an answer within 24 hours.” She asked me what kind of music I sang. “*Música sertaneja*, 50 songs by heart.” I started to tell her names of singers, and then I sang parts of several songs. After this, she said that I would get an answer in a few days. But, as I was leaving, her secretary told me that, when her boss says this, usually it meant a good thing. In a few days, indeed I received my package with my citizenship certificate. It gave me such a feeling of stability, acceptance, of finally belonging to the place where I chose to live. I think, in a way, a person who chooses to be Brazilian should be more Brazilian than someone who just happens to be born here.

As many others like him, Yan decided to come to the other side of the world in search of adventure and better life conditions. He started a family in his new country, and worked hard for more than three decades to provide for them, eventually owning his own restaurant. Throughout the years, Yan has learned a vast repertoire of songs of *música sertaneja*, often performing them in social situations, impressing people with his masterful renditions, which are both heartfelt and authentic. This collaborative article explores Yan's experiences as an immigrant and his involvement with *música sertaneja*, which has provided him a transformative music learning experience, and empowered him to claim his unique hyphenated identity.

Yan and *Música Caipira/Sertaneja*: A dialogue of shared experiences of longing

What first attracted Yan to *música sertaneja* were its similarities to Chinese songs that he used to enjoy listening to in Taiwan, such as those sung by Teresa Teng (Deng Lijun, 邓丽君). These similarities are both musical – the “lilting tones and leisurely tempo of Teng’s music” (Shiau, 2009, p. 271) sound indeed similar to some *sertaneja* songs, and Yan also mentions a common tendency to prolong the last syllables of a verse – and thematic, with a common mixture of melancholia, longing and sweetness in the lyrics, sang by voices that seem to be weeping and pleading at times. *Música sertaneja* was thus not only a way for Yan to connect better to his adopted land, but also to keep him anchored to the musical preferences he had brought from his homeland. Nonetheless, as I became more familiar with *música sertaneja*, I started to wonder if there were no *other* reasons to make it so appealing for Yan, even if at an unconscious level. Indeed, some emerging themes found in *música sertaneja* resonate with the context of an immigrant's life.

Both *música sertaneja* and the genre considered as its ancestor – *música caipira* – are intrinsically connected with rural life. *Sertanejo* means back lander or cowboy, whereas *caipira* can be translated as hick or hillbilly (Dent, 2009, p. 10). As rural-urban migration intensified in the early 20th century, *música caipira* was something that, more than anything else, connected migrants to their roots. The songs’ lyrics would depict the “bucolic, romantic and idyllic” (Zan, 2008, p. 2) life at the countryside, thus providing the countryperson with the “permanence of a cultural matrix... [with] a social identity” (Machado & Gutemberg, 2009, p. 1), while also gradually referring to his perplexity in face of societal changes. *Música caipira* came to represent the “stable rural world, of well-defined relations... as a prototype of the perfect and desired social order” (Dent, 2009, p. 47), while the migrants were “longing for an unrecoverable past” (Murphy, 2010, p. 418), imagining an “edenic field, distant and pure, to where one dreamt to return one day” (Alencar, 2000, p. 6, my translation), and “criticizing an increasingly inescapable urban life” (Dent, 2009, p. 312). Yan feels a deep affinity with this genre of music that is so “rooted in the experience of migration as a loss” (Dent, 2009, p. 45), something that could also describe very well his own experience as an immigrant. One example of this longing can be found in the famous song *Luar do Sertão*, which praises the beauty of the incomparable moonlight in the countryside, and presents the “typical beauty of songs of exile” (Siscar, 1990, p. 50).

One can find similar themes of departure and longing in many of Teresa Teng’s songs; for instance, *The Country Person* (Yuan Xiangren, 原乡人) describes the experience of leaving the countryside behind, the painful memories, and the desire to return, all while idealizing elements from the nature. Shiau (2009) describes how this song “narrates a ‘quiet’ departure,” which mirrors the experiences of many Chinese immigrants in foreign countries: “legally or illegally, they [leave] quietly, knowing that they would settle elsewhere and perhaps never return” (p. 268).

Another interesting issue is how *música caipira/sertaneja* presents a different view of masculinity than the one found in other genres of Brazilian music. As Dent (2009) writes, here “the stoic and reserved male exists in productive tension with the wounded, expressive one” (p. 10). By openly portraying masculine vulnerability and suffering, *música caipira/sertaneja* is quite different from *samba*, which often portrays a *malandro* (a wily man); even when *samba* talks about a lost love, for instance, it usually has a fast tempo (especially since it is a dance), and often mentions that a new love might soon arrive to replace the old one.

Considering the differences between these music styles, Dent (2009) remarks that the most famous version of *brasilidade* (Brazilian-ness) portrayed in the media, both abroad and in Brazil, is defined

by soccer, carnival, samba and *capoeira*. *Música caipira/sertaneja* disrupts this narrative, presenting another image of the country, “intertwined with manual labor, family, [and] the land” (Dent, 2009, p. 9); one can also mention the themes of brotherhood, sociability and solidarity that permeate many of its lyrics (Vilela, 2009). All these traits might have attracted Yan to this particular genre of music, since he came from a society with more conservative viewpoints towards life, work, and love relationships.

Yan’s transformative music learning experiences

Learning as a transformative activity means that the individual not only acquires some skill or knowledge, but also goes through a rearrangement of his own notion of self and relationship with society, and we can usually perceive one or multiple factor(s) as the catalyst(s) for this transformation to take place (Boyd, 1989; Daloz, 1999; Dirkx, 2008; Freire, 1972; Mezirow, 1978; Kegan, 2000; O’Sullivan, 2002; Taylor, 2012).

Few experiences in life have such a potential for being a catalyst for transformation as the experience of immigration. The potential for positive transformation does indeed exist in an immigrant’s life; however, many of the experiences of an immigrant in his new environment are not only disorienting and disrupting, but also often contradict the cultural capital s/he brought from his homeland, not recognizing it as legitimate in her host nation (Morrice, 2013, p. 263). Thus, there is a *darker side* in an immigrant’s experience: transformation is “not always a straightforward process of building on previous learning,” as it may involve an act of “unlearning”, which often amounts to “identity deconstruction,” in which the immigrants have to “let go of much of who and what they were” (Morrice, 2013, pp. 266-267). Since transformative learning can be – and often is – a double-edged sword in immigrants’ lives, it is relevant to explore which elements might help or hinder such learning experiences.

Contributing factors to Yan’s transformative learning experiences

There are at least three essential elements that may contribute for an immigrant’s experience of transformation to be positive or not: the individual’s own acts, his/her past history, and the environment. Positive transformation depends partially on whether s/he will consciously use self-reflection to critically re-assess his/her condition, and to explore new possibilities, roles, and capacities for his/her life. This rational process emphasizes the individual’s agency; however, one cannot ignore how the environment and the person’s life conditions will also affect her capacity to promote “the resolution of a personal dilemma and the expansion of consciousness resulting in greater personality integration” (Boyd, 1989, p. 459).

When discussing transformative experiences, it is essential to know where the individual is coming from, in terms of his/her cultural anchors. Yan, being Taiwanese, has certainly been strongly influenced by Confucian thought, widespread within many Asian societies. Sun (2012) discusses how transformation can be affected by a Confucian learning model, mentioning the Confucian desire for the individual to fit in the society, and to “self-cultivate and realize the full nature of human beings through lifelong learning” (p. 212). Yan’s will to learn *música sertaneja* might easily be understood under this perspective: he desired to fit in Brazilian society, to be included, to avoid being seen as an outsider. At the same time, he is highly self-motivated to continuously learn an ever-increasing repertoire of songs, throughout his life. His frequent half-joking remarks to friends that he is *more* Brazilian than them, because of his vast knowledge of Brazilian music, is a reflection of the Confucian ideal that humans can only develop their full potential through learning, and that a continuous learning process “facilitates one to live in [a

multidimensional world] properly and successfully” (Sun, 2012, p. 214). Yet, one Confucian aspect that Yan apparently does *not* follow is its “emphasis on social hierarchy [, which] results in acceptance rather than questioning of knowledge” (Sun, 2012, p. 208). Yan did not accept the *normal* hierarchy that would keep him as a marginalized immigrant; he questioned this status quo and has not allowed others to pigeonhole him in what they might consider as the role of a *typical* Chinese immigrant. Thus, his transformation presents the Freirean quality of understanding the oppressive forces of society, and acting to overcome them, both in his own understanding and in trying to create a change in people’s behaviors and attitudes.

When thinking about immigrants, it is useful to think of Derrida and Dufourmantelle’s (2000) paradoxical concept of hospitality: conditional hospitality perpetuates a power relationship in which the person from the host country interrogates the immigrant, in the host country’s language, about his/her identity, and the host country keeps the right to define the other person’s status (Phelan, 2012). Nonetheless, unconditional hospitality, in Derrida’s thinking, is an ideal that can hardly be achieved, but that still should be used as a guiding goal behind one’s actions. As Higgins (2012) explains, unconditionally is practically “a transcendental idea, one toward which we might aspire, even though it remains inaccessible...[B]y reaching beyond what may be thought possible, new and interesting things can happen” (p. 139). Higgins says that the unconditional should not be seen as a Kantian ideal, “removed from time and space,” but rather as a concept “always entwined with what is conditional and [that] must be recalled in order to rethink and transform commonly accepted ideas and concepts” (p. 140). Furthermore, he affirms that “unconditional hospitality is not to be desired beyond what can be known or realized” (p. 141).

Higgins discusses the concept of hospitality in relation to the degree of openness of community musicians towards foreign and unexpected people (and their influences); however, this concept can also be applied broadly to an entire society’s attitude towards newcomers: the more open a host country is to the cultural baggage the immigrant brings with him/her, closer it would be to the ideal of unconditional hospitality. Music – and music-related activities, attitudes, and perceptions – are major environmental influences that may positively or negatively affect an immigrant’s possible transformation. Phelan (2012) uses the concept of “sonic hospitality” to discuss how music – especially the act of making music together – can be used to welcome and bring together people of different origins, by overcoming linguistic barriers, and promoting diversity in a society which understands that, “in a world characterized by increased diversity and mobility, migrants occupy a unique position as cultural brokers and mediation figures” (p. 178). Higgins (2012) also concurs that community music activities can be used to welcome people from any origins, creating “a porous, permeable, open-ended affirmation” for everyone involved in “creative music making” (p. 137).

However, this sort of unconditional hospitality does not seem to have been offered to Yan: he did not benefit from any programs specifically designed to foster greater multiculturalism, and he does not feel that his Chinese cultural capital was valued by Brazilian society in any explicit way. Nonetheless, despite the fact his new environment did not foster a positive transformative experience (one that would not cause identity deconstruction), this happened because of Yan’s own actions – his desire to learn and master a Brazilian music genre, by purposefully reaching out to his new community, while also choosing a style that kept him connected to Teresa Teng’s music. His own actions were thus fundamental to his process of transformative learning.

Desire for a hyphenated identity

Immigrants are often torn between a desire to return, a longing to be back home, and a desire to fit in, to fully belong to this new environment. They are also prey to the myth of return, which gets stronger with the passing of time; as Said (1999) writes, “they cannot return to the place they left, as they left it, [because] it too has changed. There are, of course, plenty of migrants who do return to the places from which they came, but even here the feeling of being ‘out of place’ may continue” (cited in Baily & Collyer, 2006, p. 171). Yan himself mentions the feeling, partaken by most immigrants, of never being able to feel at home; he will never be a total Brazilian, regardless of how many songs he may learn, but, when he goes back to Taiwan, other people view him as a foreigner.

It is interesting to reflect on Yan’s life experiences keeping in mind the concepts of *topophilia* and *topophobia* – respectively, “love and attachment” and “negative feelings and unfriendly attitudes” towards a place – which illustrate how “diverse and contradictory” the life of an immigrant usually is (Ma, 2003, p. 11). Since *topophilia* and *topophobia* tend to co-exist, “wax[ing] and wan[ing] [in relation to an immigrant's] homeland as well as hostland”, an immigrant is likely to suffer from some kind

of spatial uncertainty....Feelings of *belonging to* and *longing for* a place do not always coincide, which can greatly torture him as he struggles with the questions of national and local cultural identity and with issues of nationalism, citizenship, nationality, patriotism, ethnicity, loyalty, cultural assimilation and social and spatial integration....He is frequently psychologically pulled apart by feelings of in-betweenness. (Ma, 2003, p. 11)

These feelings are certainly part of the subtext in Yan’s narratives about his life. In the Brazilian context, it is also important to notice that “public acceptance of hyphenated ethnicity remains contested” (Lesser, 1999, p. 169); it is as though immigrants are not seen as fully Brazilian, especially those whose “physiognomy often allows instant categorization” (Lesser, 1999, p. 169). Brazilian might use words as *árabe*, *turco* or *japão* to describe people from those ethnicities, “whether they [be] prominent ministers or local bookstore owners” (Lesser, 1999, p. 173). The society is thus multicultural but hyphenless. Immigrants everywhere wish to be able to have a hyphenated identity, which recognizes not only where they came from but also the place where they chose to restart their lives. Yan’s love for *música sertaneja* is a genuine love for the music itself, as well as an attempt to overcome this hyphenlessness: he did not want to be seen by Brazilian society as a “typical” Chinese immigrant; he desired to be recognized as fully Brazilian, even as he did not want to forget his roots. His attitude reverberates with Lesser’s (1999) affirmation about how “hyphenated Brazilians [incorporate] many elements of majority culture even as they [remain] distinct” (p. 5). Music thus became an important cultural capital for Yan, allowing him to negotiate his new identity within Brazilian society, and acting as a window for him to better understand it, while also being able to reminisce about the kind of Chinese music he loves.

Empowerment and self-definition

By singing *música sertaneja* to Brazilian audiences, Yan is first seen as an object of curiosity. However, as he gradually demonstrates not only to memorize a vast repertory of songs, but also to be able to sing them in a compelling manner, he then dispels prejudiced notions that might be present in the audience’s mindset. For Yan, this acts as a political tool, to assert both his Brazilian-ness and his identity as a musician. Brazilians listening to him are often, in a covert way, becoming

more tolerant towards other ethnicities, and learning that everyone can be able to transcend any preconceived notions that are commonly applied to them. “[P]eople use music not only to locate themselves in a particular social context but also to preconceive knowledge about other people and places” (Martiniello & Lafleur, 2008, p. 1199); thus, by singing what is *not* expected of him, and with a mastery rarely seen within immigrants, Yan is thus able to subvert this knowledge, widening the scope of people’s understanding and tolerance.

That moment in the bar, when some girls made fun of Yan for not understanding *música sertaneja*, became deeply ingrained in his mind. Despite seeming trivial at first, it clearly had a profound effect on him, becoming a symbol for him of the rejection he felt by a segment of Brazilian society. Returning to Derrida’s concept, it would have been nice if they had offered him a higher degree of conditional hospitality; however, in his case, *he* was the one who willingly chose to claim his right to belong in Brazil’s cultural tapestry, even though he had been denied this right at the bar.

As Mezirow (2012) states,

Transformation theory’s focus is on how we learn to negotiate and act on our own purposes, values, feelings, and meanings rather than those we have uncritically assimilated from others – to gain greater control over our lives as socially responsible, clear-thinking decision makers. (p. 76)

Singing *música sertaneja* is thus also an act of rebellion by Yan, a way to protect his right to self-definition. In Yan’s narrative, those girls who once laughed at him were denying his right to a multifaceted musical self. He took a stance against being defined by others, thus gaining control over his own life, and not allowing society to “foster conformity and impede development of [his] sense of responsible agency” (Mezirow, 2012, p. 76).

This paper has explored how a Chinese immigrant in Brazil was able to gain control over his life by a self-motivated, nonconformist, and autodidactic learning process of a specific musical genre. The narrative of Yan’s life – of which only a few illuminating vignettes were presented here – also provides a powerful example of the potential for music activities as a tool to facilitate immigrants’ adaptation to their new environments. As Lawrence (2005) writes, “through creating or interpreting art, we can go beneath the surface to see aspects of the self that were always present but veiled or hidden from view” (p. 76; cited in Litsheim, 2010). By learning a vast repertoire of Brazilian songs, and performing them in public, Yan was able to see – and present to others – aspects of himself that might have remained hidden otherwise: his musicianship, which allowed him to deeply move other people in his performances, his intelligence, which allowed him to learn, memorize, and master songs in a foreign language and foreign style; and his personal strength, which made him not conform to social expectations that others had of him. Yan uses *música sertaneja* as a powerful medium to claim his unique identity in an environment that had few possible roles that an immigrant could play. Thus, *música sertaneja*, when sung by him, assumes multiple meanings that would not exist when performed by a Brazilian singer: it becomes an expression of non-conformity, of hybridity, of longing for the past while embracing the present, of the right to self-definition, of strength, resilience, and defiance.

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Korean Immigrant Seniors' Music Making in an Ethno-Cultural Community Program in Canada

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Abstract

This case study explores music learning, sharing, and well-being among Korean immigrant seniors in a church-sponsored community music (CM) program in a Toronto suburb. The all-volunteer community program provides opportunities for Korean-Canadian first generation immigrant seniors to interact with each other in their mother tongue. Our focus is on ways of engagement, most often through musical practices. Using ethnographic tool, we consider 1) music's various roles within a CM program, 2) group and individual identity in the Korean diaspora, 3) how shared culture may be nurtured through a CM program, with 4) the broader implications for wellness.

Keywords: Asian diaspora, community program, lifelong learning, identity, immigrant, senior

Introduction

Demographics of a greying population have sparked demand for social activities for older adults, frequently offered through community organizations (i.e., community centers and religious organizations). Participating in such programs, particularly musical programs, can contribute to overall sense of belonging and well-being (Coffman, 2002; Cohen et al., 2006; 2007; Carucci, 2012; Cliff et al., 2010; Creech, Hallam, McQueen, & Varvarigou, 2013; Sun, Buys, & Tatow, 2013; Yinger, 2014). While more social opportunities are needed for seniors in general, immigrant seniors are more likely to be excluded from these services due to linguistic and cultural barriers (Amit & Litwin, 2010; Choi, 2001; Kuo, Chong, & Joseph 2008; Lee, 2007; Tendulkar et al., 2012).

With a significant global demographic shift resulting in rapidly increasing aging populations, there is an increased need for targeted programs that serve community-living older adults to maximize their health and well-being. Canada Enoch Senior's College (CESC), an ethno-cultural community

program offered by the Korean church in the Greater Toronto Area, established just such a program to meet the unique needs of immigrant seniors living in the community in 2003. For the past decade, the CESC program has been successful in reaching out to Korean seniors who are ethnic minorities in Canada. The all-volunteer community program provides opportunities for Korean seniors to interact with each other in Korean, mother tongue of seniors who are first generation immigrants. Particular attention is paid to music that connects Korean seniors to their remembered homeland. Music here is a powerful medium for remembering, for recreating, as also documented by other researchers (Batt-Rawden, DeNora, & Ruud, 2005; Cohen, Bailey, & Nilsson, 2002; Halpern, Kwak, Bartlett, & Dowling, 1996; McCaffrey, 2008; Bugos et al., 2007; Ferreri et al., 2014; Paquette & Goulet, 2014; Wang, 2013). It is important to note that seniors at Enoch engage actively with music through singing, moving, playing, and creating song lyrics. Music making in this instance helps nurture cultural group identity and an exploration of their present and emerging senses of self. Revitalized through music making, these Korean diasporas embody essential social components of community music which includes, “identity, heritage, group solidarity, healing bonding, celebration” (Veblen, 2013, p. 3).

Singing (art songs and popular songs), dancing (Korean traditional dance, worship dance, and line dance), harmonica ensemble, arts and crafts, sketching and drawing, calligraphy, and Chinese medicine courses attract over 150 participants every year. Although some course offerings change depending on seniors' interests and needs, music constitutes major part of the program and serves as a significant way in which individuals participate, engage and express themselves.

Attending Enoch College is important to these Korean seniors on many levels. Although Toronto is a dynamic and diverse Canadian metropolis, the seniors in this program may go for weeks within a Korean and pan-Asian immigrant bubble where the sights and sounds of their homeland are recreated so being able to interact and communicate in Korean in the Mississauga section of Toronto is especially comforting. Participants share the same ethnicity and a unique cohort history: liberation from Japanese annexation, Korean War, life pre-TV, and political/economic upheavals, as well as immigration. Homeland songs trigger memories of this shared past. Thus, the activities promoted through the CESC program are molded through tacit communal understandings, for example, songs which are chosen are participant-led and consensus-based.

Methodology

Our methodological framework combines a qualitative case study design with a wellness survey tool. Information was gathered from combination of field notes, as well as informal conversations with the participants, and through self-reflections (Denzin & Lincoln, 2005). Video recording of the activities supplemented other data collection methods (Goldman- Segall, 1998; Bogdan & Biklen, 2003). Additional data were collected from public records (newspaper articles) and visual documents (photos) as well as official documents such as course resources /materials, schedules and internal publications. Multiple sources of data collection will be used for triangulation, providing additional validity of findings. As well, we sought to triangulate participant observation with a health survey to measure participant perceptions of their emotional and physical well-being. The Medical Outcome Study-Short Form (SF-36v2™ Health Survey), originally developed for the Rand Corporation's Health Insurance Experiment (Ware, Kosinski, & Dewey, 2003; Ware & Sherbourne, 1992), is used here to measure health across eight domains.

Program Structure

Canada Enoch Senior's College (CESC) offers fall and spring terms that runs for nine to eleven weeks each year. Over 150 seniors are registered each term. Seniors who are over sixty years are accepted, however, the majority of students are in their seventies. Spring of 2014 marked the twenty-third term since 2003 and 155 students have registered with 140 successfully completing the term.

Classes start at 10 am and end at 2:30 pm with the time divided into four periods, somewhat like the formal Korean school system. To start the class, both the Korean and Canadian anthems are sung followed by the Enoch College anthem. Everyone attends a common class for the first two periods that covers a wide range of activities: singing with movement, heavenly message, art song singing with occasional Korean history or Korean literature class and special events. After a communal lunch, students take an elective course and then join their homeroom (or small group) for further social engagement.

Group membership is encouraged through the structural organization of CESC. Everyone is welcomed and valued throughout all aspects of the program. Registered seniors at the college are addressed as students and each student is assigned to a small group referred as homeroom ("Ban"). This homeroom system somewhat mirrors Korean school system but negotiates power dynamics differently. For each homeroom at CESC, two representatives or leaders ("Ban-jang" or leader of class) are selected by vote to assume roles and responsibilities related to their homeroom such as taking attendance, relaying messages or announcements, and facilitating group activities. In a traditional Korean school setting, two leaders of hierarchical relationship ("Ban-jang" or leader of class and "Bu-ban-jang" or sub-leader of class) are voted from the list of nominated students on the basis of academic success and these roles are regarded as a privilege. By dismantling the traditional practice of selecting leaders based on merit, since anyone can volunteer for the role, CESC preclude excluding members while ensuring that all housekeeping duties get done. This homeroom system allows students to get to know one another at a more personal level. A student of Enoch College belongs to two small groups: the homeroom and an elective class. Some opt to be a member of Enoch Choir as well. During the term, students are identified with their homeroom. When individually addressed, homeroom name is called out in conjunction with the student's own name. This identification reinforces their sense of membership with the group. An important component of the CESC program is these small groups. This ensures that everyone is included and active participation is encouraged. As a group, students eat lunch together and prepare for various performances such as Festival of Youth and end of school celebration. Other bonding experiences are planned throughout the program: an all class picnic, poetry contest, singing contest, and parents' day celebration. New friendships are frequently formed. Students exchanging phone numbers, going out for coffee, and extending invitation to each other's homes are observed.

Addressing seniors as students puts all students at the same level despite of their education levels, age, sex, and other social status and appears to evoke formal schooling days filled with possibilities. Many seniors were enthusiastic and felt empowered as they were no longer labeled as seniors or retirees but as students with opportunities for learning, growth, and development. This is reflected in the attitudes of students who have picked up new hobbies from taking elective courses at CESC. One student added that, "I picked up to play the Harmonica at Enoch College as an elective course for the first time and now, I am playing with my husband at the intermediate level, who played Harmonica prior to Enoch College." The song titled "So What's Age Got to Do with Anything"

summarizes the overall sentiment of students succinctly. Others also showed pride in attending Enoch College and satisfaction over belonging to such a “high class group.” A student remarked:

I am proud to be a member of this outstanding group of students. It boosts my self-esteem to attend the renowned Enoch College. When I first attended Enoch, I was very impressed by the quality of the teachers and classes here. I’ve attended number of seniors’ colleges back in Korea, but the quality of classes and activities here are by far, excellent, just like the reputation.

Moreover, a sense of belonging is reinforced from the shared culture of Korean seniors. Seniors greet each other in the Korean way by literally asking for one’s health and well-being (“An-nyung-ha-sae-yo”) with bowed heads. One student commented, “Where else can I receive such a warm welcome!” This may explain why seniors take great effort to come to Enoch, despite having to commute a long distance by public transit or having additional barriers such as mobility problems. Enoch students’ commitment to the program is exemplified from a student who commutes three hours to attend Enoch. She shared:

I often wake up as early as 3 am as you lose sleep when you become aged, but instead of trying to go back to sleep on days when I have school (Enoch College), I spend extra time to get ready. For fear that I might oversleep and miss the bus that leaves at 6 am because then I won’t be able to make it to Enoch on time.

Emphasizing how attending Enoch is a highlight of her week, she opted to celebrate her 80th birthday few months earlier so that she could celebrate with the rest of the group during the term, treating everyone to lunch.

Shared musical knowledge plays a significant role in the program

The students at Enoch College share a cultural background not only in ethnicity and mother tongue, but also in their musical knowledge, especially in terms of songs from childhood and their elementary and secondary school years. The CESC program uses music to engage students in positive social interactions and participation. Instead of asking students to become acquainted with each other, familiar greeting songs of childhood interwoven with various activities such as hifiving with others or bowing heads (a Korean way of greeting) made potentially awkward or dry moments of introducing oneself to a complete stranger more fun and lively.

This familiarity with the music also plays an essential role in art song class, which covers a wide range of classical songs during each term. Most students were already familiar with classical music and the Western canon, as they had encountered them in schooling. Students were commonly seen humming along the melody, nodding to the beat and singing from the memory with eyes closed, reminiscing the past. This afforded greater flexibility in developing musicianship of students as the teacher could focus on few challenging measures before mastering each score. It only took few classes for students to improve performance of a complete song providing aesthetic fulfillment and a greater sense of achievement. Being able to sing and re-learn songs of past appears to be a meaningful experience, recreating a sense of connectedness within the group.

Health and wellness

Healthy aging and living is central to Enoch College’s mission. Elective courses offer health-promoting activities such as singing and physical activities like Taekwondo and dancing. The day

starts with an assembly singing familiar songs with actions. Once a week songs are followed with a twenty-minute Heavenly message, full of stories and healthy tips for living. The principal addresses the whole school with inspiring or uplifting stories of older adults such as the amateur runner still clocking marathons at over 90 years of age. In between classes, students engage in physical activities such as massaging each other's shoulders as they sing a familiar children's folk song such as "Reminiscing Older Brother" and turn to the opposite direction in a row when a certain Korean alphabet is sung, making it like a game that is both physically and mentally stimulating.

Health related information is often brought up during class or during breaks. For example, when the pop song class instructor shared her traditional acupuncture knowledge related to alleviating shoulder pain, which involved pressing a small section of middle finger, everyone was eager to know the area and asked questions to verify the information. Health problems are frequently a lingering issue for people of this age. Many students suffer from age-related health issues like hearing loss and mobility problems. Thus, maintaining or improving health is a major concern for seniors.

"Well-being Lunch" at Enoch

Enoch College's well-being meals are well accepted by seniors as they are nutritionally-balanced with grains, meat or fish, and vegetables and fruits as a dessert. Mixed grain rice which is healthier choice than white rice, is served. Seniors often commented that meals are "excellent" and mentioned that they look forward to having a good meal with friends every week. Some even commented that it is the best meal of their week as they live alone and do not like to cook for themselves alone. This suggests that social aspect of sharing meals is also valuable and may be emotionally fulfilling for seniors. One student's description of her daily routine provides a glimpse of significant aspect of sharing Korean-style meal. She said:

I usually get up at around 4 to 5 am when it is still dark outside so I would read a book till sunrise. Then I take my daily walk by the trail near the lake where I live for about two hours. After returning from the walk, I roast a coffee and drink it with a piece of toast. That will be my breakfast. I don't usually have cravings for lunch, so I often skip it. For supper, maybe I will cook something simple, like vegetable pancakes (Korean style) I made with fresh chives that my friend shared with me from her garden crops. Occasionally I will put an effort to cook something for my niece who lives alone to attend the university here away from her family. Other than that, I don't like to cook for myself. The meals are always excellent so I get treated very well when I come here.

Valuing and belonging

A core belief that guides Enoch College is love of God, abiding by the commandment: "Honor your father and your mother." In keeping with Korean traditional values as well as Christian tenets, seniors are respected. Respecting elders is embedded in the name of "Seniors' College". This caring infuses every aspect of the school experience. Everyone from volunteers to teachers demonstrated positive attitudes. For instance, the teacher in the pop song class set the tone of the class by punctuating with continual encouragement. She chose a facilitator rather than a more formal teacher role, which is the typical method of engagement at Enoch College. When a senior corrected her during a rough passage, she made sure to praise this person. One student commented that the "Angel's team," (the name referring to all volunteers involved in the program) serves seniors "with a glad and cheerful heart". Furthermore, she noted that this approach is one of the

core elements that distinguish CESC from other similar programs she had attended. A heartfelt and genuine attitude of the team of volunteers and instructors foster one of kind experience that students look forward to year after year.

Discussion and Conclusions

At CESC, there is history, reminiscence, and joy. This group of Korean seniors is survivors of Korean historical turmoil, of difficult times through Japanese rule and the Korean War. In addition, they survived a move to a foreign land where they have faced many barriers. They chose to come to Canada and they freely state that Canada is a good place to live. Many undertook their immigration for the sake of their children's increased opportunities.

Most of the participants in CESC could be seen as having achieved a good life in Canadian society. Membership is drawn from the professions as well as blue collar occupations. But in the process of becoming successful in the new country, it has been necessary to leave their language and familiar customs behind. The seniors have built a life and transitioned to a place where living every moment is important to them. They are very interested in enhancing their lives with meaningful learning activities. There has been a shift in roles as these individuals move from full careers to enjoyable pursuits and meaningful engagement with others.

CESC presents these seniors with opportunities to come full circle, even as they are now integrated into Canadian society. This program is about seniors first, followed by the component of sharing traditions. But the cultural dimensions are very important, allowing participants to experience as Korean, in Korean language, in Korean culture. They meet, and come together as a group, creating a stronger, tighter bond by sharing, laughing, exercising, singing and eating.

Perhaps if Enoch College was geographically situated in Korea, what makes this program special would be taken for granted. However, these seniors obviously value this opportunity to selectively visit the Korea of their youth, or in some cases to reimagine and reinvent a collective vision, catalyzed and cherished through their music.

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Youth Perspectives, Role Modeling and Budding Audiences in the “*Musica Viva*” Intergenerational Community Program

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Abstract

Two groups participate in this live music encounter framework: high school students studying in a music-major program (“big brothers/big sisters”) and kindergarten pupils. The music students present a series of live performances—vocal and instrumental chamber-ensembles—for kindergartens in the neighborhood in which they live and study. Pre-concert instructional materials are developed for the young audience in preparatory lessons that prompt and reinforce an understanding of repertoire to be presented in the live music encounters.

The music encounters take place between the generation-cohort of high school students (Grades 10–12) studying in secondary-school music major or extracurricular conservatory programs, and pre-K/kindergarten pupils (ages 4–6) in the local community. These encounters produce an enhanced impact due to the immediate identification experienced by the young listeners, who view with admiring eyes the youthful performers who appear as accomplished “older siblings” who sing and play.

The kindergarten classroom, a congenial setting free of external distractions from unfamiliar stimuli, is a suitable locale for initially experiencing the process of listening to a concert while engaging in unmediated viewing of the performers. In the kindergarten milieu, there is an excellent likelihood that “live” music will be adopted by the young pupils as an additional mother tongue, without any prejudicial preconceptions, and for a response of a genuine desire, natural and basic: *to want to play and sing*, to take part in the magical doings involved in producing sounds, and to be transformed into music lovers, even to eventually becoming young musicians themselves, in the community conservatories and schools’ music-major programs.

What is the artistic/human dynamic arising from attending a performance of youth music ensembles? What are the social ramifications of listening to the performing ensembles comprising “big brothers and sisters”? Does the community music program contribute to the cultivation of a young audience of music-lovers? To what extent does the community program cultivate new young leaders who will serve as agents of the music world by virtue of their performing and the intergenerational communication it engenders? How have theories of community music, in its intergenerational and live-music aspects, reinforced its significance to performers and audience participants? (Varvarigou, Creech, Hallam, & McQueen, 2011) These topics will be explored through this community project evaluation.

Keywords: Egalitarian dialogue, intergenerational encounters, improvement in performance, otherness

Facilitating change through intergenerational perspectives in community music

In 1998 the Faculty of Music Education at the Levinsky College of Education signaled an initial turning point and expanding its orientation towards the community with its program, “*Musica Viva – Live Music in an Intergenerational Encounter*”.

It has long been a practice among many Israeli high school music departments to enlist their music-major students to perform in various community institutions and at official ceremonies organized by the local municipalities and regional councils, at senior citizens’ residential facilities, boarding schools, etc. This time, however, a different approach was chosen. Once every three months during the academic year, as part of the quota of community service required of every Israeli high school student, small ensembles would present a carefully constructed musical program to kindergarten children. This situated the live concert as a central element in the kindergarten curriculum.

The dynamics of high school music majors’ semester-end concerts or the conservatories’ performances concluding the year are characterized by a sense of excitement to appear before an audience of friends, the school staff, and parents. But the live-music program situates an audience of kindergarten pupils as the central subject of the concert’s special dynamic. Not family, not school friends nor the school staff, but a highly critical and demanding audience: kindergarten children. This is the beginning of a process of musical and community awareness and commitment by the young musicians, whose role as leaders influences the musical scene in the kindergarten. Here are expectations of a generation of young mediators and leaders in the community, who are to raise comprehensive and contextual issues about their musical activities: Of what? With whom? For what purpose? For whom? The empathy that arises when high school students enter the kindergartens is simultaneously accompanied by their preparedness, concern, and enthusiasm in presenting their field of study, their art, and their beliefs; and the extent to which their chosen field of study is accepted among the kindergarten audience members.

Over the course of the school year, participating kindergartens take part in three different musical encounters in which they hear and learn about an instrumental chamber ensemble and a vocal ensemble. A team of concert *animateurs* was set up, who would decide upon the repertoires, supervise preparing the kindergarten pupils prior to the performances, and then act as presenters for the musical encounters.

Thus, both the circle of young performers and the audience are being expanded. At the same time, a dynamic picture is emerging in which very young children—kindergartners—along with teenage music students, coordinators of high school music major programs, and student teachers from the Levinsky School of Music Education, are all taking part in a welcome cultural activity in the community. The main emphases of this stimulating enterprise are on maintaining high standards in constructing the repertoire, in demanding a proficient level of performance, and in carefully devising the program that prepares the kindergarten pupils for the encounters. The presence of student teachers in the high schools and in the kindergartens enables their involvement at every stage of the process.

The program can be expected to be of value on two levels. It enables and facilitates an intergenerational meeting between young performers and an even younger audience, and cultivates a receptive audience of sensitive music lovers and potential performers, developing them as a future audience (i.e., consumers) of music in particular and the performing arts in general.

For the young listeners, this encounter produces a sense of identification with the performers (mediators between the kindergarten pupils and the world of music) sparking the idea that “someday I too can play and sing.” This encounter produces for the performers a challenge to raise their level of performance in anticipation of the concert, a strengthened commitment to their ambient community (de Vries, 2012), and an awareness of their potential impact on audiences as music mediators and decision-makers of the future.

The “*Musica Viva*” Program and its ecological community orientation

The “*Musica Viva*” intergenerational program content is identified with an ecological-community orientation on “circles” that surround the child, who lives in various environments that are mutually interdependent in a system of contexts, processes and events. The child’s development is influenced by the quality of reciprocal relationships between the physical, social, emotional, and cultural environments in which he or she grows up (Darling, 2007).

For most children, the transition from home to kindergarten is the first and major ecological transition in their educational life. Since kindergarten is the first educational setting, children commute between the two cultural settings, operating as agents in the transition from home to kindergarten (Lam & Pollard, 2006).

The Bronfenbrenner ecological systems theory (Bronfenbrenner, 1979) lays stress on the quality and context of the child’s surroundings. The chance for complexity appears as the child’s physical and cognitive structures grow and mature (Paquette & Ryan, 2001). According to Bronfenbrenner, the different circles of the environment of a person’s active interrelations influence development and socialization. This includes three significant assumptions: 1) the person is an active player, exerting influence on his/her environment; 2) the environment is compelling the person to adapt to its conditions and restrictions; and 3) the environment is understood to consist of different size entities that are placed one inside another, of their reciprocal relationships, and of micro-, meso-, exo- and macrosystems (Bronfenbrenner, 1979).

The first circle, the microsystem, represents “the complex of relations between the child and environment in an immediate setting containing that child” (home, kindergarten) and involving direct face-to-face interactions with people who are influential in his or her life. The second circle, the mesosystem, is a system of microsystems. Paquette and Ryan (2001) define the mesosystem by stating that this layer produces the connections between the child’s various microsystems, or connections between the child’s teacher and the parents or the child’s neighborhood.

The exosystem encompasses the linkage and processes taking place between two or more settings, at least one of which does not ordinarily contain the developing person, but in which events occur, that influence processes within the immediate settings that do contain that person. An example for a child would be the relation between the home and the parent’s workplace; for a parent, the relations between the school and the neighborhood group (Bronfenbrenner, 1979).

The macrosystem is the sociocultural context, with particular reference to opportunity structures, values, and patterns of social and economic interchange that are embedded in each of these systems. The last circle in Bronfenbrenner’s ecological theory is that of the chronosystem, concerning the development in time of the external systems. The chronosystem models can cover

either a brief or longer period of time in which any system includes roles and rules that can have a strong influence on life (Bronfenbrenner, 1979).

All the circles described in Bronfenbrenner's ecological theory are expressed in structural levels of the "*Musica Viva*" program's intergenerational encounter. The interaction between the intergenerational circles and the broader circles is measured also according to the influenced of variables along a temporal axis, through which may be studied the extent of the program's influence on the two generations participating during its two years.

Lev Vygotsky and Paulo Freire: Learning from others, learning in a social context and living well together

For the basis of these two theorists' dialectical thinking, essentially the epistemological-philosophical source is associated with the concept of education as political-ethical praxis, liberating and instigating change. The dialectical praxis is influenced by Marxism that challenges paradigms: challenges theses, challenges antitheses — alternative paradigms — and brings about a synthesis based on change.

Vygotsky, influenced by the socialism of post-Revolutionary, early Soviet Russia, assembled a synthesis between the field of psychology and society, an innovative synthesis for those times. In his perception, every human phenomenon, all human behavior, is learned in a process of continual change and situated in the social matrix. The individual, society, culture, and of course education, are objects examined as dialectical processes, in a state of continual change.

This project was inspired by some basic components of a literacy method in Paulo Freire's *Pedagogy of the Oppressed*, such as the decodification by a "cultural circle" under the self-effacing stimulus of a mediator-coordinator who is not a "teacher" in the conventional sense, but who has become an educator-educatee in dialogue with educatee-educators too often treated by formal education as passive recipients of knowledge (Lichtensztajn, 2013). The ethical fundamentals of cooperation, synchronization, precision, reciprocal consideration, attending, discipline, and respect — all these are social-ethical fundamentals, personal and interpersonal, upon which to base the making of vocal or instrumental music in chamber ensembles. We are convinced that these fundamentals leave a deep impression on the listeners and influence their construction of "I-with-myself" and "I-with-the-society".

Vygotsky and Freire relate to the individual as a subject connected to society and within history, and who has the power to exert influence toward those previously mentioned changes, on condition that in the educational process the subject's socio-biographical and historical contexts are identified. Lev Vygotsky brought to our awareness the question of society's role in the individual's cognitive development, as for many years the prevailing opinion held that the development of cognitive abilities was dependent on physiological maturity (the theories of developmental stages). However, with time this opinion was regarded as questionable, and it was clear that physiological maturity alone is insufficient to explain the development of cognition and consciousness.

Vygotsky saw development as a process influenced by the social surroundings of the human being in addition to variables of maturity. He directed our attention to the connection between the individual and the social environment. True, his theory has no means to differentiate between the individual's consciousness and the sociocultural happenings; the one is the other, in the sense of "the trees are the forest". The socialization of cognition reflects a strong interest in the acquisition of values, responsibility, friendliness and prosocial behavior (Goodnow, 1999). At the same time,

the study of cognitive development reflects an interest in skills, strategies and capacities that unfold with age. Some scholars see cognitive growth as a result of social dialogue and conflict, others see cognitive skills as emerging out of cultural practices, or resulting from an expert's transferring skills to a novice learner (based on Vygotsky's zone of proximal development; Goodnow, 1999). But the acquisition of cognitive values should be considered by linking the areas of knowledge and skills with social identity.

On this basis, the Vygotskian and the Freirean approaches of negotiations and dialogue toward a transfer of skills or a shared task, for example the "*Musica Viva*" concerts *scenarium* and repertoire, and the Bronfenbrenner ecological theory, complement the theoretical framework of the "*Musica Viva*" intergenerational encounters.

Summary

"It has to do with the spirit of dialogue in a cultural action, which is to say: experience that is transforming" (Freire & Shor, 1987, p. 12).

Based on the development of higher-level mental functions through social relations, learning as an activity is context-dependent in order to discover the meaning of every learned phenomenon (Vygotsky, 1966). The music and verbal dialogue created in the "*Musica Viva*" intergenerational encounter invokes this same context for discovering the meaning of every learned phenomenon.

In the egalitarian dialogue of "*Musica Viva*", the responsibility for constructing the body of knowledge is distributed equally. However, we must not view the nature of the dialogue as a tactic we employ in order to make our pupils into our friends. Such an approach turns the dialogue into a manipulative technique rather than a means of illumination (Freire & Shor, 1987). Critical pedagogy exists on the basis of shared responsibility in the learning process, with the mutual object of learning being placed on the table shared by two subjects studying it, preparing for it, and developing it.

On the basis of a shared platform of the body of knowledge —or of the body of information, in this case: the music repertoire — the "*Musica Viva*" "big siblings" prepare for performing the repertoire by practicing and rehearsing, and the young listeners prepare for the concert by participating in class meetings in which they study the compositions that will be on the program.

For as much as the preparation of the two subjects taking part in the intergenerational concert scene demonstrates responsibility taken in that preparation process, so will the critiqued dialogue be enhanced, a dialogue unspoken and aloud, a dialogue extended on a shared platform of the bodies of knowledge and sensory experience. This is the essence of equality, when the body of information is placed on the table between the two generations (the performers as interpreter and the listeners as interpreter). At the start there is a move made that expresses the gnoseology and intellectual experience of the "big sibling" that makes possible the selection of repertoire, preparing it, presenting and performing it.

This intergenerational dialogue permits a historical and cultural basis for constructing a body of knowledge in a critical attitude. This kind of music dialogue leads a process in which the individual participates in constructing the critical ideology, forming an impression during the concert and verbal expression at its conclusion, on matters of repertoire, the composer, the performer, taste, judgment, degree of enjoyment, and degree of emotional response.

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Musicking in a “Third Place”: Reflections after Visiting a Palestinian Community Conservatory

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Abstract

In this essay I re-construct and reflect upon an 8-day faculty exchange with the Edward Said National Conservatory of Music in the Occupied Palestinian Territories, where I had opportunities to observe music learning and teaching across a wide variety of contexts. Borrowing from Oldenburg’s concept of *third place*, Gaztambide-Fernandez’ notion of music education as *cultural production* and Small’s theory of *musicking*, I describe how, by working “both with and against” (Gaztambide-Fernandez, 2011) the prevailing understanding of Palestinian culture, the ESNCM has constructed a network of musical third places where members of the Palestinian community can explore, affirm, and celebrate their individual and collective identities.

Keywords: Cultural identity, cultural practice, Edward Said National Conservatory of Music, Palestine, musicking, third place

Musicking in a Third Place

On an unseasonably warm evening in the early spring, I stand outside a small amphitheater beside a local community music school. Beside me are members of the school’s board of directors: a retired university president, an internationally known composer and peace activist, a local piano teacher. We marvel at the success of the week-long jazz camp led by my university colleagues, the results of which we have just seen in performance. Perhaps thousands of local concerts like this one occur around the world in any given year, symbolizing many things, but in particular the desire of families and community members for a safe place where children can learn musical practices that represent their community and thereby locate them within the larger society.

I have not thought of music learning and teaching in this way before. As a music educator from the U.S., I have written about and worked toward a socially just music education, but my focus has been on access to teacher training and student achievement, skills and knowledge, curricula and materials. Here, for the first time, I see a different purpose: the community music school as a *third place* (Oldenburg, 1996-97) where music education as *cultural practice* (Gaztambide-Fernandez, 2011) provides a mechanism for exploring, affirming, and celebrating individual and collective identity. I am in Ramallah, Occupied Palestinian Territories, and the students, families, board members and many of the teachers are Palestinians who attend or work in the Edward Said National School of Music (ESNCM).

Our invitation to the West Bank is at the behest of a Palestinian-American foundation that supports arts education for underserved youth in the U.S. (including a program run by our university) and the Palestinian Territories. Having supported the ESNM for many years, they have proposed a residency by our faculty jazz quartet because the Conservatory seeks to strengthen its jazz offerings. My interest in music education for disenfranchised and marginalized communities and

my work with urban youth in the US is the reason why I have been invited to join my colleagues. While they prepare young Palestinian musicians for a 3-concert “jazz tour” of the Ramallah, Bethlehem, and Jerusalem branches, most of my time will be spent observing music education in West Bank cities beyond the camp.

During my eight-day visit I travel between branches, observe lessons, rehearsals, and performances, visit schools, interview faculty. In this essay I re-construct and reflect on this powerful experience, in the process exploring how the Edward Said National Conservatory of Music acknowledges the material, challenges the imaginary, and enacts musical practice as envisioned by the communities it serves (Gaztambide-Fernandez, 2011, p. 17).

Our home base is a western hotel in the cosmopolitan city of Ramallah. Everyone here speaks English, which is convenient, but it is easy to forget that we’re in an unfamiliar place. When we leave the hotel on the first morning of the residency, however, the familiarity wanes. Turning off the main road after a short drive, we encounter the ESNM’s “lively and creative musical culture” for the first time. The facade of the otherwise plain Birzeit Activity Center (formerly a college dormitory) is covered with a colorful and fantastical mural depicting every manner of Arabic and Western musicians posed as if playing together, with a Palestinian tune woven across the scene. Someone has even included Banksy’s famous *Handhala* figure (Lovatt, 2010). Soon the students arrive, carrying luggage for a few days’ retreat along with their instruments—saxophones, flutes, trumpets, and a string bass along with a qanoun and several ouds.

With...and against. Here the material acknowledgement of Palestinian culture, illustrated by the mural on the façade of the main camp building, is obvious. In a place where difference is often used to divide, however, this mural suggests musicking (Small, 1998) as a way to explore, affirm, and celebrate the diversity that makes up Palestinian culture. In so doing, the mural challenges and invites participants to become part of a cosmopolitan musical practice that goes beyond the music of their imaginations. This juxtaposition, acknowledging material realities while challenging participants to imagine and enact a revived cultural practice marks my experiences during this visit and stays with me long after my return to the US.

My colleagues perform for the students and then teach the entire group their first jazz tune. Playing by ear is familiar for these young musicians, but swing styling and western chord “changes” are less so. After a break, my colleagues divide the students into the four groups that will perform on the concert tour at the end of our residency. What is most striking to me is how “normal” this all feels—engaged youth playing music, led by masters of a particular musical art form. Pianos, music stands, risers, practice rooms, trial and error, hanging out in the hallways, smiles, encouragement.

The Ramallah branch of the ESNM is in a tree-lined residential neighborhood, housed in a former administration building of Birzeit University. Its narrow hallways and small classrooms remind me of the community arts academy in the small upstate New York town where I once taught. Here to prepare for my pedagogical presentation later in the week, I meet and observe teachers for qanoun and violin, see flyers for coming community events. In the adjacent amphitheater the string ensemble, directed by a teacher from the Netherlands, rehearses Bach’s “Air on the G String.”

We depart from the Conservatory branch to tour the Ramallah Cultural Palace, an impressive state-of-the-art performance facility that sits on one of the hills that define this city. I learn that this facility hosts the ESNM’s Palestinian National Music Competition, where instrumentalists,

vocalists and composers compete as soloists and in groups for national recognition in Arabic and Western music (ESNCM, n.d.b). Together, the administration of the Cultural Palace and that of the Conservatory produce this celebration of Palestinian musical culture, which features live as well as video-based competition (in acknowledgement of the travel restrictions that often keep young Gazan musicians from participating).

Later that same evening I return to the amphitheater at the Ramallah branch, to join a dozen or so amateur musicians who have gathered for the weekly rehearsal of the Jerusalem Chorus. Founded in 1955 by Gabby Baramki, former interim president of Birzeit University, the choir meets here but remains optimistic that it will someday return to its Jerusalem home. The choir involves most of the ESNCM's Board of Directors and its history intermingles with theirs. While its membership boasts a few professional musicians and serious amateurs, the choir's intent is to develop and support a community of music lovers, particularly for Western and Arabic choral music that celebrates important Palestinian secular and religious events (primarily Christian). When I learned about this choir, I chose to skip my planned visit to the Bethlehem branch. What stood out for me was the choir's personification of a trait I observed throughout my visit: *sumud*, or steadfastness (Chamas, 2014; Red Pepper, 2004) despite the difficulties of occupation.

I plan to visit a Catholic school near Manger Square in Bethlehem as well as three other schools during my tour: a secular private school in Jerusalem and two government schools in Ramallah. In each case the material trappings of schooling—buildings, classrooms, administrators, teachers, students—are strikingly familiar to my Western sensibilities. The connection with the ESNCM is two-fold: most music teachers in private schools are Conservatory graduates or teachers, and the Conservatory is working with the Palestinian Authority schools to strengthen the music programs in the government schools. My guide, however, tells me of a discrepancy in the vision for such programs. The ESNCM's vision for music education is as a means toward the revival of the cultural identity of the Palestinian people. Many in the schools, however, see music education as a therapeutic response to the difficulties of life under occupation. While my observations are by no means comprehensive, this tension is borne out by what I see. Music teachers who are graduates of or instructors in the ESNCM use an active “music making” approach in the classroom, whether singing Catholic hymns in Arabic or combining Kodaly-based solfege hand motions with the *dum-tak* of Arabic percussion. Those in the public schools have a less active approach, focusing on the aesthetic properties of music (in one case its similarities to the sounds of nature) as a way to escape the stresses of daily life.

I learn that the ESNCM seeks to establish a collegiate music program so that serious Palestinian musicians can continue their music education without having to go abroad. By the time of my visit, representatives from the ESNCM have held a planning retreat with supporters from around the world—expatriated Palestinians living in Germany, France, Norway, Sweden, and Lebanon as well as nationals from other countries—and submitted a formal proposal to a Palestinian university. The hope is to develop two Bachelor of Arts programs, one focused on Arabic music and another on music education. They perceive, however, that they may face an uphill battle. Like that of many in the government schools, the vision held by those in higher education regarding music seems to privilege a theoretical approach rather than one that is performance-based.

The Jerusalem branch of the *Mahad* (an Arabic word for a revered institution) is in a rounded building on a crowded corner, only a few blocks from the Damascus Gate to the Old City in East Jerusalem. The doorway is non-descript; it's not hidden, but on this busy street it is easy to miss if

you don't know where to look. We arrive here on the last evening of our residency for the final performance of the jazz tour. I have traveled by bus from Ramallah with my jazz colleagues and some Conservatory staff. When I note surprise that only two students have traveled with us on the bus, a staff member reminds me that only those with Israeli passports or Jerusalem IDs can come to this city.

To get to the music studios and rehearsal hall you pass through a reception room and climb a narrow stairway to the second floor. Somehow six students are already here, and at least four others are helping to find and set up chairs. As the sound of noodling from the students and faculty fill the hall, the change in the students since we began the program—only six days ago—is quite striking. It's really gratifying to see how poised and self-assured they are as they take turns “taking a ride” on their instruments. I sit in the back of the hall, observing and listening. Suddenly the evening call to prayer sounds outside the building, and while it is ignored by the musicians in the room, its rhythms inter-mingle with those of the young set drummer who is warming up, creating a rhythm that is neither Arabic nor jazz, but a combination of both. As that moment ends, the performance begins.

It is the ESNM *as a place* that holds my attention after I return to the US...not so much the geographic locations of its branches within the West Bank, but the way the spaces inside the walls of each branch seem to enable those who teach, learn, and work there to define themselves based on their shared culture and experience rather than by the many labels applied from the outside. Ray Oldenburg (1999) sees such *third places* as critical for socialization. After the home, “the most important place of all” and “the work [or school] setting, which reduces the individual to a single, productive role” (p. 21), third places constitute “the core settings of the informal public life” (pp. 14 and 16).

Inherently inclusive, third places bring together people who live differently from one another, providing new ways of looking at the world as well as opportunities to “be accepted and liked by people from many different walks of life” (p. 45). In such places, we form group friendships (p. 64) that teach us how other people deal with the frustrations and anxieties of daily life (p. 47). Sociologists note that such group friendships are the basis for the development of a collective cultural identity (Cerulo, 1997), which, in turn, helps us find our place in society (Vryan, Adler, & Adler, 2003, pp. 367-368). Ultimately, third places offer “both the basis of community and the celebration of it” (Oldenburg, 1999, p. 14).

Cultural celebration is also a key component of Christopher Small's (1998) theory of *musicking*, which Small defines as “[taking] part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance” (p. 9). Small suggests that every act of musicking

establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world. (p. 13)

Musickers, then

are using sounds that have been brought into certain kinds of relationships with one another as the focus for a ceremony in which the values—which is to say, the concepts of what constitute right relationships—of that group are explored, affirmed, and celebrated. (p. 183)

Having approached the exchange with the ESNCM unaware of my own preconceived notions, I was surprised and humbled by the level of sophistication, cosmopolitanism, and musical excellence observed within its “lively and creative musical culture” (ESNCM, n.d.b). This experience forced me to examine my own assumptions, not only about this particular land and its people, but also about the possibilities for music education in marginalized communities in the U.S. and beyond.

What aspects of this experience might be mirrored in other places where music is taught and learned? For me, it is the vision of musicking in third places where diverse groups of music learners and teachers can be understood, respected, and celebrated. What circumstance might be reflected by such places? The hard-to-define challenge of working both “with and against” (Gaztambide-Fernandez, 2011) the prevailing understandings (and mis-understandings) of the cultures where such places are located, rooting students in their home culture and at the same time making them conversant in the traditions beyond their world.

The musical third place that has been developed by the ESNCM—by acknowledging the material, challenging the imaginary, and envisioning and enacting a renewed Palestinian musical and cultural practice (Gaztambide-Fernandez, 2011)—is one community’s way of meeting such a challenge through the learning and teaching of music. By enabling the exploration, affirmation, and celebration of Palestinian culture through musicking, the ESNCM has created a network of places where individual and collective identities can be negotiated through the act of learning and making music. And, as Christopher Small (1998) reminds us:

musicking is in fact a way of knowing our world—not the physical world, divorced from human experience, that modern science claims to know but the experiential world of relationships in all its complexity—and in knowing it, we learn how to live well in it. (p. 50)

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Brazilian Music Education Policies: Formal and Informal Contexts

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Abstract

This paper discusses formal and informal Brazilian music education contexts, taking into account the current public policies within the Culture and Education Ministries. Currently in Brazil, each ministry is implementing its own National Plan (NPE and NPC), both of which represent important axes in public policies for education and culture over the next decade. One key factor of these plans is the intersections of their implementation, taking into account the intrinsic connection between culture and education. The implementation of formal and informal music education is planned within both the Brazilian National Education System and the Brazilian National Cultural System.

Keywords: Brazilian music education policies, Brazilian National Plan for Education, Brazilian National Plan for Culture

Brazilian policies for education and culture: Contextualizing

Brazil is the fifth largest and most populous country in the world, with approximately 200 million people, of which about 30 percent are under 18 years of age (approximately 60 million teenagers). Brazil is one of the 10 largest economies in the world, but the country faces major challenges to reduce social inequality and improve the quality of the public education. Despite the critical importance of the quality and equity of education for growth, development, and democracy, this is a major challenge to development in Brazilian social context. Although investments in education have increased, learning deficits remain lower than the expectation. The PISA results from were a reminder that learning in Brazil lags far behind from the necessary level for country development.

So the NPE implementation in the next decade will be decisive for guaranteeing the rights citizens in terms of a high level education for all. Some of NPE goals are:

1. Eradication of illiteracy;
2. Increase in the number of spaces available in childcare facilities, high schools, professional education entities, and public universities;
3. Universalization of school care for children between four and five years old;
4. The availability of full-time schooling for at least 25% of middle-school students; to implement music education in all schools levels.

Another issue is the importance of the dialogue between these Ministries to accomplish a common goal of guaranteeing the right to education and culture for all, as inscribed in the Brazilian

Constitution of 1988, and ratified by the Brazilian Government in 2006, in the scope of UNESCO's Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The NPE and NPC have established strategic partnerships with government, the justice system, civil society and the private sector, in order to overcome the knowledge gap and lack of such policies and thus to ensure an integrated and multi-sector approach. They aim to act on strategic fronts such as generating information; capacity of human being development; art and education are included in these agendas.

In December 2011, the Ministries of Culture and Education signed a Technical Cooperation Agreement in the integration effort between these areas. The following priorities were listed:

1. Promoting public school as a place of production, circulation and enjoyment of Brazilian culture;
2. Implement the expansion plan of teaching arts in the networks of Vocational Education and Training;
3. Implement a plan to expand the quality and quantity of arts and cultural offerings in higher education;
4. Professional certification of artists and cultural operators;
5. Policy of continuing education for arts teachers.

The integral formation of this subject in its many aspects (physical, cultural, and social) follows a challenge faced in the realm of public policy. The artificialized boundary between education and culture must be overcome so that teachers and students can merge learning spaces inside and outside the classrooms, thereby thinking more critically about the relationships between education and culture. The education of aesthetic sensibility, which is of fundamental importance, implies production practices, and critical assessment of arts contributes to the development of cognition and imagination. And in recent times, with respect to experiences and discussions about new forms of political participation, it is crucial to consider aesthetic appreciation. In this way, the broader culture becomes fertile ground for favoring the development of critical thinking and learning. Then, the Ministry of Culture is committed to the recognition of both cultural knowledge and the arts as a field of knowledge, in effect, challenging contemporary public policy.

Formal and nonformal music education contexts: Implications for music communities

Among the questions related to Brazilian education policies, a number of issues that influence music communities include how students learn music, concepts of multiculturalism, cultural diversity, and cultural citizenship. Another issue is the importance of the dialogue between these Ministries to accomplish a common goal of guaranteeing the right to education and culture for all, as inscribed in the Brazilian Constitution of 1988, and ratified by the Brazilian Government in 2006, in the scope of UNESCO's Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The political role of Brazilian Association for Music Education – ABEM - is to empower the network composed by several categories of social actors and institutions in elaboration of the

National Guidelines for music learning implementation in Brazilian Schools. These categories include:

- Influence and impact throughout the universities, communities and sector of civil society promoting a discussion and a participatory movement;
- Recognition of the diversity of contexts: social, cultural, economic in an open curriculum design;
- Promoting the dialogue between MEC and MinC to develop collaborative interchange

This article attempts to situate the emergence and development of this singular moment in social and educational development in Brazil highlighting role of the public policies on defense and promotion of values such as cultural diversity. To understand the political and cultural implications of this movement this article elects as its axis some aspects of NPE and NPC highlighting points of the documents and discursive national transit involving governments, nongovernmental organizations, and political groups.

Regarding the Education Ministry, we highlight three programs: the National Plan for teacher training for elementary education (PARFOR), the Open University of Brazil (UAB) and the Institutional Scholarship Program for Initiation to Teaching (PIBID). The main challenges in articulating Cultural and Educational public policies include teacher training and qualification; access to cultural assets for teachers, students and the entire community; the processes of teachers and students sharing their own knowledge; and cultural and musical practices which bring new information and competencies. It's necessary for academic processes linked to formal educational institutions to promote the recognition of traditional knowledge and culture along with the sharing of these cultural practices. This enhancement of arts instruction could effectively transform these institutions into centers of shared socio-cultural and democratic experiences.

As an example, Figure 1 Axis of Institutional Grant Program for Initiation to Teaching (PIBID), shows the most important program within the Education Ministry's PNE, the Institutional Grant Program for Initiation to Teaching (PIBID), that points out:

1. Focusing on students, learning, creativity
2. Investment in quality of subject content in integrated conception of curriculum
3. Professional improvement in teaching and learning
4. Collective/collaborative authorship and learning
5. Investment in educational technologies, infrastructure

Recognition of the importance of educators at elementary school and highschool levels

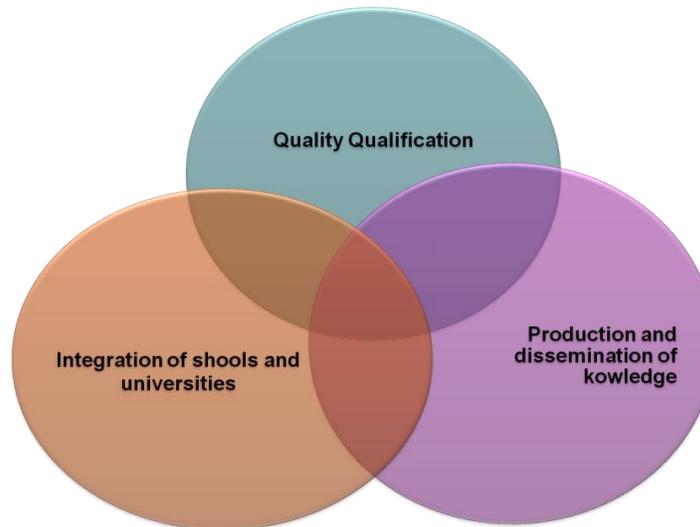


Figure 1. Axis of Institutional Grant Program for Initiation to Teaching (PIBID)

The debate on the role of the Arts in Basic Education, in particular of Music, is highlighted by the Law No. 11.769, of August 18, 2008, in order to provide for the compulsory teaching of Music in Elementary and High School Education. It means access to music education for all Brazilian people as well as many challenges for all professionals who seek music education for all with cultural diversity as a paradigm.

Another example of a current institutional program developed for Cultural Ministry is “Mais Cultura nas Escolas?” This program means more culture inside schools. The objectives of this federal program are:

1. To recognize and contribute to the qualification of professionals in “educational areas,” where formal knowledge, community knowledge, and artistic and cultural practices connect in an integrated way
2. Extend the number of protagonists in the educational process in different contexts, encouraging community participation to promote an expansion of cultural spaces,
3. To understand and recognize educational processes (teaching and learning) as a creative and cultural practice in constant transformation.
4. Empower meaningful experiences of dialogue between education, culture, and art

Thus, it is possible to see some actions emerging powerfully in school in all Brazilian regions as:

1. The convergence of public schools with diverse cultural initiatives;
2. An invitation to develop comprehensive and collaborative educational processes, involving cultural and community initiatives in the schools’ plans;

3. The space for effective dialogue between education, art and culture;
4. A partnership between MEC and MinC, marking the beginning of strategic intersections between the National Education and Culture Plans (PNE + PNC)

Framework

In *The Forms of Capital*, Pierre Bourdieu (1986) presents three different forms of capital: economic capital, cultural capital, and social capital. He defines social capital as:

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

The two National Plans are seen as social capital with multiple definitions, interpretations, and uses. It is related to connections within and between social networks that is a core concept in business, political science, public policies and sociology. The concept of social capital, in this study, is concerned with the content of social relationships in a network (Gyarmati & Kyte, 2004, p. 3). This content lies behind the interactions that create social bonds. Such content can be accumulated, deepening the sense of bonding within the group. Social capital, then, has two faces: collective and individual. The former, because it is part of the inter-relationships of a given group or social network and exists only with them. Therefore, social capital can be seen not only as collective resources as it still depends on the individual effort. This leads us to understand that the network of relationships is “the product of investment strategies, individual or collective, consciously or unconsciously, aimed at establishing or reproducing social relationships that are directly usable in the short or long term” (Bourdieu, 1986, p. 249).

These networks according to Nohria and Eccles (1992), “structure ties among actors in a social system. These actors can be roles, individuals, organizations, sectors or nation-state” (p. 32). Consequently, essential in the formation of the network is that “its ties may be based on conversation, affection, friendship, kinship, authority, economic exchange, exchange of information or any other things that form the basis of a relationship” (Nohria & Eccles, 1992, p. 32).

The discussion and reflection on the dimensions and functions of the pedagogic musical knowledge are based on the principle that these are aspects of the own phenomenon/object, without taking them separately. This view of epistemological field of music education seeks to contribute to define the boundaries and intersections of the area considering the specific knowledge, crossed by other fields of knowledge.

Thus, the analysis incorporates the interconnection of different dimensions and the meaning of “music pedagogical process as total social fact” (Kleber, 2006; Kleber & Souza, 2013) is not only related to the processes of learning and teaching music, but also seen as a connected multidimensional field. This view of epistemological field of music education seeks to contribute to define the boundaries and intersections of the area considering the specific knowledge, crossed by other fields of knowledge. From this perspective the follow dimensions can be viewed as four categories of context:

1. Institutional – involving the bureaucratic, juridical, disciplinary and morphological (the way of working, the physical space and its organization) dimensions;
2. Historical – dimension of historical process of the NGO constitution from histories, reports, interviews and talks with the research participants who are the protagonists of this material and symbolic construction;
3. Socio-cultural – dimension of the circulation spaces of: symbolic values, meetings, intersubjective and interinstitutional relations, conflict, and negotiation and
4. The music learning and teaching process – focusing on how, where, why and what for music was learning and teaching in those spaces. (Kleber & Souza, 2013, p. 149)

This perspective is associated with concepts of social networks and social capital, which depend on cultural, political and social factors. This assumption is supported by the fact that the multi contexts used in the analysis cannot exist in isolation, as a field of knowledge production that can only be thought systematically.

It means that the production of knowledge should be understood from the dialectical perspective within both the academic world and everyday life. The theoretical framework is based on the principles of music as a product of social practices and that the production of socio-musical knowledge is strongly linked to the construction of individual and group identities. The proposal has a socio-educational nature and its knowledge production targets social change, taking into account symbolic and material values that come from the beneficiary groups.

Early reflections about these Brazilian macro policies and human rights

In addition to the main challenges in articulating the Brazilian Cultural and Educational public policies and their National Plans described above, it's necessary for academic processes linked to formal educational institutions to recognize traditional knowledge and culture along with the sharing of these cultural practices inside of the school contexts. In this way, any transformation on public policies depends on existing networks between individuals of the community and others belonging to other social groups – the social capital of the community.

NPE and NPC were approved laws by the Brazilian Parliament and their goals should ensure to all Brazilian citizens the civil rights to access knowledge, creation, production and dissemination of their values and culture, and at the same time enjoy a broad range of cultural goods, services and activities, including within their own communities. This political process can be understood as the recognition that education and culture are mainsprings for human development in the deep sense of society. They were approved by the National Congress because the community signaled the urgency for the implementation of national laws that would recognize the importance of education and culture for all.

Such understanding justifies the current debate about the Brazilian PNE and PNC in the fact that this field encompasses different spaces where the musical practices happen, such as educational, formal or informal, intentional or occasional, and, therefore, the educational actions are present in all the social segments. This enhancement of the teaching of arts could effectively transform these institutions into centers of shared socio-cultural and democratic experiences. These aspects are deeply linked to CMA/ISME Mission. It will be necessary to implement a strategic plan with an inclusive proposal for music education in Brazilian Schools. It is related to a democratic process and a commitment of all of us as professionals and as public institutions.

The context is also characterized as an emerging institutional space, whose bureaucratic, political, educational, musical, socio cultural aspects are marked by the multiplicity of form and content and where much of the actions revolve around informal dialogues and reside in the memory of the individual and their social groups. The relevance of the CMA Seminar is to allow discussion of the role of the musical practices of communities and, in case of Brazil, understand the overlapping of formal and nonformal education.

There is an urgent need to invest in understanding of the praxis on cultural diversity. Integrating cultural diversity in a wide range of public policies – including those somewhat remote from the ethnocentric cultural field – can help renew the international community's approaches to two key objectives: development and peace building and conflict prevention promotion of intercultural dialogue through the arts, based on the identification of social practices in arts education.

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Teaching and learning Capoeira Angola outside Brazil: an experience in South Africa

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Abstract

Capoeira Angola is an Afro-Brazilian musical arts expression that incorporates fight, music, dance, play, poetry, drama, visual arts, and costumes. It stems from African roots but its development took place in Brazil since the period of slavery until nowadays through oral tradition. In the last decades an internationalization movement started, with capoeira happening in many countries. The aim of this paper is to discuss the challenges of the teaching and learning process of capoeira Angola outside Brazil, in this case among South Africans, non-Portuguese speaking learners. Data have been collected during a 3-day workshop held by *Mestre Cobra Mansa* in Durban, South Africa. One peculiar aspect of capoeira Angola teaching and learning methodology adopted throughout the world is that all the terms used (lyrics and movements' names) are maintained in Portuguese. A non-Portuguese speaker learns a new language through which he/she develops skills with capoeira as well as knowledge about Afro-Brazilian culture. During workshops Masters usually transmit in a short time the essence of capoeira Angola through music, play fight, philosophical, and historical aspects. Members have to learn quickly how to play the musical instruments, the lyrics and their meaning, the movements and their sequences, and how to apply them during the play fight. The *Angoleiros KwaZulu* group members observed that capoeira Angola is much more than body movements and that its ethical values and its philosophy changed their life.

Keywords: Afro-Brazilian culture, Capoeira Angola teaching and learning process, knowledge transmission in oral traditions

Capoeira Angola – An Introduction

Capoeira originates in Africa. Its womb, its mother, is known as black culture. Its father, freedom, was born and raised in Brazil in the “*Recôncavo Baiano*”, surrounded by trickery and Brazilian mannerisms. A rebel in its youth, it was frequently mistrusted and persecuted. As a young adult, it developed, grew up, got itself a passport and went out into the world. Today, more mature, it is present in the four corners of the earth and is proud to say “I’m Brazilian.” (Milani, 2004)

Capoeira Angola is an Afro-Brazilian cultural manifestation that has been orally transmitted to present times and can represent an example and expression of indigenous musical knowledge (Candusso, 2008a). It incorporates fight, music, dance, play, poetry, drama, visual arts, and costumes. From the beginning of the Portuguese colonization of Brazil and the slavery period (16th century) until the middle of the 20th century, capoeira Angola was an activity practiced mainly by black people (African or Afro-descendant). It was persecuted until its legalization in 1936. In this sense, capoeira represented and still represents a silent resistance movement against slavery, oppression, discrimination, and racism. Its philosophical values, as in most (black) African traditions, are based on ancestrality, orality, memory, circularity, spirituality, and community, and

are expressed through music, and body movements.

In regards to capoeira Angola, Abib (2005) stated:

[I]t is a rich source of humanity from which much can be learned about life and essential values for human existence, such as solidarity, equality, respect difference, sharing, respect for nature, cooperation, balance, humanity, partnership, among so many other teachings, that human wisdom has been cultivated, preserved and transmitted from generation to generation throughout the history of our country. With resistance and struggle they fought to hold on to their traditions, which represented their greatest ancestral inheritance. It was this inheritance that governed their way of being and living in the world. (p. 223)

Capoeira Angola music teaching and learning system in Brazil

Currently, capoeira Angola is practiced in centers and its dynamics can be divided into a “rhythm lesson”, a “movement lesson”, and the capoeira circle (*roda de capoeira*¹), which constitutes its highest point. In “rhythm” lessons (see Candusso, 2008a, 2008b), children learn to play the musical instruments, *berimbaus* (*gunga*, musical arch with lower pitch), *médio* (intermediate pitch) and *viola* (higher pitch), *caxixi* (closed basket with seeds inside. It is played with *berimbau*), *pandeiro* (a type of frame drum), *reco-reco* (open-ended piece of bamboo with parallel notches cut in one side), *agogô* (two-sided bell), and *atabaque* (a wooden Afro-Brazilian hand drum, usually used in candomblé religious rituals) and simultaneously learn to sing the songs of the repertoire. In the very beginning, a newcomer starts playing *reco-reco* and *agogô* before being introduced to *berimbau*, the instrument that became the symbol of capoeira. The first songs learned are based on a few verses’ structure and are usually repeated many times so to be internalized and to get confidence in making variations or improvising some verses. Everyone learns according to his/her individual pace, ability and motivation.

The *roda de capoeira* (capoeira circle) is described by Larraín (2005) as a sacred happening where “all ancestral forces meet at one time, to witness the ritual” (p. 76). In bygone years, capoeira was learned in *roda* (circle) through observation and personal experience without any evident teaching methods or pedagogy. This represented “an example of how transmission worked through orality” (Abib, 2005, p. 178). During the *roda de capoeira* (capoeira circle), participants are divided between those who play the musical instruments and the others, who sit in a semicircle on the floor, waiting to play fight. The ritual is conducted by the capoeira master (*mestre*) and begins with a call from the *berimbaus* and *pandeiro* followed gradually by the other instruments.

The *roda de capoeira* event is divided into three parts, which correspond also to the musical structure: (a) the *ladainha*, usually sung by the master, opens up the *roda de capoeira*. No one play fights capoeira yet. Two players are crouched close to the *berimbaus* as a gesture of reverence. The *ladainha* song sounds like a litany and its lyrics recall the historical period of slavery and persecution, and teach the philosophical foundations of this genre, such as fraternity and wisdom (Alves, 2006, p. 243); (b) the *chula* or *louvação*, during which the whole group responds to the solo, is a moment of praise and reverence to the wisdom of old masters. The capoeira players continue to stay close to the *berimbaus*, concentrating on what is being sung; and (c) during the

¹ As capoeira is responsible for the dissemination of Portuguese Brazilian language abroad, due to the fact that the principal expressions and the lyrics have to be sung in the original language, I will maintain this terminology in Portuguese.

corridos, the solo-choir dialogue continues and pairs of players begin to play fight. They enter the *roda* (circle) in pairs, taking turns playing the instruments so that all can participate. According to Sousa (2006), music plays an important educational role. He found that:

[I]t is a means of communicating a musical message to the students. Everyone must then interpret the message and behave accordingly, respecting what the Master expressed in the improvised song lyrics. In this context, music establishes the social norms and validates the capoeira philosophy, playing an educational role and promoting cultural stability and continuation, according to concepts established by Merriam (1964). (p. 257)

It is possible to observe that music, according to the concept of musical arts (Nzewi, 2003), is always conceived in its wholeness. The musical discourse is never fragmented. When a group starts to play and sing, it does not stop until a signal is given through the berimbau by the master. The music is conceived in a circular and cyclical way. The drums play a rhythmical, or better, a melorhythmical² base, on which the songs are sung one after the other. As every group is composed of members with different knowledge levels and life experiences, even if a newcomer plays something wrong, the group supports and encourages him/her to find the way again. Heterogeneity is a very important feature of the group community because of its enormous potential. As there is little separation between children and adults, knowledge transmission can happen in multiple directions. Even if the capoeira Angola master (*mestre*) is the main knowledge and memory holder, knowledge exchanges happen between learners, at the same time within children and adults, the children and the master, within the group and between groups of other centres. Internet web sites also help to spread information about capoeira and the activities of many groups.

In terms of musical teaching and learning processes (Candusso, 2008b), the following aspects are important:

- Elder masters and ancestors are constantly honored through music. They are admired by the group, helping to build its cultural belonging and identity;
- Children (or members) learn according to their individual pace, capacity and motivation;
- Knowledge is transmitted by the master, but also through interactive processes, where, someone who knows something, teaches it to the other members of the group;
- There is little separation between adults and children activities so that everyone can learn from each other;
- Learning occurs mostly through non-verbal communication, by participant observation and it is practice-oriented;
- Beginners often share activities with experienced capoeira masters, learning directly from them the highest standards of capoeira Angola traditions, values, and behaviors
- The human being is holistically conceived with no hierarchical separation among body, mind, and spirit; and
- Relationships based on solidarity, respect, cooperation, sensibility, and friendships are highly valued.

It is important to emphasize also the socially inclusive aspects as the members of a capoeira

² “Melorhythm”, according to Nzewi, is “a melodic conception that has strong rhythmic inflection. It defines the Africa-peculiar melodic formulation on toned music instruments such as membrane drums, wooden slit drums, bells (single, double, quadruple), pot drums, and plosive tubes and shells (Nzewi, 2007, p. 136).

Angola group include a large number of actively participating women, children of underprivileged communities (mostly Afro-descendant), at-risk children, children with special needs, people of different social classes, and people of different places of the world who share the philosophy of capoeira Angola.

Capoeira Angola in South Africa

Capoeira Angola has been recently introduced in South Africa. The first group, “*Filhos de Angola*”, was founded by Richie Rorich in Knysna in the first decade of 2000 and since 2011 occurs in Plettenberg Bay. The second, “*Capoeira do Natal*”, took place in Durban based at Durban University of Technology (DUT) under the direction of Maria Cristina Giampietri and Mark Hardie, who were part of a capoeira *regional* group and opted to follow capoeira Angola. In 2012, *Capoeira do Natal* group gave birth to another one called “Angoleiros KwaZulu” aimed to turn into a FICA study group (*Fundação Internacional de Capoeira Angola* in Salvador, Brazil under the coordination of Mestre Cobra Mansa and Mestre Valmir, International Foundation of Capoeira Angola). Lead by Maria Cristina Giampietri and Nkanyiso Shabalala, the new group based its activities at Mangosuthu University of Technology (MUT) in the township of Umlazi, where most of the members are studying. While capoeira Angola is a very recent movement in South Africa, capoeira *regional* started to be diffused much earlier and count with many groups in most of the big South African cities like Durban, Pretoria, Johannesburg, and Cape Town.

Workshop of Capoeira Angola in Durban

At the end of September 2012, a capoeira Angola workshop was held in Durban organized by *Angoleiros Kwa-Zulu* under the supervision of Mestre Cobra Mansa with about 30 participants some of whom were practicing capoeira Regional, but wanted to be in contact with a Brazilian Master. Among the members there were young people (20-25 years old) and some adults with different levels and experience in capoeira. Almost half of the participants were women.

Mestre Cobra Mansa is a renowned Master (“*mestre*”), from Mestre João Grande’s and Mestre Pedro Moraes’ lineage, all followers of Mestre Pastinha, the founder of capoeira Angola. The group, in this way, had the chance of experiencing and learning capoeira Angola from one of the most competent and reliable exponent. The workshop took place in different settings and with different groups: at Glenmore Primary School, the learners of the Kenneth Gardens Intervention Project; at Green Hub/Blue Lagoon, the children from an informal settlement; and at Durban University of Technology (DUT) Campus at Berea and Mangosuthu University of Technology (MUT) at Umlazi, university students, who followed the activities in all these settings during these three days.

Teaching and learning Capoeira Angola in South Africa: The methodology and its challenges

Mestre Cobra Mansa adopted the same teaching methodology used in Brazilian capoeira Angola centers, with the difference that most of the members were not Portuguese speaking and that he had only three full days to try to pass on the essence of the knowledge and practice of capoeira Angola usually learned during years. Throughout these days, Mestre Cobra Mansa divided the activities into three parts so to give attention to a) the music, b) to the body movements and play fight, and c) historical and philosophical information.

The first part was aimed at training of musical abilities like the *berimbaus* and other instruments technique and their strokes; teaching the lyrics with the right pronunciation and explaining the meaning of the songs, which are characterized mostly by metaphorical expressions; developing the

coordination of playing and singing together. To develop this ability, every day the members received the assignment of learning two *corridos* and performing them with the group on the following day. Due to the lack of familiarity with capoeira music, it often happened that who was singing was not matching correctly the song with the instrumental accompaniment. So, a reasonable part of the activities was spent focusing on the musical elements, because if the musical base is not played and sung correctly the play fight cannot happen properly.

The second part was aimed at learning the movements and their sequences necessary during the play fight. The explanations were provided in English, mixed with Portuguese terms referring to the name of the movements. The final moment of this session was the simulation of a *roda de capoeira*, where pairs could apply what they learned. After the end of each training session (morning and afternoon), the group formed a circle to discuss the experiences and respond to any kind of curiosity or doubt. During these conversations Mestre Cobra Mansa always took the chance to explain philosophical, historical, cultural, social, and musical aspects. He was constantly calling the attention of the group to the fact that capoeira Angola is not restricted to body movements, but it needs a very competent musical base so as to allow the play fight to develop properly. Furthermore, a capoeira player must be able to play a musical instrument and sing at the same time. Without these abilities, he/she will never be considered a real *capoeirista* (a capoeira player). The body movements, Mestre Cobra Mansa constantly reminded the group, are not meant to be acrobatic so as to impress the public, but must be conceived of responsibly to show strategical thinking through the logic of attack and defense. For this reason, during the trainings, he organized the players in pairs in which one was more experienced than the other. This strategy is based on two reasons: the first because, in this way, the more experienced teach the others and also to reduce possible injuries.

Final considerations

It has been very enriching to be part of the workshop and observe the challenges of the teaching and learning process from another perspective. All the activities realized in capoeira Angola have a deep philosophical meaning, which can be understood through the comprehension of the language, but not only as the teaching and learning process is strongly based on non-verbal communication. In Brazil, during the training, the master gives verbal instructions only in some cases, recurring mostly to the capacity of observation and imitation of the learner. As Mestre Cobra Mansa had only three days and was in a different cultural context, he had to verbalize much more than he would do in a workshop happening in Brazil. The play fight, for example, is often regulated by the messages given through the lyrics sung by the master or a leader. He/she can regulate the play fight to be faster or slower accelerating or decelerating the music tempo. Through the lyrics or during improvisations he gives advice to the players in case one is behaving aggressively or he praises when the play fight is occurring in a peaceful and creative way. If the players are not able to understand these messages because the songs are in Portuguese, they will only repeat sequences of movements, without reacting properly to the directions given by the master while singing. Aside from this aspect, it was interesting to observe the fact that, even though capoeira Angola has African roots and the Zulu ethnic group has its own fighting dances and uses a musical bow, the *umakhweyane*, its practice was not very natural to the members.

Most of the Angoleiros Kwa-Zulu members who were beginning their experience in capoeira Angola during the workshop realized the deepness of this Brazilian cultural manifestation and stated during an interview that their aim in life now is to become a real *capoeirista* and not just somebody who is able to make acrobatic movements. They are constantly practicing the *berimbau*

and the other instruments to become musically fluent. They started to learn Portuguese so as to be able to deepen the meaning and philosophical foundation of capoeira Angola.

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Music Workshops in Program "Mais Educação" within a Samba School

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This case study analyzes the interventions musicalization that happen within the Program “Mais Educação” offered by a school in the city of Vila Velha, Espírito Santo - Brazil, and uses the space provided the court from a Samba School for activities.

The methodology used in this research was the observation of lessons, the environment and structured interviews with caregivers of Music. The theoretical framework was based on texts that question the relevance of formal knowledge and pedagogical music educator, being taken into consideration that it is not enough to be a musician to be a good teacher and that knowledge of techniques, methods and teaching are fundamental to teaching Music has quality, impacting and positive results.

The monitors have very different profiles, one works with musicalization and Recorder, 15 years old, regular students of High School and studied Recorder in Musical Training Course, offered by the Faculty of Music Holy Spirit. The other monitor is a civil servant, 45 years old, and director of Drum section of the Samba School. He never studied music formally, rather he learned in the Drum section Samba School tryout.

It is must consider the impact that these interventions have on the community, especially for children who participate in the workshops of percussion, as they try to mirror the Drum section of the samba school, which generates besides a building values, assimilation and bond with the samba school and community

Through research it was revealed that despite the efforts of the monitors, lacking technical, specialized training for range of repertoire, because the monitor flute and musicalization search using only simple songs and children's repertoire, and monitor and percussion samba uses only.

It is necessary to evaluate the impact of Law 11.769/2008 and how is can contribute to the formation of musicians who wish to work in programs such as examination and who have only the practical knowledge and informal spaces such as what this program offers, are the wealthiest to production of work that can change the social reality, as well as broaden the scope of work for professional music education, however, care must be taken in the choice of professionals, mainly from their training and teaching strategies adopted, and factors that influence the relevance of music activities in the training of the participating children.

Hospitality and Facilitation at the Notre Maison Orphanage in Haiti: A Community Music Approach to Inclusion in Port a Prince

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Abstract

This paper highlights the development of a community music project currently taking place at the Notre Maison Orphanage in Port a Prince, Haiti organized by CMA practitioners Dr. Donald DeVito, Dr. Steven Bingham, U.S. primary school educator Trudy Bingham, Notre Maison administrator Gertrude Azor, and staff member “Gabriel”. The approach aligns with a community music philosophy of identity, context, community, and pedagogy discussed in Higgins (2012) *Community Music in Theory and in Practice*. Using a facilitated approach to community music education, this project integrates musical concepts, engagement, and practice for children in the Notre Maison Orphanage in Haiti with countries such as the U.S., England, Brazil, and Pakistan using Skype and in person collaboration.

Identity

Lina Cloutier’s Story

At age 17, Sidney Lanier student and Haiti native Lina Cloutier had already performed in Carnegie Hall with students and music education professors in Africa, South America, the US, and the European Union. Lina’s adopted father, Raymond Cloutier, explains “She has a condition called Hydrocephalus...that causes little babies heads to grow 4 times their normal size at birth. She was abandoned which meant her mother passed in childbirth and Haiti is so poor no one could take care of her. They actually have a room in the hospital in Haiti called the Abandonment ward where they let the babies that cannot be taken care of die. Gertrude Azor who is director of the Notre Maison orphanage for children with special needs saved her from the hospital and brought her into the orphanage (Hamrick, 2013). Lina was blessed to come to the US and have the lifesaving surgery needed for her to survive. In 2014, she was a music student in the Sidney Lanier Center in Gainesville, Florida.

Sidney Lanier Center

The Sidney Lanier Center is a public school in Gainesville, Florida for students with disabilities between the ages of 3 and 22. The music program is global in scope and is linked with universities and music programs internationally through research, online

cooperative music making, and professional music education organizations. The International Society for Music Education (ISME), and the Council for Exceptional Children (CEC, an international organization for special education teachers generate many of Lanier's collaborative experiences.

Lina's experience in music education

DIScovering ABILITIES: New York and Carnegie Hall

As the music director of the Sidney Lanier Center, it is always my goal to provide the students with the same life experiences enjoyed by non-disabled young adults. Performing at Carnegie Hall is one of the most prestigious activities for which a music ensemble can strive and one that I was eager to explore for my students. The natural answer was to look at all the music we had learned on Skype through our international ISME Community Music Activity practitioners who arranged to perform inclusively with us in an event we called "DIScovering ABILITIES". Lina and her classmates either sang or performed instrumentally with a repertoire including: "Amazing Grace" with Syracuse University music education majors under the direction of Dr. Emma Rodriguez Suarez, "Jambo Bwana" with Kenyan professor Dr. David Akombo of James Madison University, "Hold On" with the Bergen Community College Popular Music Ensemble led by Andy Krikun, "Meu Balaio" (My Basket) with Londrina University professor Dr. Magali Kleber, traditional music of Guinea with Lansana Camara, "An Poc ar Buile" (The Mad Billy Goat) with Irish ISME board member Phil Mullen, and a variety of jazz selections such as "Blue Skies" with the Santa Fe College Jazz Band under the direction of fellow Florida Music Educator Association members Dr. Steve Bingham and Dr. Chris Sharp (Seminole College). Our students were incorporated into each ensemble through a tiered level of participation on percussion involving maintaining a steady beat, performing a repeated rhythm pattern, or improvising to the style of music. Lina had full access to this once in a lifetime music experience and was performing at our highest level of inclusion, which was improvisation and non-accommodated lyrics. The inclusion of the Sidney Lanier students with the Santa Fe College jazz band has become an annual local experience and reports of these activities have been published internationally (Bingham & DeVito, 2012).

One of our most memorable moments came in the rehearsal session. We had thought that the guest musicians would perform separately the music of Ireland, Africa, Spain, and Brazil. At the rehearsal however, they all wanted to support and accompany Lina and her classmates as they improvised arrangements as a combined group. This meant African Kora (harp) incorporated into Irish traditional songs and Irish violin and flute performers into Brazilian traditional music. This combination of performers and instrumentation truly represented an international approach we have taken at the Sidney Lanier Center. This process would soon lead to a very important addition to our students' experiences, live interaction with the music of Haiti and children who remain at Lina's orphanage, Notre Maison.

Washington, DC and Capitol Hill

After performing in Carnegie Hall, Lina participated in a trip to Washington, DC to perform with CEC special education teachers who had gathered from around the country to visit Senators and discuss special education needs and funding. Lina performed in front of the Capitol and visited Senator Harkin (education committee chair from Iowa) and Senator Marco Rubio (Florida).

Community

Each student in the Lanier program has a different disability, but the performances are adapted to find each student's strength and the unique skill he/she brings to the ensemble to achieve success. Leadership is highlighted over control and this is facilitated through a tiered level of performance meant to give students access to voice and percussion performance in which the student is free to progress from steady beat, single measure repeated rhythmic patterns (including international jazz, Asian, samba, and African rhythm), to integrate and improvise on the music being performed. The students perform either on drum set, snare, tritom, symbol, balafone (African marimba), djembe, or singing (students with speech language impairments sing on adapted syllables at each music event). When asked if she was nervous about her inclusion in music Lina said she was not nervous at all, just "excited!" She is one of the many brave members who do not let their disability stop them from playing and integrating with the world through music.

Lina has returned to visit the Notre Maison Orphanage to visit all the children and tell them about her experience with music in the United States. Many children at the orphanage were abandoned at birth and have physical disabilities. "I am so happy to be in Haiti to meet all of the children and see all of their smiling faces," said Lina (Hamrick, 2013). This visit by Lina is not the only interaction with Sidney Lanier students for the children of Notre Maison – their opportunity to learn the benefits of music education are in fact just beginning. The Sidney Lanier students share the enjoyment of music education with the children at Notre Maison and learn collaboratively each week using Skype. This process includes taking traditional children's songs such as "If You're Happy and You Know It" and performing for each other in English and French Creole. Students sing the portions they are able to and those who are non-verbal can perform on percussion and replicate the appropriate movements to the songs. We have also improvised rhythms together as well as performing music for each other on special occasions such as Flag Day in Haiti.

Context

An orphanage for abandoned children with disabilities in Port a Prince Haiti

The Gatorland Chapter of the CEC, of which I am president, has sent \$500 to the orphanage to purchase percussion instruments for our collaborative project. Jamie Schumacher, a visiting teacher at the orphanage, stated during one of our lessons, "Most of the teaching is done through songs such as the days of the week, washing their hands before they eat...They use the drums to accompany the music. They have worked very hard at utilizing the drums" (Jamie Schumacher, personal communication).

Pedagogy

After a year of shared lessons with Notre Maison, From December 27 to 30, 2014 I will travel with Santa Fe College Band director Steve Bingham and his wife, Trudy, an elementary school teacher, to Haiti. We will stay at the orphanage, conduct workshops, which can be reinforced through Skype when we return to the U.S. and install a plan to use online course technology offered by Blackboard as a central lesson base. We can connect the network of universities, schools, and community programs used at Sidney Lanier to the children of Notre Maison. A variety of events for the children and training opportunities in music and special education for the teachers can be developed. The children's responses can be typed by their staff and translated using Google Translate. This removes the real time requirement for Skyping so students can respond to comments and discussion topics with the Haitian staff when they have electricity available. There are two dated laptops at the orphanage and the same goal can be accomplished with YouTube and emailing if needed. The prepared lessons can be put on YouTube and placed on a link on the Sidney Lanier site for Notre Maison to access.

Emails can be used for responses and the responses placed on the website for everyone to read. Dr. Magali Kleber, whose students at the University of Londrina frequently share lessons with the Lanier students, is already planning a Skype performance between Brazilian percussionists and the children in Notre Maison.

Constitution

The music supplies at the orphanage consist of a few congas previously sent from the Sidney Lanier staff, ten hand drums, recorders, drum sticks and guitar brought on the initial trip to remain at the orphanage upon completion of the workshops. A variety of song events will take place with the children. Students with speech language impairments will have the opportunity to express themselves through adapted songs. Due to safety, this first visit is unlikely to include members from outside of the Notre Maison community in the workshop. Each event will be designed to provide for the greatest autonomy and music expression from the participants.

Workshop

A variety of open music events will take place during the four days in Haiti facilitated for the children and staff of the orphanage. Each event will be designed to provide for the greatest autonomy and music expression from the participants.

Percussion Activities

Students will be taught traditional Haitian rhythmic patterns on the donated hand drums and congas. Student can take turns contributing their favorite songs with percussion arrangements facilitated with the students by the instructors.

Jazz Improvisation

Call and response in its basic form is the very essence of jazz improvisation. To engage these students in a simple call and response session we will use hand percussion like

small hand drums, congas, boxes, or anything that incorporates a membrane or “head” that will produce a tone.

The students will be arranged in a circle facing inward-where there can be facial interaction during the session. The leader will begin with a simple rhythmic motive and then ask the group to respond in rhythmic acuity. A simple “heartbeat” pattern will be used for the first session consisting of the rhythm “an 1” (eighth note, quarter note) rest, rest, rest will be stated and then repeated until all participants become engaged in rhythmic synchronization. Once the heartbeat rhythm is established, the leader can demonstrate creative rhythmic patterns during the “rest, rest, rest” portion of the “heartbeat” motive. Sharing creative ability is the key as each participant attempts to play “in the hole” (during the rests) with their own version or rhythmic style as others in the group maintains the “heartbeat” rhythmic motive. This activity can be passed around the group until all have had a chance to perform their individual creative “solos.” To end the session each participant will perform the “heartbeat” rhythmic motive until the whole group comes into rhythmic acuity then slows down and finishes with “an one.”

Once the “Heartbeat” activity has been presented and established, the leader may choose to incorporate the singing of Haitian folk songs using the same call and response technique. The leader sings a phrase and then the participants sign the phrase back to the leader-via call and then response. The leader may establish the first phrase until all participants are comfortable singing the melody. The leader will attempt to introduce a variation of the melody’s first phrase then have the participants sing back the new variation.

When the theme is varied, it releases an element of improvisation or creativity in the response. When the leader feels like the new melodic material has been grasped by all participants the original theme will be repeated, reconnecting the participants to the beginning idea and creating a sense of unity. We will attempt to combine the “heartbeat” and the children’s folk song together to give a steady rhythmic pulse to the folk song.

Recorder

Students will be taught simple melodies to accompany their favorite Haitian Folk Songs. For those students whose disabilities are too severe to participate with the recorder hand drums will be provided for the duration of the activity. The Brazilian Pifano will be introduced so the students can create simple accompaniment through recorder, dance, singing, or hand drum.

Conclusion

The experiences discussed with Lina are at the heart of music education and have so much more to do with collaboration and empowerment than with charity or outreach. When we engage in the arts with people from other communities and backgrounds, we all benefit from community music education. Sending drums to Haiti is not charity, but the sharing of resources so we can all learn together. They are experts in Haitian music

and culture and bring that expertise as equals to our lessons and music making. The same is true for those from China, Guinea, Pakistan, and all of the other people our Sidney students, and soon our Haitian friends, will learn from and share their expertise with in return.

Replicating any aspect of this approach requires at its base level nothing more than a computer with a camera and an internet connection. The path to the students' experiences began by simply approaching music educators at universities and community programs in person or through email with a proposal to share music education experiences. To a greater degree, it requires the heart to take the key element of music activity, shared affective responses, and then developing that with all people regardless of their backgrounds or disabilities. As the title of the Carnegie performance announced, the purpose is to allow people with special needs to DIScover their ABILITIES and Lina has definitely thrived with these opportunities.

Lina's adopted mother, Renee Cloutier, summed it up by stating, "What the children experience brings great joy to them, especially in a world that does not always see their value through their disabilities" (Suarez et al., 2010).

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“Making Rainbows”: Children’s Musicking and Student Service Learning in Community Music Interventions in Rural South Africa

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Abstract

This paper reflects on a service learning project undertaken by University of the Witwatersrand (Wits) Community Music students and lecturers in northern Limpopo province in South Africa. The project represents the applied, practical component of the recently-introduced Community Music specialization in the Wits BMus degree. Designed as a community music intervention, the project comprises six-day music and drama workshops for primary school children, working with local musicians. Students co-facilitate music workshops and participate in a homestay program that aims to foster inter-cultural understanding and communication.

As Community Music and music service-learning are new areas of scholarship and practice in South Africa, this project forms part of research that examines the nature, meanings and value of Community Music interventions in local cultural and educational contexts. It also speaks to research that investigates the impacts of “arts for social change” in community engagement in South African Higher Education (Berman & Allen, 2012).

The paper reports on primary school children’s musical participation in the context of the “poverty of learning” characteristic of many South African government schools. Educational deficiencies contrast starkly, however, with the richness of local music that includes children’s musical games and songs. Integrating and drawing on these musical resources, the workshops include co-creating music and drama narratives that address community issues articulated by Tshulu Trust (a non-profit community-based organization in HaMakuya). Each six-day iteration, over three years, was video-recorded and documented by students and lecturers, who reflected on children’s levels of learning as well as their own experiences as facilitators. The school children and local musicians, who were translators and “cultural intermediaries” in the project, provided oral and written feedback.

The paper contends that connecting with children’s own lives and recruiting their musical capacities enabled significant shifts in their ability to actively participate, contribute, and collaborate. A welcoming and participatory community music approach to teaching and learning created spaces for developing children’s agency and responsibility. Finally, the paper reflects on the significance of the project for Community Music students, using focus group responses and students’ written reflections to explore how ‘service learning through the arts’ developed their facilitation skills and enhanced their understanding of music-making as a tool for social transformation and development in South Africa.

Keywords: Agency, community engagement, musical resources, service learning, social transformation, South Africa

Introduction

The introduction of Community Music in the South African academy has afforded opportunities to develop a South African discipline that is both framed by the theories and ethos of Community Music internationally and applicable to South African musical, educational and social contexts. A service learning project being piloted in a rural community could potentially achieve this dual aim: as a community music ‘intervention’, the project articulates with international theories and conceptions of Community Music; and in South Africa, arts-based approaches are increasingly recognized as appropriate and effective methods for community development (Berman, 2012; Berman & Allen, 2013; Delpont, 2006; Dos Santos & Pavlicevic, 2006; Onyeji, 2009). As the applied dimension of Wits University’s Community Music program, service learning enables students to consolidate and contextualize Community Music principles in practice.

In collaboration with Tshulu Trust –a non-profit, non-government organization (NGO) that aims to alleviate poverty and enhance local economic development in HaMakuya, South Africa - the project aims to enhance student learning across the domains of teaching and musical development, personal growth, academic and civic learning (Ash & Clayton, 2004). It addresses issues of cultural exchange and developing understanding across language, race and economic barriers, thus sharing similar concerns and methods of engagement with “community service learning projects in music that foster collaboration between universities and indigenous communities” in Australia (Bartleet, 2012, p. 51).

The music service learning project is informed by Community Music’s conceptions of access, participation, and inclusion in group music-making (Mullen, 2002). It aims to address school children’s learning and social needs, while providing university students with opportunities to apply the principles and pedagogies of community music to practice. As a “community music intervention,” the project takes its cue from Lee Higgins’ (2012) perspective of Community Music as an “intentional intervention, involving skilled music leaders, who facilitate group music making experiences” (p. 4). The interventions emphasize principles of participation, context, equality of opportunity, and diversity.

Tshulu Trust requested the Community Music intervention and similar arts projects in HaMakuya because artistic processes are powerful advocacy and education tools in the Venda cultural context. The project articulates with research investigating the impact of “arts for social change” in HaMakuya and in Community Engagement in Higher Education in South Africa more broadly (Berman, 2012; Berman & Allen, 2013).

“Arts for Social Change”: Project Aims

The central questions for the arts interventions in HaMakuya are: “How can the arts contribute to the development and empowerment of a rural community in a South African national poverty node? How may music, drama and arts students and lecturers contribute meaningfully through active engagement within tertiary education service

learning courses?” And “How may arts students and lecturers contribute meaningfully through active engagement, within tertiary education service learning course?” (Berman & Allen, 2012, p. 78). The community music intervention aims to:

- Explore the meanings and benefits of a contextually- responsive community music intervention;
- Investigate how participatory music-making can enhance children’s learning, self-esteem, peer collaboration and sense of agency;
- Respond to educational and social needs articulated by a community;
- Provide opportunities for students to learn through musical collaboration, facilitation, and interaction and
- Enhance student personal, civic, musical, and academic growth through a cultural immersion experience.

This paper describes the first iteration of a Community Music project that aims to be culturally, educationally, and contextually responsive. I describe the music and drama workshops facilitated by students, lecturers and local musicians in a primary school in HaMakuya, identifying children’s levels of learning and the significance of their musical participation and creative experiences in a particular educational context. The paper then considers students’ engagement with service learning, discusses their critical reflections, the values of a Community Music program in an arts degree from the perspective of “music and the arts as agents for positive social change” (Mantie, 2008, p. 477).

The Venda cultural context

During students’ September study break, we travel for 9 hours from Johannesburg to the Venda chieftaincy of HaMakuya in a remote rural area in Limpopo province. Wits Music’s seven-year partnership with Tshulu Trust has involved ethnomusicology student fieldwork (Mashionake, 2009) and student service learning since 2012. Tshulu Trust “aims to enhance local economic development by assisting community members to utilize their natural and cultural resources sustainably” (Berman & Allen, 2012, p. 82). Their “anchor initiatives are Tshulu Camp and the HaMakuya Homestay Programme” (Berman & Allen, 2012, p. 82) – both significant spaces and sites of learning for students. Students learn through critically reflecting on their experience of “cultural exchange immersions” (Allen, 2011) in three-day village homestays, co-facilitating school music workshops and being exposed to a social-cultural environment that is usually foreign to them. While students often come to question their own economic, race, and class positions, they also experience the potential of collaborative music-making to enhance cross-cultural communication and understanding.

The intentions and methodologies of the Community Music interventions are underpinned by the need to respond to a very specific context – one that brings South Africa’s diversity, inequalities and complexity into sharp relief.⁴

⁴ In terms of social, educational and economic inequality, for example, South Africa still has one of the largest disparities between the rich and poor in the world. Although apartheid legislation was rescinded in 1994 with the advent of democracy, many of its deep-seated structural inequalities, its trauma and violence, remain. In education, the situation is especially critical. See for example *Report on Rural Education* (Department of Education 2005); *Violence in Schools* (Burton 2008); *The Toxic Mix* (Bloch, 2009); Spreen & Vally (2010) for the nature of the current ‘crisis in South African education’.

“The songs were interesting and our rainbow was beautiful”

In considering the impact of the project, I was struck by children’s written responses that powerfully express what the music workshops meant to them. I use these as a basis to discuss the values and significance of collaborative music-making in children’s educational environment.

Children gave written, verbal and visual feedback to questions (in their home language of TshiVenda), such as: “In what ways are the music workshops different to your usual lessons?”; “What was it like for you to make and play your instruments in the musical story?” and “Tell us something that you did this week in class that you have never done before”. The following responses are written by primary school children aged between ten and thirteen years, for whom answering questions, expressing their feelings or thoughts, or giving feedback, is unfamiliar.

“I liked it because it is my future as I can be a big person through it” (the music).

“It helps our brain to think”.

“One of these days we will become something because of this activity”.

“The songs were interesting and our rainbow was beautiful”.

“I feel happy because I played an instrument I made for myself”.

I suggest that the responses indicate significant learning and growth in these children’s lives and that this significance is contextually determined. “Being a bigger person through music” suggests the potential for community music engagement to realize potential and enable children to experience choice, control and possibility through collaborative musical participation. The children’s responses also imply that such positive experiences were very new to them.

The importance of new learning experiences for these children needs to be understood in terms of their educational and socio-economic circumstances. Rural northern Limpopo is a microcosm of the deep contradictions of South Africa society, the legacy of apartheid inequalities, tribal, and gender politics. Considered a national poverty node by the South African government, unemployment is estimated at 90%, the matric failure rate is about 80% and there is little economic development or access to basic services. Most people rely on social grants to survive. However, HaMakuya cannot only be described in terms of deficiency and poverty.

Richness and Poverty; Music and Education

Part of the contradiction one confronts as an outsider is between the community’s material poverty and their cultural wealth and resilience, including a striking visual culture, and Venda traditional music made famous by John Blacking in *Venda Children’s Songs* (1967) and *How Musical is Man?* (1973). There are however disparities between children’s musical environment and the quality of their education.

My experience visiting schools in this area is that education is impoverished. Though often well-intentioned, teaching remains authoritarian and rote-learning is prevalent.⁵

In the domain of children's musical play, though, there is a clear expression of agency and voice, and evidence of a range of musical and multimodal capacities. However the musical skills and learning embodied in children's musical games are seldom recognized in formal education; music-making in informal contexts also doesn't impact classroom learning. In a South African contexts, quality musical arts education is unlikely to be present in schools like these, but the situation is very different in private and good government schools in urban areas, which do offer music and arts education. Although a national Creative and Performing Arts curriculum exists, its content, interpretation and implementation are problematic (see Harrop-Allin & Kros, 2014).

Music making outside formal institutions is however ubiquitous: in choirs, gospel and popular music bands, traditional and religious settings. However, in many schools there is a "dislocation between school music education and the diverse and rich musics that form the fabric of South African's social, religious and cultural lives" (Harrop-Allin, 2011, p. 156). From a pedagogical perspective, the challenge is therefore how to recruit musical practices and the capacities they embody, for transformative learning (Cope & Kalantzis, 2005; Harrop-Allin, 2010, 2011, 2014). Recognizing Venda's unique music as potential educational resources is therefore essential for the community music project.

Each year (2012-2014), the school gives us permission to work with grade six and seven classes for six days (during school time), linking workshop content with aspects of the curriculum. In order to connect with local music, a traditional music expert and translator (who is also a musician) taught traditional songs, dance and children's games appropriate to the musical narrative created with the class. The inclusion of musicians from HaMakuya can be viewed as a "community music approach" where local musical knowledge and expertise is acknowledged, where 'indigenous' musicians play a facilitator role as musical leaders with whom children can identify. My students and I learn from them, while they are exposed to an alternative teaching methodology in a process of co-creating musical knowledge.

"When the rain came": Creating a musical narrative

We aim to create a space of active engagement with learning, rather than the passivity that characterizes most rural classrooms; to enable children to participate in an imaginative, experience and build group cohesion through collaborative music-making. The intention is also to create a learning environment where children's musicality and contributions are acknowledged; a space for validating their music by bringing existing musical resources into the classroom.

The project comprises a series of workshops that "explore the facilitation process as a mechanism of engaging participants in creative music-making" (Higgins, 2008, p.

⁵ The reasons for this are complex and deep-rooted, but are partly because of teachers' own poor education and training in Bantu Education, which was a key mechanism of the apartheid state (see Cynthia Kros' *Bantu Education and the Seeds of Separate Development*, 2010).

326). Our facilitation encourages free exploration, while challenging participants to listen carefully to each other and learn to work together musically. This approach “is a way of working with people that enables and empowers [them] to carry out a task or perform an action [and] encourages people to share ideas, resources, opinions and to think critically” (Prendiville, 1995, cited in Mullen, 2002).

What follows is a description of the 2012 workshops. We employed the form of musical storytelling, as social issues, problems, family and economic concerns are often articulated, interrogated and communicated through musical stories in Venda society (Kruger, 1999). We The workshops used this familiar musical narrative structure and we co-constructed a drama and music narrative with the grade six children, who contributed by adding their own songs; we taught them new ones and local musicians included traditional elements. Tshulu Trust tasked the Wits team with exploring how music and drama processes can contribute to children’s environmental conservation awareness. Although the initial aim was “environmental education” it became clear that children first needed meaningful learning experiences that enrolled them in their own learning and creativity, before any action and responsibility regarding wider social and conservation issues could be addressed.

Instead of preaching to children about “picking up litter”, we focused on developing capabilities required to understand one’s impact on the environment. These include the ability to make connections, understand cause and effect, take responsibility for one’s actions, imagine alternatives and solve problems. Although one can’t say that participatory music-making necessarily develops these skills, the outcomes of the workshops demonstrate shifts in attitude, and especially, changes in children’s experience of themselves as active, thinking people, who are able to make a difference, and whose voices count. I suggest that children had an embodied experience of “I can”, realizing their place in the community through feeling and hearing the place of their sound in the ensemble, using the Venda *tshikona* pipe ensemble dance as a metaphor.⁶

Children constructed instruments from waste materials to connect to the idea of using available resources sustainably. Children used their home-made guitars, shakers, bottles and scrapers in a series of sound exploration exercises that eventually communicated a story called “when the rain came”.

Beginning with the immediate physical and material environment, children were asked to notice what was outside the classroom: the trees, dry, hot weather, birdsong, the sounds of goats and cowbells, other children shouting, the heat, smoke from fires, a blue sky and dust. They became the dry baobab trees in the drought in vivid tableaux and created sound pictures to depict drought and heat.

⁶ Known as the “Venda national dance”, Venda *tshikona* pipe ensembles are fascinating for their musical structure of “one person one note” where “a good performance depends on the musical co-operation of the team” (Blacking, 1967, p. 28). Each person plays one of a set of heptatonic pipes, each with a different length and pitch, which organised into small groups that create descending melodies that interact with multiple melodies produced by other groups of pipes. The resultant melodies are layered with the fundamental drum pulse, alto and tenor rhythmic patterns, as well as the rhythms produced by dance steps. The layered textures create a complex polyrhythmic instrumental music John Blacking describes as “an audible and visible sign of a social or political grouping” (Blacking, 1967, p. 23).

Children explored the sound possibilities afforded by the instruments they had made, creating soundscapes that evoked time and place, in keeping with Murray Schafer's "reconception of everyday sonic environments as soundscapes" (Veblen, 2008, p.16). Beginning sounds, songs and stories of heat and decay developed into a story of a rainstorm, rainbows and new growth. At appropriate points, familiar songs about the landscape, trees, and birds were incorporated. The story was told with narration in TshiVenda and children dramatized their own stories of poisoning during bad times, and of the goodness brought by rain. We integrated a simple version of the *tshikona* pipe ensemble dance, which is believed to bring the rain (which it did).

Children's musical and participatory learning was particularly evident in the subtlety and sensitivity of their rainstorm sound pictures. The attentive listening and working towards a common musical, expressive goal, and even the evocative use of silence, was a process that took six days. The story ended with rainbows and after much practice, children's imaginative group rainbow body sculptures became the central metaphor for analyzing their learning and the significance of the workshops as a community music intervention.

Children's musical learning, participation, and agency

In terms of children's learning, there were several shifts. A significant change was children's increased participation as they moved from silence and fear (of being wrong, asking or answering a question) to demonstrating a willingness to contribute, respond to, and ask questions, offering musical and story suggestions. Their musical learning included an increased sensitivity to sound and the ability to play a range of musical roles. Children were able to adopt musical responsibilities like starting a song, keeping an ostinato pattern, adding melodic or rhythmic accompaniment or playing the *ngoma* drumbeat that drives the *tshikona* dance. Children learnt how to focus and sustain a musical process, to practice and re-practicing in order to achieve a satisfying, rewarding performance.

Learning new songs, in different languages and constructing instruments increased children's musical range and sound palettes and expanded their musical horizons by being exposed to new musical forms and styles. Furthermore, using familiar songs in a new creative context represented a form of applied learning, of experiencing alternative possibilities in the application of knowledge to next creative contexts. Regarding environmental learning creating the musical, dramatic narrative required the development of cognitive capacities: making connections between events and actions, understanding cause and effect, learning how to solve problems together and predicting "What happens if?" Socially, children moved from non-co-operation with their peers to close collaboration in order to "make a rainbow". The workshops modeled musical risk-taking and children experienced the importance of their musical contribution to a meaningful whole. They realized that "What I do matters" through an embodied experience of their one note contributing to the *tshikona* ensemble. They learnt responsibility through taking on musical responsibilities.

"It is my future - I can be a bigger person through this music"

In their written questionnaires, children responded by saying they "were happy because of the new things they had learnt"; how much they enjoyed learning songs in

other languages; that the workshops were “interesting and good for our bodies” and “made our brains think”. They mentioned that there was “much respect” shown and how proud they were of making their own instruments and playing them. Many said they “didn’t know how to make a rainstorm” (before), but now they did, communicating a sense belief in themselves and their abilities. Through successful participation, children felt some control and experienced their own agency. Their voices were heard – both literally and metaphorically.

One child’s statement that “it is my future – I can be a bigger person through this music”, suggests the performance of possibilities through experiencing musicking where everyone’s contribution is valued; where the possibility of growth and development is embedded in the musical experience.

When asking how participatory musicking creates opportunities for personal growth, group cohesion and community development, linking “empowerment” (an oft-used word in the South African development discourse) to possibility and choice is generative for understanding the purpose of community music in an educational and social context like HaMakuya. Children’s responses and their participation reinforced how creating new music in an accepting, imaginative learning environment, enabled an embodied experience of empowerment even if it cannot effect material empowerment. As Roger Mantie (2008) argues,

Music education may not be the most effective tool to deal with inequities in material distribution or political power. It can, however, help improve social equality to the degree that students are empowered with the belief that they can be musical. (p. 481)

Realizing their own musicality, experiencing possibility, imagining alternatives and futures are aspirational capacities that development theorist Arjun Appadurai (2004) argues are learnt and embodied in cultural processes. Appadurai advocates a rethinking of culture as “the capacity to aspire” in contexts of poverty and development. Viewing children as “agentive” and harnessing the power of music to build aspirational capacities may be a way for Community Music interventions to contribute to social development.

Contributing to social change? The values of student service learning in community music

The main agenda of community engagement is to “strengthen the relationship between higher education and society through a greater commitment to social responsibility” (Allen & Berman, 2012, p. 78). As a form of community engagement, “service learning through the arts” promotes social leadership, which in the HaMakuya project implies developing students as facilitators and participants in arts-based activities designed to benefit the community. Through a combination of experience, reflection and improving practice, students demonstrated a range of learning, particularly a deeper understanding of the complexities and contradictions of South African society and education.

The project develops students’ critical and reflective thinking, increases their self-awareness and awareness of their impact on the world. It assists in developing

community musicians who can adapt to the needs of varying and challenging contexts. Student reflections suggest an expanded awareness and experience of music's power to effect positive change. Musically, students learn a range of teaching and facilitation skills and how to respond to the needs and level of the group. In terms of academic learning, students connect Community Music theory and practice, because principles of inclusion, non-judgment and participation are practiced in the classroom.

Further student learning comprises cross-cultural engagement, knowledge of indigenous musical practices; an awareness and understanding of rural community development and educational challenges in schools. They express their desire to use their own musical skills in the service of others. Student learning outcomes like these suggest that the Community Music course and its applied, experiential learning helps to facilitate leadership skills within an arts development context, so that students "develop the desire and capacity to become agents for positive social change" (Berman & Allen, 2012, 79). Student responses highlight the importance of developing a culture of civic and social responsibility as opposed to a culture of individuality that may characterize professional arts degrees.

Integrating Community Music into the Wits music degree may be viewed as a response to South African Higher Education's community engagement agenda. Through practicing a "socially responsible music education" and developing musical leaders as "change agents" in service learning projects, Community Music may begin to contribute to South Africa's social development and transformation.

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Musical Training in an Ayuujk Town

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In recent years, Santa Maria Tlahuitoltepec, an ayuujk town (or originary group) of Oaxaca, Mexico, has become a referential point for musical formation, mainly for its traditional bands both in the state and in the country in terms of music education. Because the community is marginalized with a conflicting scenario for learning arts in the country, the question of how musical training happens at this location is raised.

This town has about 10,000 inhabitants and is classified as high social marginalization. In 2012 there were 32 musical groups, as well as wind bands, choirs, etc., with approximately eight education centers, among which there are escoletas, public schools and the ayuujk school of music (CECAM), with approximately 658 active musicians and probably triple that number of retired musicians.

Initially, this study sought to understand from the main streams of music education (i.e., Kodaly, Orff, Willems), how musical training happens in this community. However, since this community has theorized its cultural practice, government and education, over the course, it became evident that in order to understand the wealth of the experience, musical knowledge and the practices, it was necessary to explain the relationship between *comunalidad* as government system, *weejën-Kajen* as a concept of education, and *süün*: a word that means musicing.

The investigation covered two lines. First, we proceeded to the collection of related hemerography learning music in Tlahuitoltepec. Furthermore, the collection of information in the field included participant observation with semi-structured interviews in a limited period of musical training activities in 2012.

The results include:

- A strong interaction between the commonality, *wëejën*-educational concept, and practice *Kajen* music-community.
- Training times and codes of the different groups are governed by four cycles of music: civic, human, communal, and customary.
- There are four types of learning spaces: community spaces, public schools, the municipal *escoletas* and the music school CECAM.

The investigation found that the conditions for the proliferation of musicians in Tlahuitoltepec is a combination of factors which include three points: 1) The musical training is an intrinsic part of the life of the community expressed in the phrase “A town without music is a dead town,” 2) the music education places have been the result of individual initiatives, and 3) music training is encouraged and financed by the municipal authority.

Community Music, Community Music Therapy, & Applied Ethnomusicology: Building Bridges between Scholarship and Practice

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Abstract

Community music therapy and applied ethnomusicology represent approaches to music making that enable a deeper understanding of community music. The purpose of this paper is to acknowledge and explore these two areas of musical discourse and, in doing, point toward possible connections, meeting points, and differences in order to invigorate future conversations and collaborations. In conclusion, I suggest that there are more opportunities in community music, more room for scholarly discourse and more open floor for international debate. This constitutes an opportunity to strengthen distinctive fields and through collaboration bolster their philosophical, and thus political, positions in the broader discourse of music education.

Keywords: Community, collaboration, education, ethnomusicology, music, therapy

Community music as a field of research, practice, and pedagogy has come of age. In the past decade we have seen an exponential growth in practices, courses, programs, and research which has greatly increased its visibility and opened the field toward other musical domains including community music therapy and applied ethnomusicology. The purpose of this paper is to acknowledge and explore these two areas of musical discourse and, in doing, point toward possible connections, meeting points, and differences in order to invigorate future conversations and collaborations.

The following questions guide this paper:

- How might community musicians interact with colleagues in community music therapy and applied ethnomusicology?
- What are their differences and similarities?
- What can we learn from each other, and where are the opportunities to work together?

Community music therapy

As an increasingly evolving practice within music therapy, community music therapy (CoMT) incorporates community-based activities and can be described as a way of doing and thinking about music therapy in which the larger cultural, institutional, and social context is taken into consideration (Ruud, 2004). As a collaborative and proactive approach to health, development, and social change, CoMT involves an awareness of the broader systems that music therapists work within and is

characterized by collaborative and context-sensitive music making focused on giving “voice” to the relatively disadvantaged. Like community music, Christopher Small’s (1998) notion of musicking is of particular significance, providing many of its practitioners with a conceptual fulcrum through which to discuss music as a performance activity. As such, CoMT provides challenges for major reassessment of performance’s place within music therapy. As Brynjulf Stige, Professor of Music Therapy at the University of Bergen, Norway, and the Head of Research at the Grieg Academy Music Therapy Research Centre notes,

CoMT encourages musical participation and social inclusion, equitable access to resources, and collaborative efforts for health and well-being in contemporary societies. It could be characterized as solidarity in practice. In this way community music therapy can be quite different from individual treatment, sometimes closer to practices such as community music, social work, and community work. (Stige & Aarø, 2011, p. 5)

Resisting, or at least challenging, the traditional medical focus on cure and reduction of symptoms in favor of empowerment, prevention and health promotion, music therapists working in this way promote the necessity of individuals as co-constructors of their health and living conditions rather than recipients of care who routinely have things done *on* them. Like community musicians they work *with* rather than *on* participants. Community music therapy practitioners work with people to not only promote individual well-being, but communal well-being also. Although there has been an increased interest in “assessing” health in terms of measurable physiological changes through developing *evidence*-based practices, community music therapist lean towards a collaborative and sustainable *practice*-based evidence. This approach presents a model that is participatory, resource-oriented, ecological and culturally sensitive relating therefore to human needs and a wider perspective on human rights putting “musical justice” as a significant part of a music therapist’s agenda (Tsirir, 2014). It is within this context that a growing number of music therapists find themselves working in domains traditionally inhabited by community musicians.

Illustrations of practice

Simon Proctor’s work at Way Ahead presents a good illustration of CoMT. Located in London, in an environment that has high levels of unemployment, crime, and incidences of mental illness, Way Ahead is a non-medical community resource center for people with experience of mental health problems. Not part of any statutory services, it is funded by a yearly grant from the local health authority, social services, and an assortment of charities. A management committee, which includes service users and local people, runs the center, endeavoring to create an environment in which members can value their individuality and their culture through a sense of community. The center is designed to help people experience their capacity for well-being, rather than focus on their medical illness. In an effort to alleviate isolation, there are no doctors, nurses, or patients - just members. There are no experts - just workers. There are no case history files and no classification of members on the basis of diagnosis. Members are welcomed to the center based on *who* they are rather than a personification of a history or diagnosis. Way Ahead is, as Procter (2004) describes, “a haven from psychiatric orthodoxy” (p. 224). Within the project Procter engages with each member in such a way to draw him or her into “co-musicking,” with all the interpersonal and creative demands that this presents: “Our co-operative relationship, at the center of all we do, is that of musicking together, or co-musicking” (Procter,

2001, n.p.). Through co-musicking, Procter seeks to create a shared musical history that is not documented for others to pick over, but experienced by each musician in his or her own unique way. Although music therapy in this setting is not part of a medical treatment model, neither is it really just playing music. Procter's musical engagements cause him to reflect on the members' well-being in order to offer intervention, "changing the ways I played and the suggestions I made in response to my musical observations of our co-musicking" (n.p.). Without such interventions, Procter believes that he could not offer his co-musickers significant opportunities for empowerment and enablement.

CoMT attempts to promote health within and between various layers of the sociocultural community and/or physical environment. Its practice includes a focus on family, workplace, community, society, culture, or physical environment; these interlinking aspects of life are described as an ecological approach that is an attempt to provide a holistic perspective where people and context are always inter-related. This is illustrated nicely through the work of Norwegian music therapist Venja Ruud Nilsen. Working for several years with female prison inmates, Nilsen's work generated a culture of rock music making within the prison. This has meant that many of the women have become proficient rock musicians. Nilsen, not restricting herself to the confines of the prison, has organized and supported participatory music opportunities for women after their release. "Working both within the institution and out in the community, the music therapist creates a bridge between prison and society" (Ruud, 2010, p. 132). This "bridge" helps support the person in maintaining a prison-free life. Through her work both on the "inside" and on the "outside," Nilsen creates a safe space, providing a friendly atmosphere, a continuing social network, and a drug-free environment.

So what makes CoMT different from community music? Nordoff Robbin's Director of Education Gary Ansdell considered this question in 2002. Ansdell recognized that both fields of practice flow from a broad belief in musicking but points toward working territory, theoretical explanations, institutional legitimacy, and resourcing as areas of divergence (Ansdell, 2002). One of the key differences was that those working in CoMT had built up a body of experience and expertise through their particular focus on the promotion of health. However, through a practice that directly considers the individual-communal continuum, CoMT has challenged tightly bounded definitions of music therapy (Wood, Verney, & Atkinson, 2004) and thus began to blur the boundaries between music therapy and community music. This is illustrated through the practice of Harriet Powell (2004), who once worked as a community musician and later trained as a music therapist. She assumed a new identity, understanding music therapy as a more narrowly defined field. She now sees CoMT as a way of "coming out," a chance to work with a broader identity that enables greater breadth in her professional life. In personal correspondence, Ansdell has noticed an increase of community musicians taking courses in music therapy noting later that this is the case because usually "they [community musicians] want to pursue a more specialist track, learning particular craft practices and theory in order to enhance their practice in health and social care settings [and] conversely, music therapists continue to learn from the vibrant, flexible practice of community musicians, and their ability to engage with the musical spirit of the age, and people's varying musical needs" (Ansdell, 2014b, p. 43).

Music, health, and well-being

As a continuation of the dialogue between community music and music therapy and with the increasing interest in disciplinary interactions and convergence, I was invited to organize and chair a panel discussion on “Music, Community, and Wellbeing” for the 2014 British Association of Music Therapy conference in Birmingham, UK. Our topic of discussion included issues pertaining to what well-being might mean through the work of the community musician and the music therapist. As a concept it appears that “well-being” is fast becoming the most useful way of getting to grips with a broader ecology of music and health. Raymond MacDonald Professor of Music Psychology and Improvisation at the University of Edinburgh provides the following conceptual framework for music, health, and well-being. See Figure 1: Conceptual Framework for Music, Health, and Well-being.

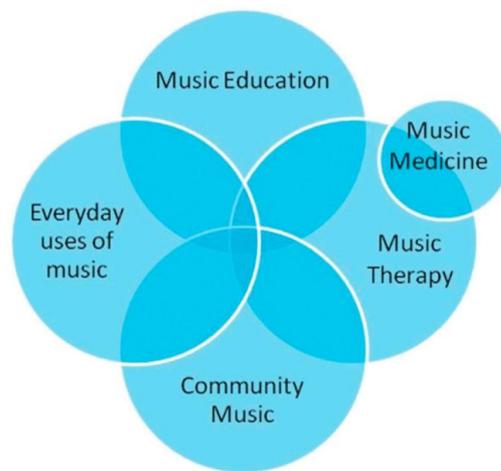


Figure 1. Conceptual Framework for Music, Health, and Well-being (MacDonald, 2013, p. 2).

Here MacDonald locates the intersection of four musical domains and discusses how they can be considered as similar and different. As I have noted in a previous publication, the notion of “intervention” is a significant concept for the work of the community musician and it is through this idea that MacDonald frames the work of the music therapist going on to explain how their “interventions” overlap into community music and vice versa. Although MacDonald shows that music therapy examples and community music examples share key musical and social elements he maintains that each retain distinctive features.

Music therapy, community music therapy, health musicking (e.g., Allison, 2011; Batt-Rawden, Trythall, & DeNora, 2007; Goodrich, 2013; Jones, 2014) an area I haven’t got time to talk about but some citations are included in the endnotes), and the broader category of health and well-being are clearly domains of research and practice that will become ever more important for community musicians as a profession. The question to this year’s CMA is how can we learn from each other, and where are the opportunities to work together? I will now move to the second part of my paper and consider applied ethnomusicology in relation to building bridges between scholarship and practice.

Applied ethnomusicology

As a field of study that joins the concerns and methods of anthropology with the study of music (Shelemay, 2001), ethnomusicology has followed the anthropological lead in its utilization of the prefix “applied” (Ervin, 2004). Described as “elusive to define,” applied ethnomusicology, like community music, is best understood through the work that it *does* rather than any attempt to describe what it *is*. However, like any scholarly discipline, it needs a working statement that outlines its agenda and the key characteristics of practice. A good starting place is the International Council of Traditional Music (ICTM) study group on applied ethnomusicology. As a collective, the group suggests that applied ethnomusicology is an approach guided by principles of social responsibility that extends the usual academic goal of broadening and deepening knowledge and understanding (Pettan, Harrison, & Usner, 2007). The ICTM advocates the use of ethnomusicological knowledge in the influencing of social interaction and courses of cultural change. As a discipline, ethnomusicology grew through the academy (Nettl, 2002), and was “once used to identify academically trained professionals who predominantly engaged in ethnographic research and taught college and university classes” (Post, 2006, p. 2). Jeff Todd Titon (2003), Professor of Music at Brown University, USA, explains that although modern ethnomusicologists have largely abandoned claims of scientific objectivity, “most have not abandoned ethnographic fieldwork” (p. 173). Ethnomusicologists, although not abandoning ethnography, have attempted to reform and reshape the cultural study of music based upon postmodern and poststructuralist thought, such as continuums of subject/object, self/other, inside/outside, and author/authority (Barz & Cooley, 2008). Because of changes in the political, social, and economic landscapes, there are now many more ethnomusicologists engaged in applied work with a primary intended output of musical or social benefits, rather than in the increase of original scholarly knowledge.

Illustrations of practice

Kathleen Van Buren (2010), in organizing a World AIDS Day event in Sheffield, United Kingdom, illustrates this. Emerging from Van Buren’s fieldwork in Nairobi, Kenya, and building upon her experiences of partnerships between African musicians and a host of Kenyan and foreign institutions focused on local, national, and international development, Van Buren cemented a partnership of her own back in the United Kingdom. Teaming up with the National Health Service (NHS) Center for HIV and Sexual Health, Van Buren organized a daylong event that combined performances by a variety of local performers with a keynote speech from a health professional. In a similar vein, Samantha Fletcher (2007) documents her benefit concert in support of the refugee and social justice committees at the Unitarian Church, Vancouver, Canada, while Angela Impey (2006) explores the operational interface between ethnomusicology, environmental conservation, and sustainable development in South Africa.

If applied ethnomusicology has its awareness in practical action rather than the flow of knowledge inside intellectual communities this is illustrated nicely in the work of Samuel Araujo (2008) in Brazil. Over a four-year period, Araujo and his collaborators, the Ethnomusicology Lab of the Federal University of Rio de Janeiro in partnership with the Center for the Study and Solidarity Actions of Maré, a non-governmental organization (NGO), engaged in participant action research. The research team built a public database and developed outreach programs within Maré,

an area of Rio with high rates of unemployment, drug trafficking, and violence. Using collaborative research, they mapped out the musical culture of its residents, some 135,000 people. This led to increased awareness of the communities preferred musical styles and interests and finally resulted in a new kind of interaction both socially and musically.

Professor and Chair of the ethnomusicology program at the University of Ljubljana, Slovenia, Svanibor Pettan's work is an exemplary illustration of "advocacy ethnomusicology", community-based action using knowledge and experience drawn from fieldwork and utilizing the ethnomusicologist's specialized understanding and interest in a region or culture. The root of Pettan's musical advocacy grows from a commitment to establish tolerance and justice after the dissolution of the former Yugoslavia. He states, "My interest in applied ethnomusicology stemmed from my wish to understand that reality of 'war at home,' especially the potential of the field to explain the war-peace continuum" (Pettan, 2010, p. 91). One example is a project that brought together Bosnian refugee musicians and Norwegian music students. Based in Oslo, it operated on three levels: research, education, and music making. Concerts of the ensemble Azra, formed from both Bosnian and Norwegian musicians, raised a wider awareness about the war in Bosnia and Herzegovina and in doing so generated some much-needed funds for the humanitarian effort in Pettan's own country. In a second project, Pettan created a photo exhibition, video documentary, CD-ROM, and book to highlight the integrationist role of Romani (Gypsy) musicians living in Kosovo before they became victims of the Albanian-Serbian conflict. The project had two principal purposes: first, to raise awareness and funds to support the physical and cultural survival of the Roma in Kosovo, and second, to recognize the legacy of the Romani musicians through a wide dissemination of information.

From the perspective of ethnomusicology, community music, and music education, I have been recently working on a chapter with Patricia Campbell for the publication *The Oxford Handbook of Applied Ethnomusicology*. In our explorations we noted that it was some thirty-five years ago, John Blacking (1973) had predicted that "Ethnomusicology has the power to create a revolution in the world of music and music education" (p. 4). This prediction has, we believe, come to pass and is now realized in the broader conceptualization of music that finds its way into academic courses and applied performance experiences for students of all levels of instruction, and through the questions, frameworks, and processes of research that straddles the fields. The reverse may be just as plausible, that music education may be a means by which ethnomusicology is made more relevant, and is revolutionized. Adding to the works of music educators and ethnomusicologists is, of course, the emergence of community musicians. The intersection of ethnomusicology and music education, joined by the emergent field of community music, is a point at which the means for understanding music, education, and culture may be found. It is at this juncture, where these dynamic fields and their considerable histories merge, that new knowledge may be developed. This crossroads of specializations may be critical to future insights in each of these distinctive fields, and enlightening of facets of their shared interests in music, learning, and education.

Conclusion

Community music therapy and applied ethnomusicology represent approaches to music making that enable a deeper understanding of community music. Like community music, CoMT seeks to reduce hierarchy and authority, through an inherently participatory, performative, resource-oriented, and actively reflective practice. Community music and CoMT originate from a common belief in “musicking” as a means of working with people, each approach seeking to reclaim music for everyday life as a central force in human culture. By working more frequently with those within the community or at well-being stages, rather than with those who fall into the acute illness/crisis and rehabilitation stages of the health-care continuum, there are considerable signs of similarity between the respected approaches. Ansdell’s initial call in 2002 for dialogue between the two areas of practice pointed toward a lack of “serious” community music scholarship or to put it another way a lack of equal territory on which to dialogue consequently preventing deep mutual accommodation and progression. Twelve-years on, and through my request for him to reflect upon the situation then and now, (published in issue 7.1 of the *International Journal of Community Music*) Ansdell (2014a) acknowledges the growth in systematic and scholarly study of community music internationally. This is evidenced in his latest book *How Music Helps in Music Therapy and Everyday Life* where conceptual frameworks developed through community music research are engaged (The publisher even got a community musician to write the blurb on the back!).

Emanating from a political perspective, both community music and applied ethnomusicology emerged from the cultural upheavals of the late 1960s. With a turn toward public projects that emulate from the desires and voices of the community members themselves, applied ethnomusicologists involve themselves in community projects because of their concern for the political and pedagogic opportunities as well as the social and cultural riches that arise from exploring a range of repertoires (Ramnarine, 2008; Seeger, 2008). The term “applied” evokes intervention, and subsequently change, a push for music projects that have a desire and heart for transformation (Hemetek, 2006). Applied ethnomusicologists and community musicians understand music –built on the sharing of knowledge, through appropriate communication –to play a vital role in community development through education, income generation, and self-esteem.

In conclusion (and in synergy with Brynjulf Stige’s analysis of music therapy) there is today more opportunities in community music, more room for scholarly discourse and more open floor for international debate than ever before. If I am right then the fields of community music, CoMT, and applied ethnomusicology have an opportunity to strengthen both as distinctive fields and as a cluster of domains that support an important philosophical, and thus political, position. How then, can we, as individual community musicians and members of the ISME CMA, ensure that we are actively playing a significant role in the development of these fields whilst through the act of hospitality, welcome new ideas and people to cross our thresholds?

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Youth Music Mentoring as a Way of Engaging Young People in Challenging Circumstances

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Abstract

This paper is based on youth music mentoring as developed by the UK's National Foundation for Youth Music from 2006-2011. It explores the understandings, structures, characteristics, and benefits of music mentoring through references to Youth Music reports, publications, and online resources including Move on Up and Attuned to Engagement. In addition, two mentoring case studies, one based with vulnerable teenagers in East London and the other a one to one program with at-risk primary age school children in the deprived English seaside town of Clacton, are explored more in-depth.

Keywords: Emotional intelligence, goals, mentoring, youth

This paper looks at the characteristics and effects of the 2nd phase of the UK charity National Foundation for Youth Music's youth music mentoring program, which ran from 2008 to 2011. In addition it gives case studies of two pieces of music mentoring work undertaken by the author in 2012, after the close of the Youth Music program.

Background

In the autumn of 2006, the National Foundation for Youth Music (UK) was invited to submit a proposal for a music mentoring program as part of the then government's Respect Agenda. This bid was successful and Youth Music ran music mentoring programs in two phases, from 2006 to 2008 and then, separate to the Respect program, from 2008 to 2011. The program was funded overall to the amount of £1.665 million during this time.

In the second phase Youth Music's objectives were:

- To deliver high quality music based mentoring provision for young people in challenging circumstances
- To provide links to high quality music making experiences
- To engage and train inspirational music mentors appropriate to the needs of the participants
- To provide young people with opportunities that will develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives
- To help motivate and prepare young people for routes into education, employment or training. (Lonie, 2013, p. 8)

The journeys of over 800 mentees were tracked and interesting differences occurred in both their musical abilities and their sense of self. The program, through a variety of means, targeted young people who were experiencing life challenges. These challenges included:

- Mental health issues including forensic mental health

- Behavioural, emotional and social difficulties
- Economic disadvantage
- Young people having a physical disability
- Young people being in the criminal justice system or at risk in this area
- Homelessness
- Being educationally excluded or at risk of exclusion
- Social isolation
- Children and young people having learning difficulties
- The young people having a history of alcohol and substance abuse
- Being refugees (Deane et al., 2011, pp. 47-48)

What is youth music mentoring?

There is a range of understandings and definitions of what mentoring is and it should be noted that it is a somewhat contested, politicised, and a “slippery concept” (Philip & Spratt, 2007, p. 42). The Mentoring and Befriending Foundation (2012) state that:

Mentoring and befriending covers a range of activity which involves the development of relationships in which one individual – usually a trained volunteer – gives time to support and encourage another, often at a time of transition in their life. The relationships are based on trust, confidentiality and mutual involvement. (p. 3)

Poortvliet et al. (2010) emphasize the potential age difference between mentor and mentee, something that was not always a feature of the Youth Music program:

Mentoring is a popular means of working with disaffected young people. It typically involves a relationship with an older, more experienced mentor who provides support, advice and encouragement with the aim of developing the competence and character of the person being mentored. (p. 30)

Youth Justice Board, a sponsor of many mentoring projects, simply state that a mentor is: “someone who helps others achieve their potential” (cited in Bramble, 2010). According to Youth Music’s own literature, youth music mentoring uses “music as a common ground and shared interest to develop a relationship with a mentee in order to support them in making significant changes in knowledge, behavior and thinking” (Hughes, 2009, p. 5).

The structure of mentoring

Three important ways of structuring mentoring that were regularly used were:

1. Classic one to one mentoring - where the mentor and mentee work regularly together in a one to one situation to enable the mentee to develop goals and make changes to their situation
2. Group mentoring – Where a group of mentees work together with a single mentor at the same time. This format was adopted frequently by the contracted organisations and had a fit with the way they had previously operated. Some research indicates this group format may be better for individuals who prefer group-based relationships. (Herrera, Vang, & Gale, 2002, p. 2).
3. Music mentoring plus – an approach popular throughout the Youth Music programme, which contains an explicit blend of two distinct components: the

one-to-one complemented by related (in this case music-making) activity (Deane et al., 2011, p. 25)

Characteristics of music-based mentoring

The Youth Music program had a number of characteristics, which were, in combination at least, sufficiently different to other community music activity to be of note.

1. Personal and social outcomes were intertwined with musical outcomes. While this can be true of much community music work, in music mentoring it was at the core of the programme that musical development would be influenced by personal development and vice versa. It wasn't always made explicit, but it was always understood.
2. An emotionally intelligent approach centred around reflective practice in which both mentor and mentee were actively involved. Reflective practice has increasingly become the norm in UK based community music practice. Using an empathic approach and taking opportunities for joint reflection was central to the transformative nature of the mentoring programmes.
3. Regular contact – once every two weeks at least. While length of programmes varied across the country, it was important that mentees met with mentors across quite short time spans and that the mentoring relationship had a significant place in the mentees timetable.
4. A goal-based approach was important. “Mentoring is goal-orientated: the relationship is established to achieve specific objectives, for example improving behavior or attendance at school” (Sandford et al., 2007, p. 6). Baselines of where the mentees started both musically and in their sense of self and social relationships were established and goals set. The mentoring relationship was thus firmly based on a distance-travelled model. The use of goal setting also enabled the mentees to learn how to think strategically.
5. Goals belonged to the mentee. The mentor worked with the mentee to help them identify their own goals, not to impose external goals on them.
6. The use of a range of approaches in terms of mentoring style (e.g., facilitative to directive leading). Some mentors acted as coaches, working very closely with the young person's musical ability while others took a more questioning approach, seeking to draw ideas out from the young person. Many mentors modified their approach depending on their perceived needs of the mentee at that time.

Effects and benefits of mentoring

Sandford et al. (2007) state that mentoring can have positive effects in the following ways:

1. Educational improvements: changing attitudes towards school and further education, raising aspirations and encouraging better behavior and attendance at school.
2. Behavioral improvements: helping people to cope with their emotions, thinking through problems before reacting and reducing anxiety.
3. Relationship improvements: helping young people to develop relationships or new friends, and helping them see other people from a new perspective. (p. 8)

The Youth Music mentoring evaluation team identified the following positive effects, some of which were specifically tied to the use of music:

1. Engagement - music as a hook, to get young people into the program
2. Trust - the shared interest of music-making: the credibility of the mentor as a respected musician
3. Transferable skills - communication skills, giving and receiving criticism, increased confidence, developing resilience
4. Success - doing something well and getting praise for it; stepping out into the professional world
5. A safe place - developing a community with peers and adults
6. Social pedagogy - room for a more equal relationship between mentor and mentee
7. Telling the tale (expressing yourself) - most directly with rap lyrics, but seen in music generally
8. Therapeutic aid - music not as therapy, but as therapeutic
9. Creative cooperation - not only in group projects, but also creating music with the help of a mentor
10. Personal reflection – on life challenges, understanding of self, and the art they do

(Deane et al., 2011, p. 12)

Case study one: The J- B- Centre

In the summer term 2012 I ran a mentoring program with the J- B- Centre, a Pupil Referral Unit in East London, which works with young people from 12 to 14 years of age. Pupil referral units (PRUs) are centers for pupils who are educated other than at maintained or special schools, and they vary considerably in size and function. They admit pupils with behavioral difficulties and others who can be identified as vulnerable because of their health or social and emotional difficulties (Ofsted, 2007, p. 4). Children in PRUs are more likely than others to have had poor attendance in school and to be known to social services and to the police (Taylor, 2012, p. 5).

In total, nine students engaged with the program, although one left the school after a week. All the participants were boys and most had behavior issues when it came to working in groups. There were six group sessions and five days of one to one work. I used a computer with Garage Band software for the one to ones and concentrated on live work for the group sessions. The local music service provided djembe drums and acoustic guitars for the group.

The students were almost always respectful although one student disrupted the last session so much I had to ask him to take time out from the session. I structured the group sessions around warm-ups, instrumental and musical skills, and performance pieces. I included quite a bit of vocal work in the warm-ups and was pleasantly surprised that most of the young people had a go. I also included passing games, pieces that set them up as two teams and pieces that developed things such as pairs work, which they seemed unused to, at least in a creative context.

There was reticence with some students about singing. Others were accomplished singers and by using encouragement rather than coercion and also by having alternative tasks such as percussion accompaniment available, I was able to keep most of them engaged most of the time. A wide range of participation was evident, with some happy to try every activity to the best of their ability, able to take direction and provide initiative, while others positioned themselves on the periphery of group activity giving very little. Through using a range of inclusion strategies, it was

possible to fully engage all but one of the students in the music. This last student did, over time, make some contributions and wrote their own lyrics, but on occasion displayed disruptive and withdrawing behavior. For example, this student complained that he couldn't join in drumming, as his arm had recently been broken. The fact that this arm tended to change from left to right made me less concerned that I might otherwise have been.

In the group sessions by, using simple drumming patterns and allowing the more able students to build on and solo over them, it was easy to keep the group flow and achieve some good, tight pieces of music. With the guitars I used what are known as open tunings to make the work easily accessible and this was also popular. Some students found it very difficult to stop doing things that interfered with and disrupted the forward flow of the music. Perhaps the best example of this was count-ins. I made a point of trying to get silence for a four beat count-in so we would all start the piece together and at the same speed. I coached the group quite a bit on this but even four beats of group silence was very hard for some members.

The one to one sessions were much more productive than the group work. Most of the students wrote tracks on Garage Band, although two focused more on lyric writing, another one on guitar skills and another on drumming techniques. I was able to build an instant rapport with almost all the students in the one to ones. They started to open up to me about their lives and families. These interactions were rooted in discussion around their music and they did not need any prompting.

One student who had been disruptive in the group sessions immediately changed his attitude after he wrote his first garage band track. He opened up about how he had been thrown out of school for fighting and how he was beginning to realize how foolish he was. He went on to work very well in both the one to ones and the group sessions.

Another student, who had been attentive in the group sessions, showed deeper motivation in the one to ones. Music was part of his family life, with an uncle who was a songwriter and had videos on YouTube. The one to one sessions were a way for him to connect with that side of his family, through songwriting, singing and guitar.

Some of the other students opened up and spoke about parts of their lives, as immigrants or as peripheral gang members and they talked about how this affected their attitudes. One student, mentioned above as being disruptive in the group sessions, was less productive than the rest. We spent most of the time on lyrics, which, as they were personal, allowed him space to discuss his feelings and how they related to his songwriting. The one to ones had no dead time, i.e. no disruptions, and there were no issues in concentration in these sessions.

The sessions in the J- B- Centre were enjoyable, productive and creative, although always exhausting and sometimes somewhat challenging. What was particularly impressive was the way the mentees bonded with me in the one to ones and took my direction when necessary, while also taking a creative lead in the sessions.

Case study two: Jim

This second case study was from a mentoring project in a primary school in a low

socioeconomic area of East England. One student who participated in one-to-ones with me, Jim, aged 11, was regularly in a troubled state during the lunch hour before our session. He fought with the other kids, sometimes had to leave his classroom before break, and often needed time with the special needs coordinator. Sometimes when he came to my session, he slumped his head on the table. Occasionally there would be tears in his eyes and he would breathe and sigh for a few minutes, trying to get control of his emotions. When we began creating on Garage Band, he was almost always able to do productive, good quality, compositional work. His participation tended to improve every week and he became, in a very positive way, a real tech geek.

Initially Jim boasted that he could play this instrument and that and that he knew all about recording. I made a decision not to challenge him on this but modeled everything we were doing and talked about it in a matter of fact way, as if he knew it but also letting him pick it up if he didn't. This worked well and he got used to experimenting with different sounds, styles, and structures. Importantly, in terms of musical progression, he explored the minutiae of editing, working some fine detail into his breakdowns, combining opera, dance rhythms, sound effects, and well-found hooks.

As we came to the last term and Jim prepared to move to secondary school, we spent about a third of each session talking about his musical ambitions (mostly about becoming independent in making his tracks) and how music was helpful when things were difficult in his life. These parts of our sessions illustrated the mentoring side of music mentoring and it seemed Jim had found a safe haven and secure place within his own music making (Mullen, 2013, pp. 97-103).

Findings

These case studies followed similar processes to a number of projects observed during the Youth Music program. In particular, they built a strong, one to one, trust based relationship between the community musician and the mentee. Music became a tool for the development of confidence, abilities, creativity, autonomy, and reflection. The nature of the musical relationship stressed common interests rather than hierarchy and allowed for dialogue around life issues in a number of instances.

A mentoring approach was successful with children and young people across a wide range of life challenges. In fact the challenge seemed to temporarily slip away when mentor and mentee engaged together as musical collaborators. The results were better with young people who were mentoring ready – those who knew things needed to change and who voluntarily committed themselves to the program. Mentoring often occurred in the musical activities, within an improvisation or feedback about a piece of recording. Outcomes were varied, mostly around personal and social development. It was also clear that not every child would thrive under this approach and that gains made may often be subsequently lost.

Conclusion

These children and young people experienced profound feelings about music, and this enabled mentoring to open a door for dialogue, reflection and change. Through a music mentoring approach, it is possible to create spaces for awakening motivation,

reconceptualizing previously troubled identities, and allowing new potential within even the young people living in the most challenging circumstances.

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Bridging Scholarship and Practice in Community Music through Action Research

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Abstract

This paper explores the process of an on-going community music action research group, which I am facilitating as part of my PhD research. Called the “Munich Community Music Action Research Group”, the purpose of the group is to bridge community music practice, policy and research, part of a larger research project on developing community music in Munich, Germany. In Munich, western classical music is the most highly-funded high-art form, as reflected in the opera house and the rich variety of orchestras. However, music is also the least developed of the participatory arts in terms of engaging with the community. Those working as community musicians largely work in isolation and there is currently no network to bring them together. The City Council of Munich is currently developing cultural education in an exemplary citywide strategy. For decades, it has been one of the leading cities in Germany in terms of supporting cultural education. The council is also participating in the action research group, having recognized that there is a need to develop community music.

This research aims to enable a group of eleven community musicians, policy makers and academics to co-construct a conceptual framework and develop perspectives for community music practice and policy in Munich. I share the process and findings of the group: the network that developed through the meetings; the space the group provided for discussion to develop theory and practice; synergies that developed for shared projects; and next steps in the development of the group itself.

Keywords: Action research, community music, Germany, Munich, music education

Introduction

In the following, I will introduce and analyze Action Research (AR) as a research method in community music. I will use examples from the Munich Community Music Action Research Group (MCMARG), which I have been facilitating as part of a research project on developing community music in Munich since October 2013. First, I introduce AR as a research method, followed by a brief look at the research context and the questions that guided my study. Then I exemplify the research process of AR as a way of bridging scholarship and practice, through the work of the MCMARG.

Action Research

Action Research (AR) is a family of practices with broad origins. Kurt Lewin coined the term AR in the 1940s in the United States. Lewin (1946) describes AR:

The research needed for social practice can best be characterized as research for social management or social engineering. It is a type of action-research, a comparative research on the conditions and effects of various forms of social action, and research leading to social action. Research that produces nothing but books will not suffice. (p. 35)

Other origins of AR include, for example, Paolo Freire's liberationist perspective and the teachers-as-researchers movement in England in the 1960s (Elliott, 1991, p. 3). The philosophy of AR is also reflected in "liberal humanism, pragmatism, phenomenology, critical theory, systems thinking and social construction" (Reason & Bradbury, 2013, p. 3).

There are multiple AR traditions, but Participatory Action Research (PAR) is the tradition with which my research is most closely aligned. PAR (Fals-Borda, 1987), with its emphasis on participation and action when researching in communities, builds on the work of Paolo Freire's *Pedagogy of the Oppressed* (Freire, 1970). It is probably the branch of AR whose values are closest to those of community music, due to its goals of "emancipation, empowerment, participatory democracy, the illumination of social problems, capacity building within the community involved in the research" (Grant et al., 2013, p. 590), and its approach - that everyone participating in the research process does so as a co-researcher.

AR is a cyclical process of action and reflection, which integrates knowing and acting, characterized by participation of and collaboration with the co-researchers. AR is therefore a way of integrating "theory and practice, scholarship and activism...and numerous perspectives...tied to the particular context, place, time, and life history of each person" (Wicks et al., 2013, p. 16). This resonates with the principles of community music, for example, in its emphasis on social change, context and participation. Somekh (2006) developed eight methodological principles that underlie AR. In her view, AR:

Integrates research and action in a series of flexible cycles; Is conducted by a collaborative partnership of participants and researchers; Involves the development of knowledge and understanding of a unique kind; Starts from a vision of social transformation and aspirations for greater social justice for all; Involves a high level of reflexivity; Involves exploratory engagement with a wide range of existing knowledge; Engenders powerful learning for participants; Locates the inquiry in an understanding of broader historical, political and ideological contexts. (pp. 6-8)

In particular, point two (collaboration), four (social transformation and social justice), five (reflexivity), seven (powerful learning) and eight (context specificity) resonate with the principles of community music.

The Munich Community Music Action Research Group (MCMARG)

Research context

Munich is the capital city of Bavaria, a German state located north of the Alps. Munich is home to 1.47 million people. It has the lowest crime and unemployment rates of any German city of over one million people. It is home to the headquarters of multinational companies including Siemens, Allianz, and BMW. These facts illustrate

that Munich is a prosperous city and has been one for a long time (Wheatley, 2010). This context has an impact on the cultural life of the city. In Munich, high art is very dominant, and in music this is evidenced by the opera house and the rich variety of orchestras. Traditional forms of teaching western classical music (for example in the heavily oversubscribed Munich Music School, serving about 9000 pupils) and performing are historically very established in the dominant middle class and well organized in highly developed national associations. Munich City Council has an established history of supporting cultural education. However, participatory music-making or community music remains an under-developed area, in terms of engaging with the community and structural development. A representative of the Department of Cultural Education of the City of Munich is participating in the MCMARG, having recognized that there is a need to develop community music in Munich.

The research questions that arose out of this context were: what and how can the concept of community music contribute to the development of music education, specifically community music in Munich? How can community music be developed? The following quote describes well what the MCMARG aims to do by examining the international concept of community music collectively and applying it to the local context in Munich: In AR “Meanings created in one context are examined for their credibility in another situation through a conscious reflection...They are moved from the context where the understanding was created through a collaborative analysis of the situation where this knowledge might be applied” (Greenwood & Levin, 1998, p. 85).

The pilot phase

I learned more about the context I just described during the pilot phase. From September 2012 until October 2013 I started getting to know community music organizations and practitioners in Munich: through one focus group meeting, and; observations of projects, training sessions, meetings, conferences, and performances. I also undertook a first wave of nineteen semi-structured expert interviews. The criteria for selecting my interview partners were that they were Munich based and their practice had intersections with community music “as an active intervention between a music leader or facilitator and participants” (Higgins, 2012, p. 3). My aim was to understand the field, build relationships with practitioners, to learn about their practice, and to hear their thoughts on community music in Munich. I listened “intently to community concerns and issues that will be addressed through the AR” (Anderson & Herr, 2005, p. 83) and based on this refined my research questions. In the analysis of the interviews I clustered occurring themes: they work in isolation because there is no network in this field; there is little knowledge about each other’s practice; they want more exchange with other practitioners; and the concept of community music resonates with them. Interviews and conversations with the officer for cultural education at the City Council Munich, confirmed this need: she repeatedly said that community music is the most underrepresented art form of cultural education in Munich. According to her:

There is a lack of funding, provision and access to music making activities for socially disadvantaged groups. The field of music education is very institutionalized and happens mainly in formal music education and the highly funded music schools. There is a lack of access to: rehearsal spaces, performance opportunities, funding for free of charge music making

opportunities, especially for people who have limited financial opportunities. (von Korff, 2014, personal communication)

From May through September 2014 I undertook a second wave of semi-structured interviews with a further 10 interview partners to see whether the findings of the first wave of interviews would be confirmed. I chose my interview partners based on the same criteria as before. Analysis by clustering the occurring themes of these interviews confirmed my previous findings as did the participants' discussions in a workshop on community music in July 2014, run by Phil Mullen for the Department of Cultural Education.

I responded to the findings of the first wave of interviews by initiating the MCMARG, with the aim of fulfilling the needs practitioners expressed in the interviews: to give the participants the desired space to develop a network, their practice and thinking collectively. AR seemed the research method most closely matched to these developments: "AR does not start from a desire of changing others 'out there', although it might eventually have that result, rather it starts from an orientation of change *with others*" (Reason/Bradbury, 2013, p. 1).

The members of the MCMARG

The group currently consists of eleven participants: three professors (of social work; music education/music therapy and conducting contemporary music); two policy makers; three community musicians; the director of education of an orchestra; one director of a community arts organization; and me. I worked in England for 10 years as a community musician, and went back to my hometown Munich two years ago to study for my PhD. My role in the group is to participate, document, and facilitate the collaborative processes and analysis. The criteria for inviting them were an expressed interest: in the pilot interviews; to participate in the group; to collaboratively develop community music in Munich, and; a focus in their practice or research with links and overlaps to community music.

Data collection and analysis

Data collection and analysis is ongoing and started at the outset of the project. Each meeting of the MCMARG followed the AR cycle: the group planned the meetings in collaboration, reflected together afterwards and developed the next meeting based on these reflections. I supported this by:

- Transcribing the recordings; identifying key themes to develop in the next meeting, based on the members' interests; developing a schedule for the next meeting, emailing it to all participants for member checking and feedback, and; organizing the next group meeting based on the feedback
- Analyzing the evaluation forms the group filled in after each meeting
- Having conversations with the members between the group meetings reflecting on the process
- Keeping a reflective diary
- Documenting email conversations, phone calls, informal meetings and conversations
- Having meetings to reflect on data and the research process with critical friends to increase data validity

I applied the cyclical process of AR in the MCMARG in these ways:

1. I started with the pilot phase, and the findings were: non-existing exchange between community musicians; no terminology for the practice 'community music'; no connection to the international discourse of community music.
2. This resulted in the 1st intervention: the invitation to participate in the MCMARG. I documented and facilitated the meeting.
3. Reflection based on the documentation, evaluation forms and reflective conversations with the members. Based on these the next meeting was planned collaboratively.
4. This resulted in the 2nd intervention: a meeting of the group to develop a German context-specific definition of community music. Again I documented and facilitated the meeting.

Summary of the meetings

During the meetings a lot of processes took place: many positive conversations, reflections and connections developed, but also, as in all group processes, some difficult moments.

1st meeting 24.10.13, Focus: What do we want?

After introductions and getting to know each other, the group decided on the format for future meetings: a theme to focus the discussion; each meeting should take place in a different location to get to know each other's workspaces, always hosted by an arts organization that is part of the group; a moderator should focus and lead the discussions.

2nd meeting 06.02.14, Focus: Definitions

This meeting focused on the development of a shared context-specific definition of community music in Munich in the German language, based on existing international definitions, applying them to local issues, and finding appropriate German terms. We continued working on this definition after the meeting using an online tool that enabled everyone to work on the document collaboratively.

3rd meeting 06.05.14, Focus: What needs to change?

The focus of the meeting was on identifying areas of needed development in community music in Munich. We identified areas of change in community music in Munich and applied the nine domains of community music as developed by Bartleet and Schippers (2009) to categorize our thoughts.

4th meeting 24.07.14, Focus: Community music and policy

This meeting focused on community music in policy. The two policy representatives of the group presented their funding practice to the group and related this community music. The members of the group responded with inputs on funding practice and collaboration with the funding bodies.

Summary of developments

Next are some examples of the developments that have happened beyond the group meetings.

Examples of developments in the individual organizations

When I started conversations with the Department of Cultural Education, they repeatedly expressed how community music resonated with how they thought music education in Munich should develop. Their participation in the MCMARG resulted in an event focusing on community music hosted by them. In the autumn 2013 they invited me (as a representative of the MCMARG), the Philharmonic Orchestra, and a

Youth Centre to co-host the first citywide music roundtable. It was decided that one focus of the meeting should be on community music. At the roundtable I led an exercise focusing the participants' discussions on key words characterizing both community music and cultural education. Following this exercise I introduced the MCMARG and community music as a concept for music in cultural education. I followed up the roundtable offering interviews to everyone attending, a number of whom are keen to join the MCMARG in the future.

Following the third AR group meeting, I received a phone call from one group member, Michael Reithmeier who wanted to meet me. When we met the next day, he asked about my perception of his organization, the Free Music Centre (Freies Musik Zentrum or FMZ) and to what extent were they doing community music. He then told me about a conversation at a board meeting where he instigated a discussion about the practice and role of the organization in the community. He said this was based on his reflections that were triggered by the MCMARG. The FMZ (a community music organization with a focus on world music) was founded in the 1970s and it is rooted in an openness to all musical cultures and all learning and teaching styles. Reithmeier strives to bring the FMZ back closer to its roots. Over the years the FMZ has become more like a music school where pupils pay for a wide range of music lessons, professional development qualifications or workshops. As a result of participating in the group, Michael wants to re-examine the role of the FMZ in the community and the ethos and vision of the organization. He intends to develop fully accessible opportunities for music making and artistic exchange as well as the organization's thinking on pedagogy in music education in the spirit of community music.

Example for developments in the group

The development of a German definition of community music was a key process - until now there is no German definition of community music. Community music is an international concept with many different interpretations. Rather than translating one of the existing definitions into German, it was important for the group to locate the concept within German research, practice, language and context. I know this discussion surrounding the definition of community music has been happening for a while within the international discourse, but for this to have relevance to the German context and the reality of the group participants it was key to develop a definition in the mother tongue of the group. As part of this discussion the group talked a lot about the focus on mistakes and perfection in German music education, which is reflected in the emphasis on western classical music in Munich. They talked about the importance to focus more on active music making without fear of making mistakes, access to music making for everyone, which for them is what the concept of community music offers and a lot of traditional music education in Germany prevents. The definition the group developed includes key elements of most other established English-language definitions such as participation, access, active and life-long music making. But it also includes references to German-specific discourses such as community music being part of "Kulturelle Bildung" (cultural education) and socio-cultural developments.

After having worked together intensely on defining and analyzing community music in Munich, the group is now keen to move forward with some collaborative action beyond the group meetings. The representative of the Department of Cultural Education suggested that we organize a community music conference in Munich next year, involving the MCMARG in partnership with local universities and the

Department of Cultural Education. This was further developed by the whole group: to take place in 2015, with local community music groups performing, keynote speeches, panel discussions and workshops for local community musicians aiming to interweave theory, research, and local practice.

Next steps

In Autumn 2014 we will meet to: collaboratively analyze the process of the group; continue planning the community music conference; and have more in depth work on quality in community music. Then we will hold a final meeting for this phase focusing on evaluation, sustainability of the group and next steps.

Conclusions

In this paper, I have introduced AR as a research method in community music research that reflects the principles underlying the field. I have suggested how, when built on a methodologically solid foundation, AR has the potential to contribute significantly to the development of research and practice in community music. I have described what this looks like in reality, with the example of the MCMARG and demonstrated the collaborative and participative research process, which included practitioners, policy makers and researchers in Munich. The process and developments of the group serve as an example to indicate AR is one way to bridge and further scholarship and practice in community music. Reason and Bradbury (2013) support this point when they describe how AR “seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people” (p. 4).

When I learned about AR, I felt that this research approach reflected the values that underlie community music and would enable me to continue as a researcher with the same spirit that moved me when I worked as a practitioner: seeing the experts in Munich as *partners* in my research, and not research subjects; seeing them as people who I do research *with*, and not *to*; reflecting an approach to positive change that drew me into becoming a community musician in the first place. From the process with the MCMARG I have learned that this is possible and I’m looking forward being part of this continuing journey.

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Music and Community: Collective Teaching Strings Instruments in a Social Perspective

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Abstract

This article discusses teaching collective musical instrument as a means of democratizing access to music education. The possibilities and potentials of democratizing musical teaching that promotes the individual's transformation and consequently, societal transformation, was analyzed and discussed. The following authors' concepts provided the basis for discussing social transformation through education: Freire (1975, 1996, 1997), Luckesi (1994), Libâneo (1996), Giroux (1999), McLaren (1999), and Morin (2001, 2002, 2003, 2005). Strategies and dynamic group activities contribute to the socialization, self-confidence, respect for the colleague, critical thinking, and independence of the subjects. The motivation of the subject provoked by the efficiency of the methodology and the interpersonal relationships in the group - contributing to the learning process - contributes to the low dropout rate of subjects. Music teaching must be discussed like a social instrument committed to social change.

Musical Creation and Digital Technologies: Dialogue between DJs' Musical Practices and Youth Musical Practices

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Abstract

This text relates the experiences of musical creation workshops for students at state schools in João Pessoa, northeast Brazil. These workshops are part of a teaching project, developed in 2012 and affiliated to the Department of Musical Education at the Paraíba Federal University (UFPB). The results of research carried out on four DJs regarding their use of technology in musical creation processes, together with musical education and technology studies that highlight the educational potential of instruments such as computers in incorporating various audio and visual mediums, molded the structure of the workshops around two principles: a discussion of the students' musical experiences in their communities and the exploration of computer technologies as mediators in the creation of music and lyrics. The activities concentrated on the students' participation in selecting their preferred music, recording music using different instruments and producing the lyrics, and culminated in the creation of foundations by both the teachers and students. The feeling of ownership was fundamental for the continuation of the projects, evidenced by the students' active participation. The workshops made it possible to align the potential of computers in musical creation activities with their role in a collaborative project with the youngsters. Most of them already knew about audio editing programs and one of the students already worked as a DJ. One of the challenges for teachers and monitors is to align the students' prior knowledge with the development of proposals in the classroom that make use of opportunities for students to translate their life experiences into music. The students' involvement and the findings of the bursary students who worked as teachers/monitors elicited a reflection on the similarities between DJs' musical practices and the possibility of creating and recreating music with the help of computers, and the role of teachers and students in developing collaborative proposals.

Community Music Learning in a Maracatu Nation and Nonformal Education

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Abstract

The present study brings forward results of an undergraduate research study on the musical acquirement in an alternative system of teaching-learning. The purpose of the research was to elucidate teaching practices of traditional cultures, specifically the methods of oral transmission used in Maracatu “nations” in northeast Brazil. Research methods included observation and interviews using qualitative approaches. This research contributes to a further comprehension on the nonformal methods of oral transmission in Maracatu's nations, in the scope of incorporating some aspects in the formal education.

Keywords: Maracatu, music education, nonformal education

Introduction

This study focused on the musical practices observed at the *Nação do Maracatu Porto Rico*, a Maracatu Nation based in Comunidade do Bode, in Recife, Pernambuco. Specifically, the research focused on the percussion workshops and rehearsals that took place on Saturday afternoons, guided by the Maracatu's Master Shacon and his helpers.

Many societies have developed complex systems of formal education. In parallel to this reality, other methods of transmission and knowledge acquisition exist, primarily in the context of traditional and folkloric culture. Today, many music teaching practices are linked to the inclusion of culturally diverse musics in schools and universities. A problem arises when curriculum adopts only the repertoire and not the traditional culture's teaching-learning practices that often differ in many aspects from practices found in formal learning environments. According to Green (2002), if we keep ignoring the attitudes, values, and apprenticeship model of nonformal practices, there is a risk of losing the enthusiasm for music that attracts many lovers to the musical art.

Methodology

Because the purpose of this research was to gain an understanding of the processes of musical transmission in the workshops at *Nação do Maracatu Porto Rico*, a qualitative design was adopted for participant selection, data collection, and analysis. The participants were the players involved at the *Nação do Maracatu Porto Rico*. This *nação* was chosen for it is an opened environment for all, different from other *nações* in Recife.

I observed and videotaped 15 percussion workshops that happened every weekend from September 2011 to February 2012. The observations followed an outline that consisted in questions related to pedagogical approaches chosen by the *mestre*,

rhythms learned, and teaching sequences. I also did interviews with *mestre Shacon*, and with two participants—an 11-year-old child that was born and raised on the community, and played Maracatu since toddler age; and a senior male who was not part of the community, and had just started playing Maracatu. To further examine the most relevant aspects of teaching-learning practices within the Nação, I highlighted the methodological practices of Maracatu along with its musical and pedagogical elements.

Multiple dimensions of teaching

When reviewing the literature in music education, I could find several discussions on the theme involving multiple spaces and context of musical teaching-learning. These discussions advocate the need to expand the concept of formal, nonformal, and informal education and to promote more dialogue and adaption of these concepts.

Popular musical practices provide an expanded view of practices and approaches for teaching folk music in music classroom. According to Lazzarin (2006), the term multiculturalism has been used to define a vision of the world that respects each society's diverse ways of living as well as its unique characteristics, ethical values, and cultural identity.

According to Libâneo (2000, as cited in Willie, 2005), education is a phenomenon that does not exist in isolation from society. Formal schools are not the only way of knowledge achievement—understanding as product of social development. In general, these influences can occur in non-intended means and its educational purposes cannot be denied. Libâneo clarifies that there are three educational dimensions: formal, nonformal, and informal practices. Green (2002) also classifies music education within these three scopes. For this research, I adopt Libâneo (2000) and Green (2002) definitions as follows:

- **Formal Education:** structured, organized, purposely planned, systematic. The educational system is a typical example. Green (2002) asserts that music education can also be formally configured: lesson plans, renamed and well-paid teachers and professors, qualified coordinators, assessments, diplomas, music notation, and finally a bibliography including scores, text books and manuals.
- **Informal Education:** results from the environment with educational relations acquired independently of the conscious of its purposes, without goals or pre-established objectives.
- **Nonformal Education:** activities have an intentional feature, albeit hardly structured and systematic, with nonformalized pedagogical means. Green (2002) points out that, in contrast with formal education, nonformal education does not appeal to institutes of education, written curriculum, specific methodologies and programs, nor qualified teachers, nor assessments or certificates and diplomas, and little or no notation or bibliography.

In research developed in the fields of music education, ethnomusicology and anthropology, I found examples and discussion about several forms of transmission and musical acquirement. Sandroni (2001) states that it is possible to learn music outside the formal classrooms and that it is necessary to incorporate the “ways-to-do” approaches commonly used when learning folkloric repertoire. According to Almeida e Magalhães (2007), in communities that do not use music notation, the teaching-

learning process is based on watching and listening, which is broader than in the formal practices that emphasize learning from notation.

Discussion

The findings suggest that the nonformal workshop setting of the *Nação do Maracatu Porto Rico* performs a very important role in music education. The processes of musical transmission are essentially made in a collective way in which, according to Queiroz (2004), learning happens through the playing practices, experimentation, paying attention to the most experienced players and imitating their performance. In the *Nação do Maracatu Porto Rico* all the participants learn together the rhythms and chants, in the same room, and at the same time.

Sandroni (2001) elucidates the importance of the incorporation of traditional culture ways of teaching-learning. Similarly, Green (2002) highlights the importance of the inclusion of traditional music in the curriculum but also safeguarding against an academic version of learning practices that are distant from the original tradition.

Arroyo (2000) also claims the need for a more conscious teaching practice as regarding social and cultural contexts and the experience of the pupils themselves. The author reported the intense involvement and joy of the children dancing Congado (Uberlândia, MG)—in contrast to children observed during a formal music class. I could also observe this excitement during the workshops at the *Nação*.

As a result of the observed experiences, I can affirm that the workshops at *Nação Porto Rico* have an essential collective character: the learning process is based on observing and imitating the more experienced players. The following aspects characterize the teaching and learning that take place at the *Nação Porto Rico*:

- *The presence of the mestre Shacon Viana (mestre)*. Shacon is the main person in a *Nação*. Born and raised in that environment, he holds all the knowledge related to that culture. According to Sandroni (2004), although the agents of the process of oral transmission occupy non-privileged social and economic places, they are the holders of a knowledge related to the traditions, roots, and Brazilian identities. It is the *mestre* who dictates what will be taught and how it should be done. Besides that, he designates what each player needs to improve (posture, strong left arm, body movement, along with other aspects). His calm, yet commanding approach, keeps the musicians constantly busy working on technique, rhythms, and sequences for various patterns. Shacon gives students “the look” when patterns are inaccurate, or he simply begins to model rhythms on his drum
- *The importance of helpers*. Students have a very important role, not only as helpers to the *mestre* during the rehearsals, but also as figures that will continue and preserve this culture. They are apprentices aspiring to become a master.
- *Characterization of the groups based on level and age*. The workshops' groups are heterogeneous, differing both in musical knowledge and age. Kids and elders learn together. This interaction between different learners stimulates learning and brings positive results to the teaching-learning process.
- *Instrument approach*. There is a hierarchy related to instrument choice. All of the learners must start playing *alfaia* drums; they are allowed to play other instruments only after they master techniques and patterns.

- *Importance of rhythm.* As Maracatu is substantially percussive and marked, learning the rhythm is not only necessary but essential; the rhythm stands in contrast to other musical aspects such as melody and harmony. There is a ritual when teaching a new rhythm: the master models, the drummers try, some corrections are made, and students try to play together once more. All of the workshop rehearsals start with warming-up with a pattern called “melê” (the basis of all other patterns). The absence of the music score accelerates the learning process.
- *Movement as an assimilation of rhythms.* Even after every drummer already learns the patterns, Mestre Shacon emphasizes the marked beats that must be accentuated with his body.
- *Problem-solving strategies:* When realizing that not all players are successful when learning a new rhythm, the master highlights one drummer that is doing it right and secure, and asks the other players to observe and imitate that single one.
- *Melodic approach—the loa:* At the ending of each rehearsal, all players have to sing a *loa* (a call-and-response chant) as the complement of the rhythmic ostinato they practice each day. The master starts singing by himself while playing a drum, showing how the ostinato combines with the melody. After singing once, he takes the lead with vocal calls and gestural cues indicating when all should start playing. He advises that the players should only join him singing when they are secure enough playing the patterns.
- *Chant, instrument, and dance.* While observing *abê* shaker (instrument with large gourds with beads on the outside) rehearsal led by the master's wife, I noticed a very similar process. It included one more aspect: the dance. Students were playing and moving at the same time. When she realized that some of the players were not following her, she used nonverbal communication. She placed the *abê* shaker on the floor, and focused on dance steps. As soon as she perceived every player was able to move correctly, she picked up the shaker, and began to play; now adding a chant already known by the players. At any time, she used her voice to give directions or correct any of the players.
- *The enjoyment of playing.* All the players at Nação do Maracatu Porto Rico have one aspect in common. They all get together and rehearse for long hours for one single reason – the joy of playing.

Conclusions

In essence, oral tradition cultures contain their own methods by which it is possible the formulation and adaptation on already consecrated approaches of formal musical education. It is necessary to learn that the procedures of the musical transmission happen in different situations, spaces and cultural contexts, allowing us to enlarge the pedagogical possibilities, enabling the realization of education proposals coherent for teaching music.

This research makes an important contribution to the field of Music Education. It suggests that traditional practices and transmission methods can enrich formal education in many aspects, as discussed throughout this paper. Almeida and Magalhães (2007) challenge the possible use of oral traditional transmission techniques within a formalized scope and, from this research's reflections, I believe that nonformal education does not replace the formal spaces of education; these

spaces may be favored by the incorporation of the pedagogical practices of the nonformal, as an alternative extension for teaching-learning processes.

This study is also a starting point for more research examining the importance of traditional practices in music education. Souza (2004) points out that music is often displayed as an object that can be stripped of all contexts. Galdino (2005) cautions that music teachers should be aware that each educational area has its own culture and, because of that, must be seen as unique. Although the intention of this research is not generalize; there should be, instead, a recognition of the possibilities for enhancing of teaching-learning practices in music education.

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Discursive Formations of Community Music in Toronto's Settlement Movement, 1910 - 1946

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This paper explores discursive formations of community music in relation to the social reform efforts of Toronto's settlement movement, from the opening of University Settlement House in 1910 to the closing of Central Neighborhood House's music school in 1946. At the turn of the twentieth century, settlement houses were established within Toronto's poorest neighborhoods to provide educational and leisure programs to poor immigrant residents. Music provided settlements with an effective tool to engage in 'civic betterment' work within poor, working class, and immigrant neighborhoods, rationalized not as an end in itself, but as a tool towards the social and human development aims of the settlement movement overall. Music permeated settlement work, at first informally, from glee clubs to dances and socials, to integrating singing into democracy training clubs, and ultimately moved towards more formal musical training by establishing Canada's first community music schools.

Using primary and secondary historical documents, I explore not only the social conditions that produced Canada's first community music schools, but also to analyze how these conditions and effects contributed to the production of community music as a discourse. As such, Michel Foucault's archaeology provides both the conceptual framework and methodology for this research, enabling a dual focus on the music practices of the settlements, but also the conditions that made the term 'community music' intelligible as a musical practice towards social goals. Given that Toronto's settlement houses historically worked with poor and immigrant residents, I argue that by shifting music from an ends to a means, music became a quotidian yet powerful site to rationalize and practice the notion of a citizen, which in turn marked a significant discursive formation of community music. Where informal and leisure music activities tended to envision a multicultural citizen by emphasizing intercultural sharing, formalized musical training tended to use Western European Art Music repertoire and training techniques, normalizing Western European culture as the ideal for citizenship, although at moments even these distinctions were contested and transformed.

This research extends historical scholarship on music education in Canada, which has focused primarily on school and conservatory music, by focusing on the largely unrecognized yet pivotal role of community music in the development of music education in Canada. Further, this research offers historic considerations of using music education towards social development and democracy, themes that are increasingly prevalent in contemporary music education scholarship.

Observable Reality, Ideal Community: Expanded Networks of a Celtic-Canadian Music Session

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Abstract

This study follows members of a Celtic-Canadian music session building on previous research. These musicians came to their instrument(s) and/or this genre as adult learners with this session as an important stage and meeting place for their musical growth. Over the past decade, players have moved into expanded roles leading, teaching, and facilitating musical events. Their journey suggests that sessions are one pathway by which musicians are pressed into service as community music workers.

Keywords: Adult learners, community music, Celtic-Canadian, session

The London Ontario Fast Session began in 2004 (Veblen & Waldron, 2008; Waldron & Veblen, 2009). Its physical location has moved from pub to pub, and some players have come and gone. However, the repertoire, style, and core players remain constant. Session regulars regard the sessions as essential to their growth as musicians. As this Celtic-Canadian music session has matured over the past decade, the original musicians have gained in proficiency, expanding their responsibilities teaching and facilitating the music. The learning and transmission in a collective occurs through a progression of novice to intermediate to expert player.

In addition to this weekly event, individuals may play at other sessions, form bands, participate in music of other genres, have regular paying gigs, and teach music to others formally. The musical communities and pathways each individual player has forged may be traced through the flow of personnel, tunes, and conventions throughout one Canadian province. Although the sessions are geographically based, they also connect to a wider international community of Irish/Celtic/Canadian musicians via Facebook, Listserves, and web pages as well as visits to parts of Canada, Ireland, and diasporic Celtic communities.

Methodology and relevant literature

Writing on this genre of participatory music making most often centers on the session's philosophical underpinnings (Aiken, 2008; McCann, 2001; Rapuano, 2001; Smith, 2006), historical development (e.g., Fleming, 2004; Hilhouse, 2005), tunes (Grasso, 2011; Kearney, 2008), local characteristics (e.g., Flynn, 2011; Stock, 2004), session dynamics (Breslin, 2011, O'Shea, 2006), and ethnicity/identity (e.g., O'Flynn, 2009, Basegmez, 2005; Leonard, 2005). Some research has focused on sessions as sites for learning (i.e., Cawley, 2013). However, this paper proceeds down the path of the individual player with the premise that each musician comes to the music at a neophyte level. As the individual develops greater proficiency, he or she also moves into an expanded role in leading, teaching, and facilitating this and other musical events.

This study came into focus in early fall 2013 with informal session recordings beginning in January 2014. Documentation of participant involvement in other musical settings began in March 2014 with interviews conducted through June 2014. Because this paper is a collective narrative, the first author transcribed and interpreted all data, then distributed it to collaborators for corrections, interpretations, elaborations, and analyses. Thus the text here is a polyphonic expansion on the original documents.

Deciphering the Wednesday night session

A traditional music session is a very human negotiation between reality and an ideal. This Wednesday night session, for example, is welcoming and positive, yet interactions are complex, subject to habit, structure, personal preferences, and unspoken hierarchy. This is a fast tune session, not a song circle, so although almost everyone enjoys singing, singing is not encouraged. Moreover, this session is traditional – saxophone, maracas, and string bass players have not found their niche. As well, this is a fast session. Beginning and intermediate players can come and play but with the hope that they will begin to keep up with the pace. Facilitation is responsive, although some players find themselves pressed into service as leaders more often, simply because they remember tunes and are more proficient.

An Irish traditional music session (from the Irish *seisiún*) neatly conflates event, traditional culture, and transmission of that culture into one experience. Characteristically, a session is an informal occasion where people play traditional music; sometimes there is singing, dancing, and storytelling. As Kaul (2007) writes: “It is called 'traditional' music because it is considered a 'public resource' handed down from previous generations of musicians even though certain authors of tunes might be known.” (p. 704). The focus is to share music-making; listeners are welcome but not necessary as this is not a performance for an audience.

While there is a vast body of tunes both old and new, constantly being reshaped and brought in or out of circulation, a musician might encounter some tunes in Japan, Australia, or South Africa, just as easily as in Ireland or in this case, Canada. At almost any geographic location, the uninitiated can find this event mysterious. People are playing from memory (mostly), at a fast clip, and usually without overt leadership.

As one might expect, cultural events are subject to varying interpretations and the session is no exception, being a very human negotiation between reality and an ideal. Many ethnographers¹ describe the circle of players in a session in terms of fellowship and democratic participation or, in Slobin’s (1993) terms “affinity groups” which he defines as “charmed circles of like-minded music-makers drawn magnetically to a certain genre that creates strong expressive bonding” (p. 11). There are different kinds of sessions ranging from competitive and high-powered fast sessions to open slower sessions where everyone is invited to contribute their piece. The places of negotiation usually involve confusion over the ground rules or indeed of exactly what kind of session is supposed to happen, as well as personality or ego clashes, matters of perceived authenticity, and breeches of etiquette. Irish session etiquette is a world all its own, inspiring books and websites.

Just as the leadership in this session is very fluid, so too is the music, reflecting the collective of musicians in attendance on any given night. As Cawley (2013) writes: “With thousands of tunes in the Irish repertory, sessions act like a collective memory

bank. Tunes are learned, forgotten, and then remembered again through interacting with other musicians in the session” (p. 131). Typically the tunes (reels, jigs, slides, polkas, with occasional waltzes, marches, and hornpipes) “adhere to a normative assumption of three renditions of each tune” (Stock, 2004, p. 58) with two, three or more tunes played in a set.

Williams characterizes Irish music sessions in Canada to those in the US, describing US sessions: “The rigidity is replaced by a distinctly local interpretation of Irish music. Waltzes are common, solo airs are rare, and a single tune set can draw easily from American, Irish, Scottish, French, and Canadian sources” (p. 125). Flynn (2011) interviewed Williams and found that her experiences indicate that because U.S. musicians try to remain true to their concept of what sessions in Ireland are or should be, so they become more strict and unyielding. In Canada, where Irish music is adapted to the local scene, sessions are much more flexible (Williams is cited in Flynn 2011, p. 22).

Although Wednesday night players favor Irish music, they also enjoy and play Celtic tunes from out east such as Jerry Holland’s “Brenda Stubbert’s,” French Canadian such as “Hop of the Rabbit”, Scots “High Road to Linton” or Appalachian selections “Red Haired Boy” as well as the occasional Breton, Shetland or Scandinavian tune. The combination of tunes known at this session is a collage of music from settlers in this part of the world (Irish, English, French, Scots, North American, East Coast Canada), which form a uniquely Canadian repertoire.

Musicians in the Wednesday night group have their favorite tunes. For example, Rob Hoffman (accordion) might lead off with something that he and Mary Ashton (fiddle) have just learned, but will follow it favorite such as “Kesh Jig” or “Ms. McLeod’s Reel” that everyone knows. Paul Gribbon (all instruments but especially pipe) favors pipe tunes such as “Frieze Breeches.” When Pat Potter (bodhrán and whistles) is present, it is certain that at least three Kerry polkas will be played. Bruce Harmer leaves his guitar accompaniment for a tin whistle to play “Battle of Waterloo.” If Janice Waldron (whistle or flute or pipes) comes on a Wednesday, “Moving Cloud” or “Big John McNeil” may happen. Mary Ashton and Paul Gribbon can recall “Maudabawn Chapel” on a good night while Bob Kubica (guitar) starts a set of reels entitled “Dinny O’Brien’s” and “Farewell to Eireann” because although Kari Veblen (tin whistle) initially brought in these reels, Bob is the only one who predictably can start them.

The last thing to know to understand this session is that it is a shared musical expedition. Although Stock (2004) documents an English session, his description holds:

Like a journey, or rather a tour, there is an expectation that we will not visit the same places more than once on any one occasion: tunes and sets are generally not repeated . . . [V]ariety is built into the experience, in that the exact mix of players and tunes is not pre-known, and there remains some flexibility as to how each tune might be played. Sets form and reform over time as tunes are uncovered or composed, learnt or forgotten, and associated with particular individuals whose pattern of attendance and style of performance then shapes how these tunes are played, at least for a time. If the core participants have remained quite stable . . .

other musicians have joined the group for the period (from a single visit to two or three years) and then left again, and others come and go occasionally. This migration of musicians brings new tunes and personalities to the session, and calls on incomers to discover the conventions of a pre-existing event. In some cases, it also transmits some of the repertory to other sessions elsewhere. (p. 64)

Players in the session and beyond

Rob Hoffman

Rob Hoffman works with municipal water systems, travelling a route throughout Southern Ontario. He balances work and family obligations with his music, Rob comments: “[Music’s] not a hobby. I’m pretty passionate about it.” Rob took accordion lessons when young, found an Irish button accordion in a junk shop 15 years ago, and started attending the London Irish Folk Club. He went on to start the session with Paul Meadows. Lately, Rob comes to the Wednesday night session less frequently because “I have other music outlets now. These outlets are a natural progression from the session.” Rob formed a ceili band called Traddicted that plays for dances and of them he says “We never rehearse...we just get on the stage and play.” Rob Hoffman also plays accordion with a four-piece bar band The Drunken Nights, and other groups.

Bruce Harmer

Retired medical technologist Bruce Harmer commutes 45 minutes each way to the session. He usually accompanies on guitar, occasionally pulling out the whistle, although he also plays Great Highland pipes, and keyboards. In the past five years, Bruce has added the hammered dulcimer to his inventory. He is active in three groups:

The London Irish Folk Club...a no pressure atmosphere for playing and singing. Intermediate London Irish Session...It is not as free flowing as the regular session and there is basically a tune list and tunes are called. I also am part of the Southern Ontario Dulcimer Association. (Bruce Harmer, personal communication)

Mary Ashton

Mary Ashton is a classically trained violinist who makes her living playing music, supply teaching in schools, and teaching private lessons. She loves to improvise and has a deep passion for traditional Celtic, Greek, and Arabic musics. Mary plays with several groups:

Light of the East middle eastern ensemble, Traddicted Irish dance ceilis, weddings, classical things at churches, sometimes I mix it up with other genres. I busk in Stratford on violin and harp. And I’m all over the place, Scottish gigs, St Patrick’s day. (Mary Ashton, personal communication)

Paul Gribbon

Paul Gribbon works as a developmental and behavioral therapist. Involved with music from an early age, he first heard the uilleann pipes in the early 1990s. He purchased a set, tried to teach himself and became “hooked.” Paul sings and plays 10 instruments. A session regular, he has other musical outlets: “Weddings, church services, Canadian Celtic show, that kind of stuff...I’m with this new band...I’ve been taking much more of a leadership role in how to do it right” (Paul Gribbon, personal communication).

Patrick Potter

Patrick Potter is a university professor who directs a spinal cord injury program. A leading authority in Canada on physical medicine and rehabilitation, he is a fellow of the Royal College of Physicians and Surgeons. Potter joined the Wednesday night session three years ago when he began learning the bodhrán. The fast session challenges him: “[It’s like a] metronome. I try to jump into the tune.” On Wednesdays, Pat goes for a pipe lesson, practices with the London Police Pipes and Drums Band, then comes to the session, sitting in on bodhrán, and whistles. As well, he attends other sessions, stating:

I have become part of three separate sessions: Intermediate which allows me to experiment with new instrument designs, London Irish music club which allows me to intertwine Irish and Scottish music, and the Wednesday session which challenges me to meet a much higher standard of playing. And I like climbing any mountain before me. (Patrick Potter, personal communication)

Bob Kubica

Bob Kubica teaches guitar at university, and secondary levels. He began as a rock guitarist, took classical guitar lessons to improve his riffs, then went on professionally. Bob records on his own and in a guitar duo with his wife Wilma van Berkel. He joined the Wednesday night session two years ago to learn more about Irish music. Bob described how he became interested in traditional music after twenty years of devotion to classical studies: “The trigger was someone gave me tickets to hear Pierre Bensusan and then I started to listen to Tony McManus.” Bob Kubica limits his involvement in this genre thus far to the Wednesday night session.

Beth Beech

Beth Beech lives in Stratford, teaching yoga, doing Thai massage, teaching and performing music. Beth began piano lessons young, majored in music at university, built a thriving private studio, then took a break to have a family. In 1995 Beth attended the Goderich Celtic College and became inspired to attend rehearsals at a seniors’ old time band in Stratford as one of two piano players. One day someone handed her a fiddle and: “I don’t remember figuring out how to hold the bow or the fiddle. I found the tunes. Being allowed to make mistakes and not be perfect. It was the love of the music, of playing together.” Beth began playing with the Wednesday night session when it started noting that: “At the London sessions I was welcomed to bring my piano. This gave me the opportunity to meet new tunes and people. I became more versed in the nuances of chord choices...Eventually I was included as part of the band Traddicted.” Beth only comes to this session occasionally now. One other member of the original study – Paul Meadows– sporadically comes to this session.

Musical growth through the session

Players noted changes over time. Each has continued to learn more tunes, gaining technical proficiency. Others developments were noted. Bruce Harmer commented: “I have a better ear for playing accompaniment and rely less on written music.” When the session first began, Mary Ashton reported that she soaked up every tune that came by. Now she is more discerning. She learns more quickly by ear: “I find I’ll start playing something I didn’t know, playing with someone who has a variation and my fingers go

there.” She adds: “I’m developing more ornamentation and style that’s my own. I still will learn a tune from a score but I find I learn it faster if I’ve heard it first. If I go to the score without hearing it, it sounds awkward” (Mary Ashton, personal communication).

Mary began harp studies in 2006 about the same time that she began to focus on making her living as a musician. Paul Gribbon commented: “Lately there is less emphasis on learning new tunes. If I learn something new, it’s in a session, aurally, from someone.” Paul predictably comes to a session with two or more instruments so that he can add new components to the soundscape. As well, he is likely to be learning a new instrument and will bring that along:

The other thing – I’ve picked up new instruments all along the way. The most recent edition is the button accordion started a year and a half ago, very different than other instruments. Not quite as hard as pipes, but a steep learning curve. (Paul Gribbon, personal communication)

Patrick Potter began with this session almost three years ago. He notes that:

I was not part of the sessions seven years ago but have now brought a new group of instruments into my life. Bodhran, whistle, flute and Scottish small pipes in A and D. More importantly I have redesigned whistle and small pipes to meet my needs specific to the sessions.

Guitarist Bob Kubica has been with the session a little over two years:

For me it’s been a process of understanding, a different way of music making than I’ve ever been used to...not a performance. The social aspect and the collective experience is much more important in the session...it takes a long time for you to automatically think that way and feel that way.

As well Bob says that the session has allowed him another approach to his art with unexpected developments: “over the last few years I’ve gotten much more accepting and confident about my own abilities as a musician...writing my own pieces, doing my own arrangements.”

Rob Hoffman describes his musical growth over the past seven years: “My interests have widened from Irish, whether that be French or other accordion like Cajun or Quebecois, even Slovenian accordion.” Rob notes that his interests and skills have broadened and deepened: “I went further than I ever thought I would: accompanying singing, being part of a band, playing for dancers, more.”

Beth Beech describes her evolution:

I have been hired to lead the Hamilton Ceili band...The support which I felt for playing piano and fiddle at the London sessions were part of what gave me the confidence to accept the invitation to become part of the band Nollaig and then on to other ventures.

She adds: “Since the study I now play gigs on the fiddle as well as piano.”

Perceptions of self as community musicians, educators, and activists

Do these musicians consider themselves as community musicians, educators, and activists?

Paul Gribbon answered: “I think the session experience is a community music experience. It’s that sense of sharing. Worker? you support each other. Educator – Yeah.” Bruce Harmer agreed, “I consider myself a community musician.”

Mary Ashton feels herself to resonate with all of these terms:

I’m a combination [community musician/ teacher/ facilitator] because I’m employed and also I do it socially in a community of musicians. Sometimes I feel like I’m pushed being a leader in the session...I don’t see myself as an activist. I may have an idea but I’m not going to organize it. That would take my energy from playing. I used to hold a fiddle jam at Ilderton for free, but now I don’t do that. It would take away from my focus.

Rob Hoffman chuckles:

I’m a musical terrorist! (note: he plays accordion)...I certainly consider myself to be part of a community. I don’t know how to put it. I have contacts, know a lot of people. Sometimes I’ll link up other musicians who are looking for this or that – a fiddler, gigs and things, just connecting people.

Beth Beech definitely finds resonance with the terms community musician, teacher and activist in her role in the bands Nollaig and Storm the Kettle as well as a ceili band leader:

Yes! In my role as the Hamilton Ceili Band leader I have had the opportunity to fulfill most of these roles. The activism has mainly been for recognition of the work required to develop the skills for playing in a ceili band and that there is a difference between session and ceili band requirements for musicians. The monthly sessions in Hamilton continue the tradition of encouraging new and “lapsed” players to join in.

“I am a community musician” says Pat Potter: “I have one pupil on bagpipe.”

However, Bob Kubica describes himself this way:

Certainly educator is a label I’d apply to my self, [My teaching is an] Overlap of formal and informal...Community musician is not a label I would put on myself because I don’t feel that I really do a lot of things other than the session...that’s the only time I ever really play in public.

Conclusion

These musicians are drawn to play together weekly. As described, individuals have naturally begun to play at other sessions and groups, perform for money, and teach or share their music. The musical communities and pathways each individual player has forged may be traced through the flow of personnel, tunes, and conventions throughout one Canadian province. Although the sessions are geographically based, they also connect to a wider international community of Irish/Celtic/Canadian musicians via Facebook, Listserves, and web pages as well as visits to parts of Canada, Ireland, and diasporic Celtic communities.

Consider that this traditional genre is self-selecting and self-reproducing, perhaps even viral. The instrument or the music chooses an individual – think of Paul Gribbon and uilleann pipes or Beth Beech handed a fiddle at a session – and they are “hooked.”

Session regulars regard contexts like the one they've created as essential to their growth as musicians. As this Celtic-Canadian music session has matured over the past decade, the original musicians have gained in proficiency, moving to expanded responsibilities teaching and facilitating the music. Both the pathways taken and the profession of roles from novice to intermediate to expert player have been documented as a way that music is learned and transmitted by a collective. (These patterns have been studied in Serbian ballad singers, rock musicians, and Balinese gamelan players). In conclusion, this narrative suggests that this is one way by which musicians are pressed – or press themselves – into service as facilitators and community music workers.

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Constructing Personal Narratives around Key Musical Events: Redefining Identities and Attitudes within and Outside of Prison Music

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Abstract

In recent years the UK government has acknowledged that preparing incarcerated people to reenter society is critical in providing them with an alternative to crime” (DfES/PLSU, 2003, p. 3). Crucial to this shift from non-treatment regimes to a desistance paradigm is the recognition of the complexity involved in confronting criminal identities and changing this identity in order to reduce reoffending (Maruna, 2000). Ultimately, through a desistance paradigm, the reentry process can be supported in moving towards successful resocialization into society (McNeill, 2004).

The desistance process involves the development of attributes that allow inmates to realign their identity with society. Farrall and Calverley (2005) suggest that the concept of feeling normal and hopeful are important parts of change processes. Burnett and McNeill (2005) demonstrate that personal motivation is further enhanced by inmates’ relationships formed with professionals and personal supporters.

The rise to mass incarceration in the US has resulted from an attitude that nothing works (Martinson, 1974). Deep-seated problems of the US prison system have become so extreme that Michelle Alexander (2010) has argued that the prison system has legalized discrimination. However, some music educators and activities have begun music programs in US prisons and research indicates that these programs positively impact people’s attitudes toward prisoners (Cohen, 2012).

The role of musical interventions in this process of providing opportunities for inmates to develop both individual agency and build social capital have been considered by McNeill et al. (2011). Moreover, project reports indicate that musical activities provide a connectedness with the outside world (Roma, 2010), they enable incarcerated women to express themselves in new ways contributing to a redefinition of their self-perception and worthiness (Warfield, 2010), and they offer a means to develop positive feelings towards society, regenerating relationships with social contexts outside of their own immediate environment (Mota, 2012).

This paper draws on music programs within the criminal justice systems of the US and the UK in order to investigate their role in construction of new personal narratives relating to incarcerated and formerly incarcerated people in the community.

Keywords: Desistance, Javanese Gamelan, music in prisons, prisons, songwriting

One of the reasons for the rise to mass incarceration in the US was based on an attitude that nothing works (Martinson, 1974) with respect to rehabilitation. According to Michelle Alexander (2010), discrimination through the prison system occurs in rules such as lack of voting privileges for formerly incarcerated people, and difficulty in their ability to secure housing and employment. According to McCulloch and McNeill (2008), desistance

resides somewhere in the interfaces between developing personal maturity, changing social bonds associated with certain life transitions, and the individual subjective narrative constructions which offenders build around these key events and changes. (p. 158)

So, whereas prison regimes may focus on the desistance process and interventions that enable people to address and redefine their identities and their relationships with outside communities, the process of resocialization needs to be supported by changing attitudes of those outside the prison system.

As Bruner (1996) says, “it is through our narratives that we principally construct a version of ourselves in the world, and...that a culture provides models of identity and agency to its members” (p. xiv). Concrete experiences foster and maintain one’s particular narrative (Giddens, 1991).

Attitudes toward the criminal justice system impact social bonds between formerly incarcerated people and their ability to desist from criminal behavior. If social bonds are to be changed so that society accepts the formerly incarcerated into the community, participation in key events by people outside of the prison system, as well as developing a more realistic and humanistic perception of prisoners is crucial in the process of changing attitudes towards incarcerated populations.

This paper examines two music programs, one in the US and a second in the UK in order to investigate how music programs may or may not serve as key events that contribute to the construction of new personal narratives within lives of incarcerated people and attitudes of non-incarcerated people. We suggest possible methodologies and research directions for this emerging field of musical learning within total institutions.

To that end we examine the following research questions: (a) What are the activities of Good Vibrations in UK prisons and Oakdale Choir within a US prison? (b) According to data from these programs and related research, what are the characteristics of key events with respect to music programs in prisons? (c) What are possible directions and challenges for developing practice and research in the field of music-making in prisons?

Research question one: What are the activities of good vibrations and the Oakdale Choir?

Good Vibrations: Gamelans in UK prisons

Good Vibrations is a charity that provides music programs with the aim of helping “prisoners, patients in secure hospitals, ex-prisoners and others in the community” to develop their social and musical skills (www.good-vibrations.org.uk). A typical week involves a range of different musical activities that enable participants to develop their understanding of melody, rhythm, texture, and ensemble. The first day begins with free and conducted improvisations to familiarize the participants with the instruments, *imbal* where participants work in pairs to play a four note phrase by each playing alternate notes, and a traditional Javanese gamelan piece. The second day focuses on the development of small group compositions that are brought together to form a whole-group composition. Free improvisation is also developed, and Javanese song and dance is introduced with an opportunity to look at Javanese puppets and listen to a traditional Javanese tale. The final three days are more flexible, with participants making decisions to prepare for a performance at week’s end. At this “play through”, participants choose their performance content, led and introduced by different people in the ensemble. They may wear traditional *batik* shirts. Participants are often permitted to invite one friend from their Wing, and professionals within the establishment and outside guests may attend the performance. The participants demonstrate their developing musicianship and audience members may ask them questions about any aspect of the week.

Throughout the week, recordings are made and participants listen, analyze, and reflect on the recordings. Professional CDs are made of the “play through”, and depending on the establishment, participants may have these CDs in their cells.

Previous research has demonstrated the positive impact of a Good Vibrations project on participants (Henley et al., 2012). These impacts included a rise in confidence, anger reduction, improved relaxation, reduced self-harming during the program week, improved communication and social skills, and an ability to cope better with everyday life within the prison. The current research used a qualitative methodology comprising participant observation and semi-structured interviews in order to investigate the ways in which the music facilitated these positive impacts (Henley, 2014).

Oakdale: Choral singing connecting incarcerated populations and community

Mary Cohen began the Oakdale Community Choir in 2009 with 22 men incarcerated at the Oakdale prison (inside singers) and 22 women and men from outside the prison (outside singers) including seven students enrolled in a graduate seminar at the University of Iowa. All choir members met weekly inside the prison testing room for 90 minutes. All university students and those who wished, participated in a writing component of the choir (Cohen, 2012b). They read Stephen King’s *On Writing* and exchanged writings from a choice of prompts. Before the first rehearsal, outside singers completed a survey measuring their attitudes toward prisoners, and again after three months of rehearsing with the inside singers and performing in two concerts

inside the prison gymnasium. Post-test scores significantly indicated a positive change in attitudes toward prisoners (Cohen, 2012a).

The choir continued through the summer of 2009 with the writing exchange shifting focus to lyric writing. Choir members composed over 20 songs and three of these songs were featured in the summer 2009 concert (Crossroads, In My Mother's Eyes, and Left Behind). As the fall season began, although the reflective writing returned to prompts related to a book (*We're All Doing Time* by Bo Lozoff), inside singers continued to share original lyrics with Cohen. Starting in 2010, Cohen began summer songwriting workshops where inside singers write original songs for the choir to perform during the next two choir seasons.

Since 2009, the choir, now over 60 members, has performed 41 original songs, and has completed 13 concert seasons. Outside audience members include family and friends of the choir members, prison staff, and others interested in the program. Quite often, audience members who have not been inside a prison, arrive with stereotypes of prisoners. As they listen to the inside singers share personal narratives and original songs, many times their stereotypes are shattered.

Research question two: What are the characteristics of key events with respect to music programs in prisons?

We suggest that key events within music programs in prisons involve narratives within the prison, from participants of the programs, and from audience members and families of participants. We draw on personal narratives from the Good Vibrations program as evidenced within the data and from the Oakdale Choir as evidenced in newspaper articles written by members of the choir, audience reflections, concert introductions, and choir and prison newsletters. These narratives are based on reflections on the program in three broadly defined areas: experiences of the program, experiences with others, and experiences of self.

Experiences of the program

For a number of the Good Vibrations participants, the experiences of the program catalyzed their thoughts about themselves and their developing social awareness. For A, the intensity of the program fostered his social development. He stated that his initial motivation for joining was to avoid work for the week. However, after the first day he became fully engaged in every aspect of the program. The intensity of this program created a holistic, memorable experience that provided a means for him to rethink his own actions in relation to other people:

I am able to listen a lot more. What other people are saying, that was something that I struggled with before. I used to be 'I don't care, I'm here for one person and one person only'. You can't be like that. In order to get anywhere in this world you've got to listen. Good Vibrations taught me that. It made me appreciate life a lot more.

In contrast, B found the intensity of the program too much; "it was too much though, half a day would have been plenty." Moreover, the physical experience of the program left him frustrated. "It was quite frustrating. Sitting on the floor all the time,

you need chairs. It was uncomfortable. And I had a headache.” Nevertheless, there was still something about the course that made him avoid “putting myself into a situation that could get me into trouble. I’d not do that on other courses.”

Research on prison choirs (Cohen, 2007) and comments from members indicate that the choral singing experiences provide momentary releases from everyday stresses. Inside members have described Tuesday rehearsals as “coming out of the daily mud, and going to the mountaintop to sing.” One said that rehearsals were like technicolor in a black and white world. Another reported that he has “a much better attitude and feeling about myself inwardly since joining the choir.”

Outside guests who come into the prison for Oakdale Choir concerts report a sense of hope regarding the value of the program. One law professor in the audience remarked, “this is the first time in 35 years I have seen anything in the system that inspired me. I was particularly moved by the decision to sing songs by the ‘inside’ members of the choir.”

These narratives suggest that aspects of the program provided opportunities for growth and awareness. Moreover, it gave incarcerated participants an experience completely different to their daily life. According to C “it was an incredible break from such a horror. Being trapped in here with no way of moving on. It lifts you up and gives you perspective.”

Experiences with others

One common characteristic that is referred to in the data from both case studies is the experience with others that were a natural outcome of the programs. Good Vibrations Participant A referred to how proud he was of everyone, “we all pulled together and pulled it off” but for some, it was more than a sense of collective achievement. For Participant E, “Just the main thing was working with other people. Sometimes being in here I feel uncomfortable with other people. This was very relaxed. It was comfortable.” Participant C explained how “even though a lot of us didn’t know each other, we were working together. Prisoners rarely do.” Furthermore, the experience with others on the program renewed his means to cooperate with others:

I’ve listened a lot more. For a while in prison I’ve not listened to people. This [Good Vibrations] has reopened that channel. It’s only looking back now that I see that. It’s one of those things, it may not seem significant at the time, but you take something with you. For me, it was cooperating with each other, which means listening.

In the Oakdale Choir, one inside singer who composed a number of original songs the choir performed in concerts, including “May the Stars Remember You’re Name” that Yo Yo Ma performed at a youth facility in Illinois (Cohen & Palidofsky, 2013), described how the encouragement of the outside singers motivated him to better himself: “I have witnessed true generosity in the faces of those volunteers that choose to come inside these fences and sing with us. It’s with their encouragement that I continue to better myself, a process I seek to never end” (Bailey, 2010).

An inside singer of the Oakdale Choir wrote in a reflective writing piece, “Choir is the family that comes to visit every week...my community, friends...I’d not willingly give up.” From the Fall 2012 Choir newsletter, members responded to the prompt: Why return to choir? “It seems like magic how an odd group of people who are all so different can stand together in a room...and miraculously produce ringing sounds, rhythms and harmony...In it I see a metaphor for how we should live our lives. I feel the joy in the air and feel more confident about myself and others.”

Experiences of self

One narrative that highlights how experiences of self within the Good Vibrations program provided concrete experiences on which to develop self-identity is that of Participant D. D maintained that he did not like the music, “it don’t sound good to me,” and that he was “not really into this sort of thing.” Also, he was annoyed that he did not get to play a particular instrument, “it wasn’t fair. It was always the same one on the gongs. I could have played them.” The reported experiences of the week were centered on the experiences of his self; what he could do and what he couldn’t do, and what he liked and what he didn’t like. The narrative that emerged in his interview gave an insight to the musical self that D was building. Even though he claimed that he didn’t like the music as he didn’t “see the point,” he spoke animatedly about how he could use the instruments to create his own music:

You could make a bass line beat out of those instruments if you played them right. The piano ones, you could only do something in the background, but the tins, you could make bass line things. Those big tubes at the bottom of those ones, did you see those? You could make a good [makes a sound] noise with that and make a beat. You could, you could make anything out of the instruments.

He then revealed how he would like to be a DJ, “I did want to do more music but not that music. My dream jobs are a joiner and a DJ. I’d like to be a DJ.” The connections made between the program and his future hopes were enabled through experiences of himself within the program:

If I don’t stick to it now, it makes me think I can’t stick it when I go out and get, I want to go the right way about it this time. So I know I can stick at it when I go out.

An inside singer from the Oakdale Choir wrote about a favorite memory of the December concert, “I have many things I’ve often regretted...our December concert filled that empty space left by regret. I am not a great singer but I felt I owed it to them and our other visitors and myself to put a full effort in it. And when I received my CD I was proud. I felt like I was rewarded for my effort.”

Experiences as key events

These narratives show that the areas of experiences related to programs, others, the self and aesthetic experience create something that is memorable, concrete and can be reflected upon in order to realign one’s own personal narrative. Dewey (1934) makes a distinction between experience in general and having “an experience”. He says that

experience happens continuously; we are constantly experiencing things. However, things only become “an experience” when “the material experienced runs its course to fulfillment” (p. 36). When something becomes “an experience” it becomes significant in some way. The experience may be made up of different parts, but it has a unity that makes it significant. This being the case, we would argue that each of the narratives presented above exist within different areas of experiences, but there is something significant in each narrative that has turned experience into “an experience.” Furthermore, these are what define a key event in relation to the development of personal narratives; it is fulfillment generated as a result of the experiences that give rise to the memorable, concrete event.

However, this is a fragile process. During a Good Vibrations free improvisation sessions the overseeing prison officer had to step outside the room. When the improvisation ended, there was a stillness in the room and talking about the improvisation, it was clear that a connection was made through the music and it was a significant moment. Without experiencing this connection, the prison officer returned and commented that it sounded awful from outside of the room. The impact that this had on the young men was clear. This anecdote raises questions as to how far personal and social growth can occur within a context where particular power dynamics are used explicitly as a form of control. Moreover, questions as to how motivation can be sustained in both long-term and short-term projects are raised.

Research question three: What are possible directions and challenges for developing practice and research in the field of music-making in prisons?

The evidence suggests that music-making provides a means for people to express them individually, leading to new experiences, identities, and narratives; however a number of challenges exist in this area. These challenges fall into at least three categories: ethics, bureaucracy, and overlapping influences.

The ethical challenges of researching music-making in prisons are complex. One aspect relates to the fact that inmates have restrictions on autonomy and liberty. When designing research studies, we need to create data collection mechanisms that allow inmates to express their answers openly and honestly so we do not taint the accuracy of the data.

Another ethical issue is that outside volunteer (many times researchers are also volunteers in this field) are instructed to avoid finding out the inmates’ crimes. Rather, they should interact focusing on where they are in their lives, and not to allow their crimes to influence their relationships. From a practitioner standpoint, this strategy works well. Criminology researchers, however, examine the relationship between people who have committed certain crimes and their rehabilitation. Is this relationship important for researching music-making in prisons?

Participants need to be internally motivated to participate in music programs. In the choir some men participate for a season, then stop participating for the next season or longer. Research needs to investigate motivation for participating and for quitting. Some possible reasons for quitting include frustration with the other inside singers, difficulty in relating to women, work conflicts, frustration in their ability to participate successfully, and lack of motivation.

The double bureaucracy of working with the prison system and working with the supporting university's institutional review board creates difficulties in research. However, researchers can work through these difficulties with effective communication and patience.

As this field develops, we need to think closely about our purposes for community music in prison contexts and our purposes for researching music-making in prisons. People who come into prison facilities to lead music-making in prisons regularly describe the values they gain from these activities. This being the case, further research might consider a more detailed understanding of their experiences as well as what professional development activities are available in order to help develop their leadership and practice, and in turn, how do these activities influence their own musical experiences and lives?

Incarcerated music students participate in other activities within the prison such as other education programming, work, worship services, and individually structured leisure activities. Although it is impossible to tease out the influences of musical activities apart from overlapping influences, as researchers we can design studies that collect data from multiple sources including data from family and friends of inmates, from prison staff, and from prison administrators. In order to do so, qualitative and mixed methodologies might serve as the most comprehensive way to collect and analyze data in order to gain more thorough answers to the research questions examined.

Researchers and community musicians who study and practice music-making in prisons need to dialogue about their respective activities, challenges, and successes, and think laterally, critically, narrowly, and broadly in order to craft effective and meaningful research questions to study. We might consider looking at relationships between music-making in prisons and life within prison institutions including disciplinary reports, associations between staff and inmates, and interrelations among inmates. Data from inmates' family members and friends who have regular contact via phone or visits might provide insight into the role of music-making in their lives. An examination of audience members' perceptions of inmates and their awareness of human rights issues within the criminal justice system could provide information for planning future practice and research. Through effective communication, study, practice, and research, this growing field of music-making in prisons has the potential to inform the field of community music in new and interesting ways.

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Buttons and Triggers: Music-making Made More Accessible through Digital Technology

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Research suggests that more than one-half of all teens have created media content, and about a third of teens who use the Internet have shared content they produced (Lenhardt & Madden, 2005). This kind of activity represents what has been called a participatory culture (Jenkins, 2009), typified by accessibility, informal mentoring, and a sense that members have that their contributions are valued.

Today's technologies make it possible for virtually anything to be used as a musical instrument or control the sound of another instrument. Any composition designed for playing can potentially be created for varying "instrumentations" and degrees of control. One button can play an entire song, or a large number of people manipulating different aspects of a piece can be required. Control can be automated by a computer, so that performers can handle simple aspects of playing a piece and can learn to obtain higher degrees of control as they develop their skills, without compromising aural aesthetics or overall complexity of a piece. Performances can now be geared towards the ability of the performer(s) and scaled accordingly. This allows for opportunities to explore sonic structure while changing the outcome of the performance, yet not stop, intrude or otherwise 'ruin' the performance of a piece. Elements of composition and improvisation can now be explored at lower levels of skill while providing opportunities to create.

Modern technology's increasing sophistication gives music educators new tools to incorporate elements of performing, composing, and improvising in their ensembles and classrooms. The potential to scale the needed skills and knowledge to the interests and abilities of individual learners greatly enhances the musical experience of all students.

This session uses demonstration of and audience participation with new digital instruments that provide accessible, dynamic and communal experiences with music making. In the demonstration, we will provide a framework for understanding the principles of emerging technology. Hardware controllers will demonstrate new ways of playing instruments and their benefits. We will introduce aspects of modern music production, including sound synthesis, effects, and audio samples. The session will have an interactive portion for attendees to experience how a variety of controllers and electronic instruments could be used in combination to perform complex pieces of music with little to no previous musical experience. These performances will be accomplished through a variety of methods, including wrote learning, responses to programmed cues from instruments, and through individual and group improvisation.

A Good Gig: Exploring the Intersection of Amateur and Professional Practice in Community Orchestras

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The community orchestra is a unique musical environment, which exists as part of a rich tradition of ensemble performance, giving amateur orchestral musicians the opportunity to share their love of classical orchestral music with the various communities they serve. However community orchestras in many societies face a range of challenges, which have resulted in a trend towards greater professionalization, bringing trained professional classical musicians into the amateur sphere with increasing frequency. Amateur community orchestras are diverse in their memberships, mandates and activities, meaning that professionals who work with these ensembles must be equally as flexible in their attitudes and interactions with the amateur players. Through the lens of Community Music and drawing on research conducted in England and in Ontario, Canada, this paper explores issues, which arise at the intersection of professional and amateur practice in an orchestral context. Research methods include surveys administered to amateur and professional orchestral players, interviews with music directors and administrators of amateur orchestras, and observations from a musician's point of view. The research suggests that while the traits and skills of a highly trained professional musician, such as precision and musical integrity, are desirable in a community ensemble context, it is also necessary for those individuals to adopt some of the behaviors and best practices of community music facilitators in order to better understand and work with their amateur peers. Crucial to successful interactions between professional and amateur musicians are such qualities as open-mindedness, acceptance, flexibility and a willingness to break the stereotypes associated with traditional orchestral structures. To ensure that amateur community orchestras continue to operate with the best interests of their members at the center of their activities, while at the same time preserving their status as a resource for the many communities with whom these ensembles connect, a paradigm shift involving not just a reimagining of the job description of the core player, but also the curriculum through which those players are trained, is necessary.

Hip Hop Sul: A Study of a Television Show Producing Rap Music

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Abstract

This text presents the results of a research study that investigated the socio-musical functions of the televised program Hip Hop Sul. The program is produced by a young hip-hop culture, without systematic knowledge of doing television, and broadcasted by Cultura TV in Rio Grande do Sul, TVE/RS, Brazil. The theoretical basis for this paper is rooted in authors who see television as an active phenomenon in the formation of individuals playing a role that goes beyond entertainment and communication, performing social, cultural, and educational functions. The techniques used in the collection of data were semi-structured interviews, observations, and examinations of program producers' routines. The findings indicate that the program fulfills social and educational functions, impacting how young rap musicians perceive themselves and influencing their levels of motivation to learn and perform their music. The program gives opportunity to musicians of hip hop culture, even beginners, the visibility of their cultural performances and their inclusion in society. The results show that, to rap groups, television has a musical-pedagogical functions that modify the musical being and practice of young people investigated.

Keywords: Cultural inclusion, learning music, rap groups, television

Introduction

This text presents of the results of research from a master's degree study in music education carried out under the direction of the Music Graduation Program of the Universidade Federal do Rio Grande do Sul, Brazil. It investigated the televised program Hip Hop Sul broadcasted by TV Cultura in Rio Grande do Sul, TVE/RS and eighteen rap groups. The program is produced by the young hip-hop culture, without systematic knowledge of doing television. The program has been broadcast since June 1999 and presents several subjects, being known for its dynamic approach of subjects as drugs, violence, health, education, art, literature and politics, all in the language and codes of the hip hop culture.

The hip hop culture strives to negotiate the experience of marginalization and oppression suffered by African descent communities. Along with the artistic expression and style of dress, hip hop culture brings its ideology of self-importance of black youth, refusing certain stigma associated with these young people as violence and delinquency. Through cultural and artistic activities such as dancing, graffiti and rap, hip hop youth start to think about reality and seek solutions to transform it (Brooks & Conroy, 2011).

The objective of the research was to understand the socio-musical functions that the Hip Hop Sul program fulfills and the experiences of musical formation and performance that it offers to rap groups that join this program. The questions guiding this study were: What is the musical proposal of the Hip Hop Sul program and what are its expectations in relation to the rap groups? What are the expectations rap groups have in relation to the Hip Hop Sul program? How do the rap groups perceive the musical formation aspects and the performers present in the Hip Hop Sul?

The techniques used in the collection of data were semi-structured interviews, observations of the routine of the program producers, photo and audiovisual representations of the program production team and of the rap groups.

The analysis of the data followed the televised analysis method of Casetti and Chio (1998). This method understands that the televised program is an event and happens in relationship with the viewer. The authors propose four social functions of television: the function of creating role models, the function of telling stories, the function of a spokesperson, and the function of creating rituals, to analyze what the musical experience formation and the performances in the Hip Hop Sul program are and how they take place. The function of creating role models was most discussed and directly related to the main question of the investigation.

Observation of the how program was filmed was key to understanding the operation of Hip Hop Sul. These observations were made in the outskirts of Porto Alegre and nearby cities in the state of Rio Grande do Sul. I noticed that there appeared to be no hierarchy between the production team the program and rap groups participating. However, there was a separation between the musicians who would perform at the program and the audience. The hierarchy and the status of the production team, artists and audience were not limited by the clothes they were wearing or by the way they expressed themselves, establishing a sense of homogeneity among them. This allowed young black and poor, often stigmatized by society, they could gain voice and visibility in the television media, out of anonymity.

Hip Hop Sul was produced by a young black hip hop culture, which enabled a dialogue among youth of African descent who resided in urban neighborhoods, providing a means to feel represented on television. There is a dialogic process in the program to accept and be accepted, to have a voice and, finally, a cultural inclusion of hip hop with multiple learning for production team, musicians, and audience participants.

A summary of the findings

The findings of this research indicate that Hip Hop Sul is part of the musical trajectory of the rap groups interviewed. They are frequent viewers, get organized to watch the program and see it as essential in their hip hop and musician behaviors. They dream of being on the program and create expectations in relation to it. Besides this, the program stimulates and supports hip hop culture and rap groups, with performances by novice musicians.

To play on Hip Hop Sul requires preparation, and for many, an intensification of rehearsals, when musicians change their routines so they can prepare for the performance. At this time each member of the group grows musically because they are concerned with aspects of musical performance, as the letter-sync rhythm,

articulation and voice emission, “clean” sound, the sound and expressive gestures, and body movements. Care is due to the fact that many people will view their work on television.

The program also fulfills the function of role modeling to viewers as well as to participants, when hip hop musicians understand subjects related to music as DJ techniques, musical prosody, rap styles, and stage performance. While watching the program, they inspire you to take information to their musical performance. The rappers are emphatic in stating that the musical models seen on TV are performing their own musicianship, taking care not to copy what they saw, but feel inspired.

Thus, the television becomes a phenomenon active in musical formation for these youth, surpassing the roles of communication and entertainment, social functions, cultural, inclusive and training. These functions assume that television in modern society is the result partly of their complexity and power of seduction that covers the image, sound and movement simultaneously. This process allows music to be not only heard but also seen.

The program shooting is, to many, a dream come true. The sound check before the shooting, is a time that helps control the excitement of being “inside” the television, and it is also a time when the production team suggests hints for a better performance.

These hints refer to specific musical elements as well as to suggestions for stage performance, including: body movement while singing, looking at the camera that is shooting, singing to those who are at home, position of musicians on the stage, using the microphone, tuning and voice projection, voice balancing, instruments and the use of record-players. The suggestions and role models that the program gives to musicians become part of their lives, integrating into their own routine musical practice.

The role of television in the lives of these musicians begins in their experience when they are still viewers, goes on to the program shooting – when musicians are on Hip Hop Sul – and continues in the “look at yourself” on television and in the repercussion of the performance when it is broadcasted. When one sees oneself on television, it offers a chance for self-evaluation and a critical analysis of their work. It is at this time that the music and even the style of the group may change. Several groups shoot the program so they can watch it many times and analyze what they can do better. In the words of MC RM “if not the program we would not have evolved, because we only evolves when we see yourself. [...] Is this story only progresses when you see on TV, and ‘bah! I can improve, I can do better.’ Hence, it evolves.”

Fischer (2000a, 2000b) explains that performing on television allows “self-evaluation” because the television is a “place of information and ‘education’” (Fischer, 2000a, p. 117; 2000b, p. 81). The formative aspect of the medium is discussed by the author argues that the “pedagogic element the media” (Fischer, 2000b, p. 81).

Another important factor is public recognition. MC Bronx, one of the musicians interviewed said she was surprised by the quick return of their television shows.

Immediately after going to air one invited him to record a CD and his music began to be sought in community radio of FEBEM of Porto Alegre.

After the broadcast, many groups developed their reputation in the rap scene, and then were invited to play in parties, receive song requests on community radios, and earn support to produce their infrastructure and songs. The broadcast motivates and encourages the groups to rehearse more and develop their musicianship. This happens, especially, because the group is known and being recognized by audiences beyond family and close friends. The result is social inclusion in urban cultural scene, gaining wider ranges of visibility.

Ending

The findings of this investigation indicate musical learning and social integration can be mediated by television. Through the program Hip Hop Sul rap groups consider more deeply about music making and what it means to be a musician. Besides this, the program opens space for the articulation of social and political art-musical production in the periphery. The Hip Hop Sul meets the principles of hip hop culture is, especially, creating opportunities to exercise the right of citizenship for young people on the margins of society, allowing a socio-cultural inclusion. There is no doubt that the program has a “pedagogical element” that “operates towards a production of meaning and social individuals” (Fischer, 1997, p. 63). This way, television is understood “not only as broadcaster but also as producer of knowledge and special forms of communication and of producing individuals, assuming in this sense a clear pedagogical function” (Fischer, 1997, p. 61).

By considering the “pedagogical element” of television, one cannot avoid valuing the dialectic process that exists between television and society. If on the one hand it proposes, “to look at and see the world,” on the other hand, this proposal is founded on a demand and on subsidies given and asked for by society (Fischer, 2000a, 2000b; Casetti & Chio, 1998). From this point of view it is not enough “to think that media would be, for instance, taking possession of popular culture and transforming it in shows; or that television would use concrete practices of certain groups in order to, on programs, impose, idealistically, a way of being to the same groups” (Fischer, 2000b, p. 77). What happens is a circular process between social practices and television, where there is sharing of common meanings that are constantly recodified and consumed in two moments – on television as an organization, and in society as a place that allows and accepts them.

In the field of music education, this study suggested different ways of musical learning mediated by television: musicians as viewers, while participating in the program and finally, while viewers of their own performances in the program, self-evaluating. In the case of young people stigmatized by society this kind of learning relates to the possibility of social inclusion and cultural visibility.

There is no doubt that, for the groups that participated in the research, to see themselves or to feel themselves represented on television means to exist, to have an identity and leave anonymity. To be on television is, therefore, an experience that changes the musicians and their musical practices.

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PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II and Supervision of Fellows Music

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The National Plan for Training Teachers of Basic Education provides specific training in music to public school teachers with training in another degree, contributing to the fulfillment of the Law 11.769/2008 mandating the teaching of music content in Basic Education.

The search for a proper training in music education that would contribute to its development in the public schools of Basic Education motivated me to consider the 2nd Degree in Music PARFOR UEL. Therefore only have a degree in Art Education with Specialization in Fine Arts, which contained the curricular structure of versatility not secured dominion over the teaching of music in the public school classroom , despite ongoing participation in continuing education courses sponsored by SEED / PR.

Training in music by UEL PARFOR, for being the first group, deficiencies in the composition of the disciplines and the organization of the curriculum, which are being corrected in subsequent classes. Nevertheless, the degree contributed to the expansion of knowledge in music education and the acquisition of methods of teaching music to different levels of Basic, Education present in my teaching practice with greater mastery in the development of musical activities with quality. In addition, the motivation for improvement and participation in events related to music education.

As supervisor PIBID Music / UEL training in music by UEL PARFOR facilitated guidance to grantees regarding the choice of content and proposals for musical activities during the implementation and development of projects in the bound state school. As well as the mediation of inserting them in public school reality: the education system, school physical spaces, interaction with the school community, among others. Enabling the approximation of the Institution of Higher Education to public school, also generating reflection on the training of teachers in degree.

Converging Contexts: Music Learning and Teaching at the Online Academy of Irish Music’s Offline Summer School, Liscannor, Ireland

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Abstract

The recent proliferation of information technologies has created unprecedented educational opportunities as the “triple revolution” – that is, the intersection of Internet, mobile phones, and social networks (Rainie & Wellman, 2012) – continues to expand. As this technological convergence generates more possibilities for people to learn in community via the Web, the pedagogical status quo becomes insufficient for meeting 21st century music learners’ needs. Exploring emergent music learning and teaching models facilitated by global Web access can reveal alternative music education practices and delivery systems not seen in “traditional” conservatories and schools. One example of an alternative music learning model comes from the Online Academy of Irish Music (OAIM), a community music “school” situated in both on (www.oaim.ie) and offline (Liscannor, Ireland) contexts.

The purpose of this ongoing ethnographic/cyber ethnographic field study is to explore how Irish traditional music (IrTrad) is taught and learned by OIAM’s teachers and students. Previously we examined the OAIM through teacher narratives; in this part of the study, we explored the OAIM from students’ perspectives at one of its first “summer school” weeks in Liscannor, Ireland. In the online OAIM, formal music instruction is integrated with informal music learning practices delivered digitally through video, audio, and community forums; teaching and learning are thus situated in a re-contextualized online community setting. In June 2013, from its physical location in Liscannor, Ireland, the OAIM began sponsoring offline “summer school” music weeks to its students, with the aim of intertwining skills already developed through virtual instruction with teaching in a more “authentic” geographical community setting delivered face-to-face by OAIM’s tutors.

Keywords: Adult music learning, Irish traditional music, online music school, online/offline convergence, Online Academy of Irish Music, participatory culture, participatory music making

Introduction

The recent proliferation of information technologies has created unprecedented educational opportunities as the “triple revolution” – that is, the intersection of Internet, mobile phones, with social networks – continues to expand. As this technological convergence generates more possibilities for people to learn in community via the Web, the pedagogical status quo becomes insufficient for meeting 21st century music learners’ needs. Exploring emergent music learning and teaching models facilitated by global Web access can reveal alternative music education practices and delivery systems not seen in “traditional” conservatories and schools. One example of an alternative music learning model comes from the Online Academy of Irish Music (OAIM), a community music “school” situated in both on (www.oaim.ie) and offline (Liscannor, Ireland) contexts.

The purpose of this ongoing ethnographic/cyber ethnographic field study is to explore how Irish traditional music (IrTrad) is taught and learned by OIAM’s teachers and students. Previously (Waldron 2013, Waldron 2011, Waldron and Bayley 2012), we examined the OAIM through teacher narratives; in this part of the study, we explored the OAIM from students’ perspectives at one of its first “summer school” weeks in Liscannor, Ireland. In the online OAIM, formal music instruction is integrated with informal music learning practices delivered digitally through video, audio, and community forums; teaching and learning are thus situated in a re-contextualized online community setting. In June 2013, from its physical location in Liscannor, Ireland the OAIM began sponsoring offline “summer school” music weeks to its students, with the aim of intertwining skills already developed through virtual instruction with teaching in a more “authentic” geographical community setting delivered face-to-face by OAIM’s tutors. In this continuing research, we report our investigation of IrTrad music teaching and learning at the 2013 OAIM offline summer school.

Questions for this part of the study were:

1. How do participants perceive the difference(s) between the “real thing” – live, unfettered, participatory community music making in the culture of origin – and music learning and teaching in a structured online environment, which, it could be argued, is a simulacra of participatory music making (after Turino, 2008) and participatory culture (after Jenkins 1992, 2006, 2009).
2. How does physical “embeddedness” in community – even for a short amount of time – influence music learning (if indeed it does)?
3. How does the convergence of the on with the offline facilitate music learning and teaching?
4. Finally, what implications can be drawn for future community music practice(s) and theory?

Participatory music making and participatory culture

In “Music as Social Life: The Politics of Participation,” ethnomusicologist Thomas Turino (2008) posits that music making be “conceptualize[d] in relation to different realms or *fields* of artistic practice” (p. 15). For ‘real-time’ music making, Turino explains, this means that performances can be divided into one of two categories: 1) *presentational music making*, whereupon “one group of people, the artists, prepare

and provide music for another group, the audience,” and 2) *participatory music making*, in which “there are no artist- audience distinctions, only participants and potential participants performing different roles, the primary goal being to involve the maximum number of people in some performance role” (p. 26). The latter of the two categories is of particular importance for this paper because central to Turino’s proposition is the idea that social music learning in community is necessary in order for successful participatory music making to occur. We posit that Turino’s ideas are relevant to on as well as offline contexts.

Similar to Turino’s idea of “participatory music making” but from a new media perspective, is what communications scholar Henry Jenkins theorizes as ‘participatory culture,’ that is, the culture that results when “private persons do not act as consumers only, but also as contributors or producers” within an affinity group. While Turino’s and Jenkins’ ideas come from wildly divergent fields – ethnomusicology and new media respectively – both are based on similar social learning ideals, that, when integrated, have implications for music learning and teaching in community.

Although Jenkins (2013, 2009) developed the idea of “participatory culture” with new media education settings in mind, his work is also applicable to music education contexts. “Participatory culture” originally referred to offline affinity groups, but the term now applies to online participatory communities as well. Characteristics defining a participatory culture are:

1. Relatively low barriers to artistic expression and civic engagement,
2. Strong support for creating and sharing one’s creations with others,
3. Some type of informal mentorship whereby what is known by the most experienced is passed along to novices,
4. Members who believe that their contributions matter, and,
5. Members who feel some degree of social connection with one another, they care what other people think about what they have created (Jenkins, 2009, pp. 5-6).

The OAIM: Background

Director Kirsten Allstaff founded the OAIM in April 2011, and its geographical administrative base is situated in Liscannor, County Clare, Ireland – the location itself being a powerful signifier to Irish traditional musicians. The OAIM is comprised of a faculty-community of paid IrTrad musician-teachers based in Ireland and non-enculturated adult learners from around the world who pay a modest tuition fee in exchange for OAIM access. Formal music instruction is integrated with informal music learning practices and delivered in an online context.

In June 2013, OAIM sponsored three offline “summer school” music weeks at its home base of Liscannor, Ireland for students to contextualize their online IrTrad music learning, thus intertwining skills developed through virtual instruction with face-to-face teaching delivered in a more “authentic” setting. Most of the OAIM’s flute week students had learned IrTrad primarily through its online school – in other words, through digital videos, audio files, forums, and e-mail texts.

The OAIM flute week included an intense seven-day schedule of classes, field trips, and nightly excursions to Irish sessions in Liscannor and nearby. The week parachuted student participants into the local culture, with various field trips serving as further immersion into musical life in Clare, famous globally as a “hot spot” for Irish traditional music.

We attended the 2013 OAIM flute week as participant researcher-observers to explore IrTrad music teaching and learning from the perspective of the OAIM students. Classes for the week were held in the Liscannor Town Hall and were taught by OIAM founder Kirsten Allstaff along with several well-known guest tutors.

Methodology

Prior to our traveling to Ireland in June 2013 to begin data collection, we had gathered online data – in the form of forum posts, email, and digital videos – to situate this research. In this qualitative ethnographic/cyberethnographic study, physical observations took place at various places throughout Liscannor, including classes at the Town Hall, sessions held at Egan’s Pub, McHugh’s Pub, and in Doolin, Ennis, and Lisdoonvarna.

Of the nine students, seven volunteered to be part of this study. There were two women and five men, ranging in age from 40 – 68, their nationalities American (three), British (two), one Scot and one Canadian. As a group, they were intermediate-level Irish Traditional flute players.

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.

The OIAM Summer School: Locating the offline field

Liscannor (population 250), along with the surrounding area, is the kind of place the Irish Tourist Board (ITB) loves to feature, with good reason. Situated on the coast of picturesque County Clare – the area, to nonIrish visitors at least – is a veritable stew of Irish signifiers – gently rolling green hills criss-crossed with rock fences, thatched Irish cottages, sheep, donkeys, cattle, along with a panoramic view of the Aran Islands and the Cliffs of Moher.

Most nights in Liscannor there was some type of informal music making in the two local pubs – most notably IrTrad – but also Bluegrass (which the locals love), impromptu ballad singing (much from the town “character” Mick Dunne), and various pop/rock incarnations from drop-in guitarists and singers. Live, unstaged, participatory music making – after Turino – is the norm in the village. Participants lodged at the Liscannor Hotel in town, and everything was within a comfortable walking distance. It was a short but tasty immersion into the local culture.

Five interrelated themes emerged from the data that were directly connected to the research questions. These are:

1. The importance of being in a context-rich participatory culture with opportunities for listening and participatory music making,
2. The benefits of face-to-face instruction and the perceived challenges of online instruction, which was also intertwined with:
3. The value of YouTube as a learning resource and the Internet for accessibility to IrTrad music resources, and,
4. The social aspect of music learning in community – which evolved over the week after people had met, bonded, and played face-to-face with one another, but not before in the online OAIM. The community does continue online in the Google Hangout flute week group.

Everyone stressed how important it was to be in a context-rich culture in order to learn IrTrad (after Turino 2008), even if it was only for a short amount of time. Ani, an American from Georgia, wanted to learn and play IrTrad flute so badly that she moved to Ireland upon her retirement. She explained: “I want to play sessions.” And someone said “Go to Ireland. If you want to learn how to play music then go to County Clare.” This is probably my fifth year *[living]* in Ireland. It’s very humbling – the density of wonderful musicians. It was beyond my expectations...*[For example]* One day I saw my neighbor just start up a jig. He started dancing *[in his front yard]* – and he wasn’t even aware of it – that’s just so a part of County Clare.

Face-to-face instruction was, hands-down, considered by all of the participants to be the “best way to learn music,” with online resources considered a “backup” for the “real thing.” Participants felt that learning online had its challenges (no immediate feedback being one) but that it also had benefits (which we will discuss). This was often intertwined with YouTube as a learning resource and lack of geographical accessibility to IrTrad. Roger’s explanation of his self-directed music learning journey illustrates this well:

I did start to use YouTube...There are two or three sites *[about]* IrTrad music stuff. The OAIM came about because I was getting serious. I couldn't find a local tutor who could teach me – I went to a silver flute tutor, and he wasn't very good, but he made me learn to read music better, which was a good thing. *But it wasn't helpful for me to learn Irish music [it is interesting to note that Roger was very aware that aural learning is fundamental to IrTrad].* Because I couldn't get an Irish music tutor at the time – the OAIM seemed to be a really good route.

Roger has now found a good local IrTrad teacher, but he still uses YouTube regularly: I’ve realized that there's an enormous resource out there in YouTube videos. People playing all kinds of Irish music – at all skill levels – I use that quite a lot now. Every time I want to learn a tune, I listen to every copy I can find on YouTube first - to hear what different people make of it before I try to learn it. And that's fantastic!

There is a session near where Roger lives in the UK, but he doesn’t attend them because:

They *[the session musicians]* know I'm a musician now – I’ve stopped going because I don't want to be asked to play. I'm not competent enough – I'm not confident enough to feel comfortable doing it. It would just terrify me to be put

in the forefront and asked, “What tunes do you know?” That would be really scary for me.

Because of his reluctance to play in public, Roger explained that YouTube have another use for him in addition to being a direct learning aid – as a substitute for playing “live” with others. So, it could be argued that, for Roger, using YouTube for music learning and playing are a “simulacra” of sorts but with a positive connotation instead of the negative one the term usually denotes. He gets the experience of playing along with good musicians on YouTube but without the intimidation factor that goes along in playing live with others. In Roger’s words: “After I’ve found a YouTube I like, I learn it and then play along with it. And that gives something of the feel of playing in a session.”

Geographical accessibility to IrTrad was an issue for all but Ani. Marlene, from the UK, currently lives in Switzerland, with no IrTrad musicians near her; finding the OAIM sample teaching videos on YouTube was a “eureka” moment:

I just had gotten a job in the Alps – it went horribly – and I thought – what am I gonna do? And so I just clicked [*Googled on the Web*] and found – upbeat Irish tunes and that was good. . . I thought there's no way I'm going to have any access to [*learn*] Irish music live. But – I’ve got video, I’ll take lessons by video.

She continued: “I think it's fantastic [*the OAIM*] for what you get. It's not ideal – but it's a lot better than nothing. I’d have nothing [*meaning IrTrad*] when I was in Zurich.”

Interestingly, she didn’t think “picking up” music and tunes on her own from the Internet and YouTube “counted” as “real music learning,” because there was no structure or teacher involved. She’d taken Royal Conservatory piano lessons as a youngster and later, as a teenager taught herself to play bass, joining and gigging in several bands; but from her perspective, if it wasn’t a “formal” music lesson, then it wasn’t “real” music teaching or learning.

What was interesting that, despite this, the social aspects of flute week were significant for Marlene’s music learning. She talked about how much better live music teaching is than online instruction, but her reasoning was not strictly pedagogical:

I think the social aspect – and I do actually quite like them [*the other OAIM participants*]. And I don't like people normally (*laughter*). And the culture! You're more immersed aren't you? And it was quite nice being with other people.

Community did emerge at flute week, but only after people had met and played face-to-face with one another; participants agreed that they didn’t feel as though they were part of a community in the online OAIM prior to meeting face-to-face. We did observe that, by the time the final concert arrived on Friday night, that participants had formed a community after one intensive week of learning and socializing, and which can be observed in the next two videos of two events from that night – the first being the formal concert, and the second of the informal session that took place later

that evening in McHugh's pub. The two videos are also examples of how participatory music making and presentational music making can overlap in IrTrad.

The 2013 OAIM flute week community does continue online in the Google Hangout flute group; informal analysis of the GH revealed that sharing tips and tunes shares equal time with catching up with one another. In this way, the group's online exchanges are not so different from those that occur at a "real" offline session. It also fulfills Jenkin's requirements of what comprises a participatory culture; members post links to tunes and resources interspersed with chit-chat along with sharing homemade recordings with one another (i.e., user-generated content).

Conclusion

So – what implications can be drawn for future community music practice(s) and theory? Although qualitative research is not considered to be generalizable, there are lessons that can be drawn from it, and we offer some examples from this study.

First, Lee Higgins (2012) has "proposed a vision of music making as an act of hospitality, a place to find your "voice" and to make friends" (p. 183). We did not initially consider using this particular lens as a research framework because students paid both to attend the flute week and the online OAIM school; but it became clear as the week progressed that various "acts of hospitality" were partially responsible for building community at flute week and beyond. For example, inclusivity at both OAIM sessions and social gatherings was the norm, and after the week was over, everyone was invited to become a part of the GH group by its initiator-moderator, OAIM student Roxanna.

Second, all of the participants stressed how much face-to-face music learning situated within the culture from whence it came was the "best possible" way to learn IrTrad, but also stressed that the Internet afforded them access to a music culture not previously possible before the advent of the Web. In other words, for most, music learning in online participatory culture did not trump playing and learning in real time with others in a physical location; rather, Internet learning was seen as an important addition to playing music with friends and/or a teacher. The one exception was participant Roger; YouTube were actually a better alternative to live session playing for him because of the intimidation factor. Despite this, our findings were, overall, consistent with research from new media scholars Rainie and Wellman (2012), who state that:

Critics used to worry that the Internet would be an inadequate replacement for human contact because hugging a computer screen is less satisfying than hugging a friend. In fact, evidence shows that Internet communication technologies supplement – rather than replace – human contact. People will make do with electronic contact if they cannot be together in person. (p. 144)

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Sounding Community: Musical Practice and Social Engagement

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Abstract

Participation in a community music practice can allow for deep bonding experiences that members of communities might not otherwise experience. The resultant sound of community participation can vary tremendously and depending on the community, may differ substantially from standard cosmopolitan performance practices. In this paper I pose the following questions: can a community music practice be recognized and described by its unique sound? Can the description and understanding of the sound enhance our perception of the practice? I attempt to describe the sound of a specific community practice and locate it within the larger community both musically and contextually. I also suggest that participatory practice can lead to deep community bonding and social engagement.

Keywords: Community bonding, participatory practice, social engagement

One of the earliest articles on community music is J. Lawrence Erb's 1926 article entitled "Music for a Better Community." Although a product of its time – biased gender normativity, patronizing tone towards the common "man" and "his" pleasures, and railing against the vulgarities of jazz – it is, nevertheless, an interesting read. The article is concerned with (amongst other things) the role of the education system in furthering the music education of individuals and the edifying role of music in the lives of adults, in particular. Erb (1926) defines this newish phenomenon in music, which he claims since the dawning of democracy in the world about 150 years prior, "serves its new Master, the Community in its varied relations and activities" in the following manner:

Community Music properly includes all forms and phases of music which serve the Community and grows out of it. It is therefore of the utmost concern to everyone actively engaged in music to discover just what goes to make up this composite. (p. 442)

Furthermore, the author is interested in the proper place of music in community life, and how it can be made to function more efficiently (Erb, 1926, p. 443). Erb's concerns are still echoed in music education circles today and in fact the subject of Community Music has appropriately become a subfield of Music Education initiated as a Commission of ISME in 1982 although there were previous instantiations under different names from 1974 (www.isme.org/cma). Another interesting fact is that even though this article with its focus on community music was written in the 1920s, the notion of community music only emerged in the UK 50 years later in the 1970s (Schippers, 2010, p. 92), even though the focus of early Ethnomusicological research was often that of geographically bounded communities (Shelemay, 2011, p. 352).

In this paper I am concerned with a community expressive practice in the Western Cape Province of South Africa that has been in existence for more than 150 years but has remained marginal to the larger society and certainly has not been included in any education programs, even since the dawning of South Africa's own democracy in 1994.

What are the Christmas bands?

Christmas bands are voluntary organizations consisting of amateur wind bands that can include several generations of family members. This cultural practice emerged out of the Creole communities, for whom inclusion into the nation state has historically been marked by ambivalence. The earliest documentation of Christmas bands are of "various instrumental bands" referred to as Christmas choirs that paraded on Christmas Eve until the morning collecting alms for the churches in the 1850s (Worden et al. 1998, 195 from the Cape Argus 26 February 1857). Some of the oldest extant Christmas bands started in the first three decades of the twentieth century as family vocal groups that performed in their neighborhoods, singing Christmas carols to their extended families and neighbors. This familial aspect is still prevalent in the bands. Usually two or three families that have remained strong within the organizational structure started them and they often recruit relations or friends of the original members. Consequently, there are several overlapping familial relations within individual bands.

Christmas bands had changed to performing on instruments by the 1920s, initially only on strings and then slowly incorporating saxophones from the 1940s and brass instruments by the 1960s. Their repertory consist of carols, hymns, Christian marches and light classical pieces, the latter performed at their annual competitions. Like many other cultural practices that emerged under colonialism, particularly in sub-Saharan Africa, the bands have been inspired by the military (see Allen, 2000; Gunderson & Barz, 2000; Ranger, 1975) and adopted military accouterments, such as marching in a platoon accompanied by march tunes and wearing complementary apparel, even including uniform reviews.

What sets the Christmas bands apart from its various prototypes (Salvation Army, Church Lads Brigades, and church brass bands) is the emphasis of organization around Christmas and New Year embedded within the concept of community maintenance and revitalization. This community practice is sustained through the annual road marches or parades in which each member or family receives an annual visitation from the band, which seems to represent a renewal of friendship or even allegiance between the family and the band. This renewal is enacted through playing music, feasting, an exchange of words of encouragement, comfort or gratitude, and prayer. The notion of community music seems to encompass both amateur musicians and active participation from members. In the following section I discuss how the ethos of participation is not only inviting to amateur musicians but also encourages deep bonding that members of these communities might not otherwise experience together.

Musical sound of community

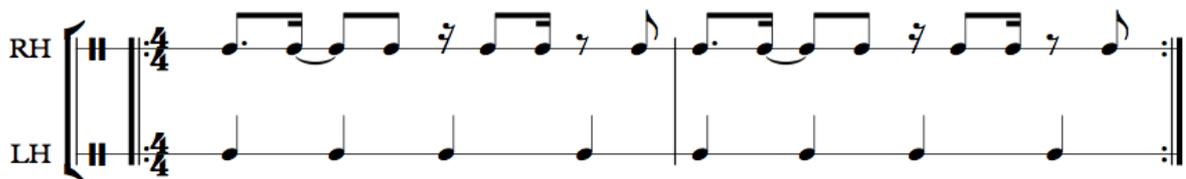
The importance of music—especially as part of cultural practices, which are inherently social organizations—as a social connector and marker of identity has been the focus of many ethnomusicological research studies (see Austerlitz, 1997; Pacini,

1995; Turino, 1984; 1993). Thomas Turino (2008) argues that the goal underlying indigenous participatory practices is to enhance social bonding and various sound features such as rhythmic repetition and dense sonic textures function to reach this goal (e.g., Zimbabwean mbira music and Aymara panpipe music in Peru). Furthermore, he suggests that dense overlapping textures, wide tunings, and loud volume provide a “*cloaking function* that help inspire musical participation” (p. 46 italics in original). The focus of attention is therefore not on sound as an end product, but rather on the heightened social interaction integral to the performance activity. Similarly, although Christmas bands draw upon the repertory and musical practice of Western hymnody and light classical pieces rather than create a new repertory, and although it is performed in a largely presentational way, they constitute large social organizations of musical and related performance where music functions to connect people in very special ways. Band members and their local supporters bond as a community: in this case, by adhering to a particular cultural practice and Christian ethics. Thus, at important occasions such as the annual ritual house visitations members of these communities experience a deep social engagement and solidarity in which music plays a crucial role. They experience a *communitas* (Turner, 1969) in which petty differences disappear and they unite through their common humanity. Through their participation they not only learn what it means to be a member of a Christmas Band, but also ultimately these practices, with their enduring notions of discipline, order, and morality involve a performance of citizenship through their parading of respectability. Since the notion of citizenship was such an elusive one for this Creole community throughout the nineteenth and twentieth centuries, the Christmas bands’ embodiment of respectability and their moral constitution of their collective selves is, I suggest, an enactment of their desire for the recognition of their inalienable right to citizenship. Even though the democratic elections in 1994 have changed the political situation for South Africans, the working class people among whom I did my fieldwork do not necessarily feel that much has changed for them.

Christmas bands consist of a variety of wind instruments, however, the overall sound of Christmas bands is quite unlike the sound of a typical wind band. This is due to a range of factors that may be perceived as unconventional performance practices in comparison with standard cosmopolitan performance practices and band styles. Firstly, the bands are quite heterogeneous in their constitution: no band has a similar instrumentation format. Each Christmas Band is thus unique in some way, as each one is constituted with whichever wind and string instruments are at hand. Secondly, typical values for the preference of certain sound qualities such as wide tuning, a predilection for breathiness on the saxophones, relaxed phrasing and embouchure are passed on generationally, leading to a locally distinctive band sound. Thirdly, the saxophones, though sweet sounding, are played with a pinched reed, which gives the timbre a rather nasal quality. Fourthly, the unique sound of the Christmas bands is in part due to their choice of harmonic progressions. I describe the harmonic progressions of the arrangement of the hymn “Great is thy faithfulness” attached, which renders progressions typical of the Christmas bands to deliver that unique sound. The hymn is unusually harmonized in five-part harmony, with the most common chords used being the primary chords I, IV and V, chord ii and the occasional use of chords iii and vii. The fifth part is created with the sixth added to the primary chords I and IV and the seventh, ninth or eleventh, or a combination of these, added to chords V, ii and iii. These harmonizations lend the music a jazz feeling, especially when used in succession. Although the hymn is based on chordal

progressions of the common practice, the arranger of the music is unaware of the rules associated with the practice and makes liberal use of consecutive fifths and octaves, enharmonic clashes, and he does not resolve the progressions at the ends of phrases with the usual cadence progressions but instead he may end the phrase on chord V with the added seventh or chord I with the added sixth. Finally, the arrangements are often in close harmony, giving these bands quite a unique sound. The result is similar to the “heterogeneous sound ideal” (Wilson 1992) of New Orleans second line brass bands. These factors, along with individualistic interpretations and practices (such as excessive vibrato on the saxophones) within the ensemble, are responsible for the production of a dense sound, which indeed can be seen to epitomize in many ways the sound of Cape Town and the entire Western Cape region.

Another characteristic of this regional sound is the *ghoema* rhythm, a syncopated underlying rhythm found in several Western Cape musical practices, usually played on a one-headed barrel drum with the left hand marking the beat and right hand playing the syncopated rhythm. The banjos and guitars drive this underlying rhythm in the Christmas bands as they do not usually incorporate drums. It can be transcribed thus:



Example 1. The *ghoema* rhythm can be heard in various genres of the Western Cape

These are essential sonic ingredients for what I refer to as the *ghoema* musical complex: the three parading “disciplines” in Cape Town, which includes the Malay choirs (male vocal groups) and the minstrel troupes (involved in the Cape Town Minstrel Carnival) and in which the Christmas bands have played an integral role. A representation of this characteristic sound and rhythm are emulated in what is often referred to as the “Cape Jazz” style brought to international attention by Abdullah Ibrahim, through works such as “Mannenberg is where it’s happening” (The Sun, 1974). I argue that the ensuing sound density masks individual performers and allows for members at various performance levels to participate in the ensemble, particularly when the bands are performing on the road marches and at community events. When the band performs in the community, this typical “Cape” sound is not only desired by the community but also allows individual members to perform comfortably without feeling self-conscious about their individual competence. Band members learn to play confidently within the ensemble very quickly. Having to learn to play the clarinet very quickly in order to join the band on their road marches, I really appreciated this attitude. This relaxed attitude allows for deep embodied social experiences of feeling and playing music together.

Conclusion

Shelemay (2011) claims that the study of musical communities has been ongoing: “music historians have for decades given attention to collectivities of all types” (p. 354) and that large participatory groups, such as Ghanaian drum ensembles and Indonesian gamelan, have gained scholarly interest due to the close social relationships they engender because of performance (p. 352). Nevertheless, she

suggests that critical discussions about the concept of community or even the definition of a musical community are sorely lacking in musical scholarship (2011, 354). This last point is echoed by Schippers (2010, p. 92) who also suggests that the definition of community music is still largely unresolved. In her article about “music and the sensuous production of place,” Cohen (1995) suggests that “Music ... plays a unique and often hidden role in the social and cultural production of place and, through its peculiar nature, it foregrounds the dynamic, sensual aspects of this process emphasizing ... the creation and performance of place through human bodies in action and motion” (p. 445).

In my understanding of this concept of community music and the motivation to participate in this Commission on Community Music, I would suggest that group participation by amateurs, community bonding and social engagement along with notions of place related to a particular musical practice give coherence to our understanding of community music. The Christmas bands, through the physicality of their parades, both as a presence in their communities and their embodiment of the practice through uniform dress and military-style marching, certainly evoke notions of place for the Creole communities of the Western Cape. This *place* is often the city of Cape Town itself from which many of the earliest bands have emerged. The forced removals of the Creole communities from their erstwhile neighborhoods by the apartheid regime during the 1960s and 1970s have contributed towards the contestation of place for these communities and their parading practices in Cape Town. Although not an overt contestation, it is nevertheless enacted annually through three different parades (one by each “discipline”) in the (formally forbidden) city center. These parades in which “human bodies in action and motion” appropriate the business-oriented city center through a carnivalesque array of colorful uniforms, movement and music allow for community bonding and social engagement of a much larger community, now including their supporters. This annual participation in the parades engenders the renewal of communities that otherwise still feel quite marginalized politically, socially and culturally.

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The Shelter Band: Homelessness, Social Support and Self-efficacy in a Community Music Partnership

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The transition from homelessness into mainstream society involves external factors, such as obtaining housing and employment. Research also indicates that social support and perceptions of self-efficacy are important psychological factors in escaping homelessness. Music interventions, such as participation in performing ensembles, have been shown to aid in the development of social skills among marginalized populations and improve participants' psychological well-being.

The purpose of this study was to explore the effects of a music intervention on social support and perceptions of self-efficacy among individuals experiencing homelessness. Members of The Shelter Band were residents at a large emergency homeless shelter in the Southeast United States, shelter staff, and university music education students. The band rehearsed weekly a variety of rock songs and performed regularly for civic events.

Researchers investigated social support and perceptions of self-efficacy using a mixed-method approach. Qualitative data were obtained over a two-year period through interviews with band members, shelter staff, and the participant researchers. These data were transcribed and analyzed for themes according to a priori and in vivo codes by the participant researchers and a shelter staff member. Social support was also specifically investigated by comparing differences in responses to the Interpersonal Support Evaluation List (ISEL) and the Multidimensional Scale of Perceived Social Support (MSPSS) between band members and a control group of other shelter residents.

Qualitative data indicated participants in The Shelter Band demonstrated improved social support and perceptions of self-efficacy. In a few cases, participation in the band was identified as a key factor in individuals escaping decades-long chronic homelessness. Differences on the ISEL and MSPSS also indicated improved social support among band members.

As music educators continue to explore opportunities for their work, it is useful to consider collaborations with community partners. By involving shelter staff in The Shelter Band, staff and music educators were able to direct the intervention toward individuals' needs. These collaborations can be beneficial for both the university and community partners. Additionally, possibilities for this kind of socially conscious partnership in music teacher training are discussed.

The Nature, Power, and Purpose of Critical Diversity: Unveiling the Transformative Potential for Children and Young People of “Music Generation”

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Music Generation is a five-year (2010-2015) philanthropically funded performance music education service which seeks to provide access to vocal and instrumental music education for children and young people (0-18) throughout Ireland which is high quality, multi-genre, and importantly, overcomes barriers such as geographic, socioeconomic, cultural, institutional, and available local expertise. Diversity is a core principle of Music Generation and since 2010, an ever-evolving landscape of diversities has emerged given the nature of the service, its ambition to go beyond conventional models of vocal and instrumental tuition and instead respond to local needs and contexts, and its attempt to avoid anything that resembles a homogenous system of instrumental music education. For instance, during the period January to June 2013, 39 different programs were being carried out throughout 6 regional Music Education Partnerships (MEPs), provided through 200 centers, and involving 9,465 children and young people (the breadth of the service has since increased with the selection of 3 additional MEPs during 2013).

From this diversity grounding, the focus of this paper is the findings of Phase 1 of a two-year research project, which investigates the transformative potential of Music Generation's national program. First, a concept of critical diversity is outlined as the lens through which the transformative potential of Music Generation's service is considered. That is, given the scale of the service and its inherent diversities, the usefulness of the broad and often “boundaryless” rhetoric of diversity is queried in favor of a critical diversity orientation, which has to be “tethered to other concepts such as equity, parity, inequality, and opportunity” (Henderson & Herring, 2011, p. 636). In this case, critical diversity is useful as a concept in that it works to unveil the conditions, which are necessary at each level of Music Generation's infrastructure (individual, local, and national) to support the realization of transformative experience for children and young people. As a concept, it “asks some difficult questions about inclusion and what inclusion signals or means in each context” (Walcott, 2011, p. 3).

Second, the critical diversity-transformative experience relationship is discussed in the context of findings from Phase 1 of a critical theory orientated, embedded multi-case study investigation. During Phase 1 (September – December 2013), interviews, focus groups, and program observations were conducted within one MEP Case Study. As well as outlining those conditions, which supported the transformative experience of children and young people, this paper examines the potential barriers to transformative experience.

Musical Excellence and Community Music: Uncovering Tensions, Interrogating Paradigms: A Conversation between André de Quadros and Dochy Lichtensztajn

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Abstract

In 2012, Dochy Lichtensztajn was in the audience for a concert during a historic visit to Israel by the Manado State University Choir from Indonesia. The choir's performance gave rise to several discussions between André de Quadros and Dochy Lichtensztajn about musical excellence, discussions provoked by Lichtensztajn's questions. How might we as community musicians contest and interrogate our inherited definitions and paradigms of excellence so frequently in conflict with the essential values of community music – inclusion, informal music-making, and access? This paper highlights the key interview questions and answers between Lichtensztajn (DL) and Quadros (AdQ).

Keywords: Choice of repertoire, group identity, Indonesian community choir, musical excellence, performative tensions

DL: Most community music ensembles, made up of young people from situations of poverty or adversity, are successful in achieving social justice through music-making. However those that aspire to and achieve excellence in performance are few and far between. Perhaps because the leaders, the audience or the stakeholders are satisfied that the group is making music together in such difficult surroundings, or sometimes because of paternalistic attitudes, the question of musical excellence in community practice is not a central one as distinct from mainstream music education as Bartel (2004) describes it.

Last year in Israel, I had the privilege of witnessing the incredible performance of your choir, the Manado State University Choir from Indonesia, and knowing something of its background, I was astounded by their high technical and artistic capacity. Can you share your community and artistic rationale, and your approach to instilling in each participant a sense of awareness and group responsibility for this musical excellence and emotional expression?



Figure 1: Manado State University Choir in Israel, 2013

AdQ: The Manado State University Choir possesses similar qualities to several other community ensembles in Indonesia, where institutional music-making is not necessarily the locus for musical excellence. Thus, community ensembles have technical achievement as a goal in itself. I think what amazed you (and many other colleagues worldwide who have heard this community choir) is the high standard of work, which is surprising when one considers that they come from a disadvantaged environment. None of the singers has had any vocal training, none has had tertiary music education, and they have limited access to acoustic instruments. Furthermore, their access to conventional facilities for rehearsing and performing is exceedingly poor.

I lay little claim for creating a community ethos; this stems from the strong bonds that exist in the province of North Sulawesi where there are few barriers between generations, families, and local organizations. The choir is deeply connected to the religious institutions as well as to the local government of the city and province.

The artistic rationale is built on three central constructs: the search for technical prowess; creative, imaginative, and experimental work; and socially responsible engagement. Working for technical acquisition is relatively easy with a group that is situated within a highly competitive environment. The other two constructs have been nurtured collectively, given that they are unfamiliar territory for the singers. Taking risks in performance and experimentation are not generally found in educational work in South and Southeast Asia.

DL: How do you start? How do you create a community vocal experience space with high artistic demands, and where and to what extent is the Western ritual concept of concert performance familiar to the ensemble members, or even the idea of the

inclusion of Western polyphonic repertoire from the Renaissance or early Baroque styles characterized by a demand on high quality capacities of performance?

AdQ: In large part, the demands arise from the aspirations of the members of the group, who are searching for a distinctive identity. Thus, part of this identity is built on repertoire. The repertoire is built on the following principles:

1. Given that the choir views its identity as a choir of the world, performing music that belongs to the polyphonic Western canon is vital. Otherwise, it becomes only the exotic Indonesian choir in traditional costume. Even though the Western canon has substantial technical demands, globalization has created awareness and an appetite for this kind of repertoire.
2. The second part of its identity is Indonesian, and therefore we include some of the song-dance repertoire from this vast and diverse nation.
3. The local North Sulawesi identity is represented through provincial and ancestral songs specific to the area from which the singers come.
4. The repertoire is chosen to give scope to the choir's mission to sing for peace and justice. Thus, songs that mourn the fallen, aspire for peace and justice, and rail against inequality are central.
5. Many of the songs are chosen to allow for imaginative and creative exploration.

The choir performs a variety of compositions from the Western classical canon as well as traditional Indonesia music, many of them with a complex polyphonic texture. My community work seeks to navigate within the realities of the social context in which I find myself. Indonesia has a high level of communal bonding. The members of the choir share much more than music, and the time commitment is much greater than for a community choir in several urban Western settings. This choir is a kind of spiritual community, intimately connected through personal struggle and aspiration, in which music and spiritual practice act like glue.

DL: It seems to me that your work demonstrates once more that effective learning in the arts is both complex and multi-dimensional.

AdQ: Let's start with discussing the pursuit of excellence as we see it in most music education enterprises. Music educators have generally arisen from the conservatory where the demands of musical performance are paramount. My explorations and contestations of conventional excellence are not only with MSUC, but also in several other settings. You do know that I teach in two Massachusetts state prisons, a men's prison and a women's prison. In both these prisons, we discovered, unsurprisingly, that the prisoners had had little experience in the making of music. They had listened to music on the radio, and watched television, but most had had no personal history of participation. A small number, who were participants in religious activities in the prison, continue to sing in church. In these prisons, I was forced to question these long-held assumptions that musical excellence goes hand in hand with technical virtuosity. Was it possible to have excellence with these adults who have such a limited encounter with music? It is in these prisons that, together with my colleagues, Jamie Hillman and Emily Howe, we have developed a community-based multi-dimensional, highly complex approach that we have called "empowering song". In this approach, song is used as a channel for personal discovery and community transformation. Our various activities in these prison music sessions view music-

making as a springboard for writing poetry, creating visual art, and intense personal reflection. Although much of our work is improvisational, indeed experimental, the acquisition of technique is at the forefront. Not only do we interrogate how can one create works of art without technique, but how much technique do we need to make viable art. Here is an example of how the lack of an advanced technique did not prevent the producing of quite a beautiful work. In the Framingham women's prison, we sang the African-American spiritual *Do Lord, Oh Do Lord*. After singing the song, the women were asked to reflect on a single line of the song "way beyond the blue" followed by individual poetic efforts on this metaphor. One of the women wrote this profound poem and sang it. Isn't this truly excellent and artistic?

Minutes now feel like eternity
 Always you are out of reach.
 Beyond my grasp,
 Swallowed whole
 So far beyond the blue
 How quickly sorrow comes to song
 And it drags the meaning
 Forth from everything
 And I'd die to say I missed you
 I'd lay it bare to say I cared
 But my heart still wears it's
 Wanting
 Way Beyond the Blue

Figure 2: Poem Written in the Framingham Women's Prison (USA), 2013

DL: I agree with you about the depth of the process as being a critical factor in determining excellence (Jorgensen 1980). Yes, we witness a traditional Western model of music performance and we often see a well-rehearsed ensemble, executing repertoire with technical precision and creativity. It seems that the expectation from disadvantaged ensembles is based on clinical-type or therapeutic benefits or benefits derived from mental stimulation rather or simultaneously from an aesthetic approach of excellence (Bailey & Davidson, 2005). My impression of your ensemble is that of a group of young leaders with a high degree of awareness of their own personal and group transformative process of development and growing in expressive aspects as well as intellectually. Can you conceptualize my impression from your point of view?

AdQ: I can see what you mean here. Connecting with human beings within the context of making music is as old as humans and music. Frequently, the standard interaction of ensembles flows from conductor or leader to the ensemble. What we have been working with is to generate intra-group interaction, returning us to the early origins of humankind and our journey through the last fifty or so thousand years (e.g., Damasio, 2000; Levitin, 2008; Mithen, 2006). The manifold purposes of music should explore our roles as the heirs and the repositories, genetically, behaviorally, and culturally, of hundreds of generations of participatory music making. Music's precursors, or "...proto-musical behaviours serve to bind information across the physical and social domains and to give rise to a flexible, cross-domain intelligence, as well as serving to provide a risk-free medium for the exploration and rehearsal of social interactions" (Cross, 2003, p. 4).

D.L. In the last few years, I became aware of youth orchestras and choirs in South America from problem areas that were influenced by the El Sistema paradigmatic phenomenon from Venezuela, reaching high musical levels for the first time. I am aware about the two influential nineteenth century idealistic ideology of the El Sistema creator and director José Antonio Abreu, concerning the emotional power unique to an excellent performance as equivalent to the cosmos harmony or to an ideal human society, and I quote from L. Pedroza's (2014) research, "Abreu's ensembles are far more than artistic structures, they are insuperable models and schools of social life. Ensemble practice requires a will of perfection and yearning for excellence and a rigorous discipline of accordance among other things." My question is if there are links between your aesthetic and ideological approach of high demands and excellence in performance and the El Sistema rationale *Tocar y Luchar*?

AdQ: Only partly. Community and participatory music is a key pathway to social change through community bonding and bridging. We can reformulate concepts of excellence when we are willing to contest existing outcome based practices, and examine the purposes and values inherent in the making of art.

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Community Music Waterloo Style: A Model for Research and Graduate Study in the Faculty of Music, Wilfrid Laurier University

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Abstract

In 2008, the Senate of Wilfrid Laurier University approved the establishment of the Laurier Centre for Music in the Community, a faculty based research center with the mandate to *connect, collaborate, and contribute* to and with music in the community through research, events, and public forums. Laurier is located in the Waterloo Region, a center of high tech industry (home of Blackberry), and information and communication technology. It is also a community with deep roots in music with German and old order Mennonite traditions. Today, a multi-cultural blend of urban and rural communities, Waterloo Region boasts two universities and a large community college. It is what Richard Florida (2002) suggested has all of the ingredients of a “creative class” community, with a diverse array of arts and street festival events.

The Laurier Centre for Music in the Community (LCMC) has supported with research the fact that music is one of the fundamental ways in which humans express themselves, emotionally, cognitively, and spiritually and most frequently they do so with others in a musical community setting. LCMC explores the dimension of life that intersects with music. In the fall of 2013, a new graduate program was launched for students seeking an MA in Community Music. In 2014 16 students were enrolled, with wide ranges in experience, age, and interests. Successful candidates of the Master of Arts in Community Music meet the program outcomes through a balance of courses, applied field experience, reflection, and research.

In descriptive narrative style, this paper outlines the basic framework for this new graduate program and provides examples of how LCMC has become a vital agent in developing social innovation and cultural capital in a region known for its research in theoretical physics, computer science, and technology hubs. A variety of community music events, partnerships, and conferences undertaken under the auspices of Community Music at Laurier are also described.

Keywords: Higher education, music leadership, models of practice, partnerships, research

This is the story of how a traditional music school in a mid-sized Canadian university undertook the mission of establishing a place in higher education where Community Music study and practice are central to its vision and purpose.

Waterloo is in the center of Southwestern Ontario, 100 kilometers west of Toronto, Canada's largest city. With a population of about 650,000 people, Waterloo is a region of municipalities, villages, and rural townships with rich agricultural lands. It is the home of a large German immigrant population who settled there in the late 1800's. It is also one of the largest Mennonite settlements, a settlement that includes Amish and a range of old order "horse and buggy" Mennonites, as well as what might be considered modern Mennonites who are fully assimilated into today's culture, but hold the core life values of simplicity and pacifism. Both the German and Mennonite traditions hold music in high regard, although valued very differently in purpose, and practiced very differently in style and genre. (<http://ebybook.region.waterloo.on.ca/>)

This rather pastoral image of Waterloo, however, is juxtaposed with the following: two vibrant universities with collectively more than 60,000 students (in addition, the University of Guelph is 20 km to the east with a student population of 25,000) and a multi-campus college, a high tech park with world or national headquarters of the digital giants, a declining manufacturing sector whose buildings are being rejuvenated with hubs of startups, launch pads, social innovation centers, work-live spaces, and transportation connectors. A new Light Rail Transit system is being built that will connect the region like a spine from top to bottom. In fact, Waterloo was named by economist and urban business scholar, Richard Florida, as a center with the core ingredients of a creative class, where higher education, science and technology, a diverse and a rich cultural life. He states: "Creative people have always gravitated to certain kinds of communities, such as the Left Bank in Paris or New York's Greenwich Village. Such communities provide the stimulation, diversity and a richness of experiences that are the wellsprings of creativity. Now more of us are looking for the same thing...this transformation is the shift to an economic and social system based on human creativity" (2002, p. 15.) He argues that tastes for lifestyle, work, and community are driven by the potential of living lives of flexibility, creativity, and ultimately lives of meaning. In a technology conference Florida stated, "Waterloo Region, in particular, is in the middle of the shift from the industrial to a creative economy" (Waterloo Record, Workplace 2017 Conference, October 16, 2007.)

So, why would Waterloo be an appropriate place where community music is a focus for exploration and facilitation within a university?

In 2004, Laurier University Faculty of Music engaged in discourse with members of both the university campus and wider community to establish and deepen networks and to determine its value as a culturally appreciated asset in this area. The Faculty of Music is housed in a building that has no main entrance or welcoming portal. Although presenting many concerts, symposia, conferences, and public events annually, it was evident that the main population did not know what the Faculty of Music did, for whom it existed, or what type of student attended. It was suggested that at the time of my appointment, I might be able to help "drain the moat, lower the draw bridges," and engage the community in a wider capacity, in both an awareness of and also to participate more in the activities of the academy. At this time, Community Music as a globally emerging discipline was not considered a means of developing a framework of rethinking a traditional philosophy modeled on the "conservatoire" system.

A two-year research project was designed, to determine the nature of the relationship between music and the people in our community. With street surveys and focused interviews, some interesting data was gathered (results presented at ISME 2008, Bologna).

First, what does Waterloo Region offer? At that time (2007-8), an inventory of music events and institutions was taken.

Then, people were asked to describe how they were educated in music, followed by how they interacted with music in their lives today, and how was music important to them, what they did with music and what they would like to do with music.

The results, predictable, perhaps, were, nonetheless, interesting, and supportive of the establishment of a research center, the purpose of which would be to enhance the musical life of our community, both locally and beyond.

Please permit a personal digression. Much of my career as a music educator has been occupied in creating conditions where the music that is valued by our students and is prevalent in their lives might also be honored as a subject of study within the academy. I took an oppositional position to the “tyranny” of conductor-driven-ensemble-based curriculum as anti-creative, undemocratic, and often demeaning, even potentially damaging to our students. In papers, as a journal editor of a national publication, and as a chapter book editor, I regularly challenged our higher educators, teacher-practitioners, and emerging young teachers, to privilege the musical preferences of our students, to learn how to use creative games and compositional/improvisational devices to animate the stale and formulaic music that was spewed out by the industry to be consumed holus-bolus by the music educational consumer. Although pockets of educational innovation in music emerged, along with several programs that engaged in peace and activism as a focus for their music making, in general, very little has changed. Is it pointless to try to transform a well-oiled machine, where annual conferences selected keynote speakers who inspired the teachers with all of the well-worn clichés of how bands build discipline, self-confidence, build brain cells, none of which could be supported with evidence based research? Discouraged, somewhat deflated, and thinking about other things to do in my future, I registered as a presenter at ISME 2008, Bologna.

Curious about this commission called Community Music Activity, I stopped by and took in their closing session. In reading CM papers, journal articles, and getting a sense of this diverse community, the warmth of the group was almost overwhelming, and the sense of inclusivity quite different than my previous experiences. In fact, it occurred to me, that had I hung out with this gang, I might have felt more of an insider than with my music education colleagues who often viewed those who shared my vision as a rather anarchistic. An atmosphere of camaraderie and trust was compelling, and the connection between my work at Laurier’s LCMC and what the CMA Commission espoused was deeply made.

Throughout all this time, and to this day, I straddle both worlds, conducting choral ensembles, adjudicating, presenting workshops, and standing in front of ensembles. However, in my growing understanding of the principles of CM, the whole approach

to communal music making has undergone a gradual transformation to where ultimate relationships and processes trump the usual frenzy to eliminate musical mistakes, and get the ensemble performance ready at all costs. Just prior to attending ISME 2014, Brazil, a week was spent with church musicians with the task of forming a community choir that would sing the great music of the Christian faith in a public concert in a cathedral, a 45 year tradition that held high a standard of quality repertoire and performance (Summer Institute of Church Music). This program, of course, is offered in the interest of inspiring church musicians to go forth and do the same. Well, it was done, but in a very different way. By incorporating a number of workshops that examined personal values, relational and corporate health, explored spontaneous composition and improvisation, and along with non-formal techniques that encouraged one's personal voice, rather than mute it, the culminating concert was deemed to be the "best in our history." I've been asked to return next year. This is but one example of how CM informs traditional practice.

The mission of Laurier Centre for Music in the Community is to connect, collaborate, and contribute through research, symposia, workshops, publishing, projects, partnerships, and concerts. LCMC seeks to connect with music in the community, to collaborate with the music makers, and to contribute to the vitality of the music of people.

LCMC is a significant achievement in the context of a research-based university in that:

- LCMC welcomes research addressing any aspect of music and community
- LCMC welcomes research in any acceptable method
- LCMC seeks research that informs and guides practice.
- LCMC research informs Laurier education course materials in the development of future community music leaders.

LCMC supports a variety of partnerships and events, some of which are outlined below.

In 2010, the process of developing a graduate program in CM was initiated, and clearing the myriad hurdles of the government rules and regulations, approval was received for an inaugural class to begin in September of 2013. Sixteen students were admitted with some in their second year of the program in the fall of 2013.

Here are the nuts and bolts of the program:

Successful candidates of the Master of Arts in Community Music will have met the following program outcomes.

- Earned a recognized qualification in Community Music.
- Developed and applied research skills and contributed to the body of research on the role of music in the community.
- Demonstrated a foundational understanding of global Community Music practices.
- Built and reflected upon personal leadership skills, engaged self and others within a community-building practice, grounded on a solid theoretical foundation.
- Developed and applied creative and practical skills in a network of interdisciplinary arts fields.

- Articulated an advanced and integrated conceptual understanding of the relationship between theory and practice in community music leadership.

These outcomes are achieved through a balance of courses, applied field experience, reflection and research. The program is built on:

- 5 mandatory courses
- 1 elective course
- 2 term applied placement in community context
- Research project and paper (not thesis or MRP)
- Public demonstration: lecture/demonstration/display/curated event, etc.

The framework for the program is built on the principles of CM practice as applied to our context at Laurier: a foundation of contemplative practice, evident through loving-kindness, empathy; music as an “act of hospitality” (Higgins, 2012). It aspires to outcomes of wholeness and health in body, mind, and spirit, and an ethos of activism through intentional support of social justice initiatives.

Profound experiences in our students’ lives are being revealed as a shift in the core values, including those of roles, hierarchies, elitism, the privileging of western art music over all else. Perspectives now that are giving way to respect, homage to the diversity of practices and ethics, and above all, an organically connected interdependent community of scholars and facilitators are emerging. As reflective practitioners, the narratives are powerful and moving.

Research studies, including the initial one referenced above have included exploring the relationship between the Faculty of Music and an independent music establishment that teaches popular styles of music lessons and has a stage that features independent bands. A funded study investigated the health of community bands in Ontario. A funded music teacher professional development project was designed and implemented using a Collaborative Learning Community (CLC) model. The impact of the annual Sing Fires of Justice, a festival of song and word, was researched with a focus on the choral community. LCMC is now engaging in a study of music in Canada’s Aboriginal community, where a program called “Bridging Communities through Song” has become a partnership among the Good Hearted Women Singers (Mino Ode Kwewak N’gamowak) with university choirs, the Police Association Choir, and well known stars from Canada’s native community. Currently, a consortium of Ontario universities is designing a major project to develop composition and improvisation curricula for the education system with Laurier’s Community Music as a lead partner.

In addition to research projects, there are a number of programs and events are sponsored and administered by LCMC.

- Sing Fires of Justice Multi-Faith/Ecumenical Festival of Song and Word (annual)
- High School Invitational String Symposium (annual)
- Laurier String Academy, Community School for String Players
- LCMC Award Presentation (annual)
- Symposium-Town Hall-Workshop weekend (annual)
- Teacher Professional Development Day: workshops and reception
- Music Care Conferences (annual, presented in various cities across Canada)

Lessons from community music

Music Education at Laurier is deeply influenced by Community Music philosophies and practice. As prospective teachers work their way through the undergraduate program, the foundational principles of CM are infused into their pedagogy and leadership development. Here are some of the principles that guide CM study and research at Laurier. Frustration with traditional classroom approaches as noted earlier is replaced with CM perspectives and application to teaching and learning in music programs. It is noted that this approach is at the early developmental stages with much more work on research, implementation strategies, and the documenting of best practices still to come.



Figure 1. Emerging Model of Laurier's Community Music

1. With *music* at the center, Community Music provides for the development of personal musicianship through engaging in workshop facilitation, and building

collaborative learning communities. CM intrinsically honors the musical life of its participants, and invites the participation from one and all.

2. The *inclusive* act of making music collectively is an empathetic “act of hospitality” (Higgins, 2012), a chance to say “yes.” Community Music’s vision states that everyone has the right and ability to make, create, and enjoy their own music. CM focuses on relationships, and creates conditions where tolerance and respect can replace hierarchy and judgment.
3. Laurier’s CM graduate students engage in *contemplative practice*, based on a *mindfulness-loving-kindness* ethos. This moment-to-moment awareness helps to slow down the clock... to live and work reflexively in response to the challenges and successes faced. Loving-kindness is another way to express compassion for all (Miller, 2000), where the CM facilitator is able to relate the experiences to the needs of the participants. Where there is loving-kindness, respect, homage to the other, a community is established and maintained.
4. CM embraces a range of learning practices or pedagogies. There are occasions where *formal* instruction provides the musician with the necessary facility to progress. However, our experiences reveal that a variety of *non-formal* and *informal* practices provide learners with limitless opportunities to explore various facets of musical development in an equally limitless range of modes and practices. Several years ago, an elementary school in Freeport, Maine, now known as Mast Landing School, developed a creed. It included statements like “we believe that children should be encouraged to be self-directing, to make decisions, and accept the consequences,” or, “we believe that children should have the freedom to pursue their personal interests and goals and to develop new ones” (Miller, 2000, pp. 116-117.) CM encourages similar goals, and favors a *negotiated curriculum* where consensus is built between instructor and student.
5. CM’s roots in the United Kingdom and Ireland were grounded in sociopolitical *activism* (Higgins, 2012, p. 21). Magali Kleber from Brazil, the chair of ISME’s 2014 CM Activity Commission suggests that musical pedagogy is sociocultural, a “dimension which includes symbolic values, inter-institutional relations, conflict, and negotiation” (Kleber et al., 2013, p. 232). The typical practice of the conservatoire model, from which most of us derived our educational values, is to create technically sound and expressive performers, and ensemble leaders who efficiently polish their charges into a mistake free (well, that’s the hope!) group of musicians for public presentation. However, the act of “musicking” (Small, 1998) embraces the entire context of the composer, performer, listener, and all of the attendant players that make music participation possible. This also includes a commitment to social justice awareness... a knowledge that our ecological and societal responsibilities are not disparate components from our artistic endeavors.
6. *Lifelong Learning* is fundamental to CM’s vision and practice. Especially, in an era where discretionary time and resources are available to a wider range of age and career stages, it is evident that the more senior members of our population are embarking on journeys of enlarging their musical skills,

knowledge, and understanding, which in turn, enhance a more meaningful and enjoyable life experience. “Music learning as a lifespan endeavor may be continuous or periodic, personal or social, formal or informal, goal-oriented or achievement-neutral, and diversified or persistently focused” (Myers, et al., 2013, p. 149). There are also examples of intergenerational music experiences in both schools and in the wider community (Beynon et al., 2013).

7. *Health and Wellbeing* CM addresses the whole being, body, mind, and spirit. CM musicians have been called “boundary-walkers” (Deane & Mullen, 2013, p. 28) who inhabit public territories that lie between other professions, and who include health settings as contexts for musicking. CM activities include programs that reach out to participants who are emotionally and/or physically challenged, such as those described by DeVito and Gill (2013). In Canada, the Laurier Centre for Music in the Community is a founding partner in the Music Care Conference programs, where participation in music as a means of experiencing wholeness in life is researched and expressed (Music Care Conference).
8. *A Culture of Inquiry* Ongoing studies through research projects, conducted by both graduate students and faculty provide information for ongoing best practices. The questioning and critical thinking applied to practices in CM continue to shape values and inform decision-making. A culture of inquiry need not be solely based upon funding sources, but may be conducted as an ongoing, informal means of answering questions of curiosity, or simply diagnostically seeking for better paths to follow.

When asked “what is community music?” it is easier to describe its characteristics and domains or to describe its practices, than to confine it to a concise definition. The “Model of Laurier Community Music” (see Figure 1) describes attributes or pathways to the central place where music in our human experience resides. Other studies provide multi-dimensional insights into CM’s structures and pedagogy. Higgins (2012) addresses the challenge of attempting to “situate a set of practices” (p. 21) by concluding that CM is “a musical practice that is an active intervention between a music leader or facilitator and participants (IBID).” In the broadest of strokes, this quasi-definition serves well as a starting point to define our roles as community music leaders; we facilitate or intervene through the practices and processes of music with our student participants.

The next stages at Laurier involve collaborating with Music Therapy and the emergence of Community Music and wholeness programs. There is a currently a proposal for further graduate programs that focus on the health and well-being dimensions of CM, seeking to deepen the understanding and impact that CM has on individuals in our communities.

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Expert Community Choir Directors in Australia: Strategies for Teaching a New Song

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Abstract

There are multiple strategies used by community choir directors in teaching a new song. These include transmission through aural, visual, and physical approaches. This paper responds to the research question, “What strategies do expert community choir directors in Australia use when teaching a new song?” The research adopted an overt observation methodology to document the practice of nine community choir directors in Australia. This paper draws on data from all nine choir director participants to identify two approaches to teaching a new song to a group: a common approach used by experienced choir directors and an approach used by expert directors. The common approach is one where the director teaches the pitch and rhythm of the notes of the song first, often using a keyboard, and then shapes vocal tone, expression, articulation and dynamics later in the rehearsal process. While this approach is used successfully by a number of choir directors, whose choir members enjoy their directors’ approaches, this study has identified a different approach, which achieves musicality almost immediately. The common approach is contrasted with the practice of two choir director participants who have been identified as exemplars in their field. These directors demonstrate the expert approach through their practice, which is more holistic than the common approach from the beginning of the learning process. These directors seek to incorporate aspects of groove, style, and musicality as well as dynamics, expression and articulation from the very start of the rehearsal process. This is achieved through demonstrating parts with the desired dynamics, articulation, expression, and vocal tone. Other important strategies include teaching in small sections, combining voice parts as soon as possible, encouraging singers to learn aurally rather than from a score, demonstrating rather than explaining, using imagery and encouraging singers to embody the rhythm and groove. This research is of interest to community choir directors, both learning and experienced, particularly because the choir directing profession can be a solitary one with little opportunity to observe other directors’ practices.

Keywords: Aural transmission, choir, choral director, choir director, community

Documentation of the practice of community choir directors in Australia is limited. My ongoing research seeks to address this deficit in the literature, with a view to assisting learning and practicing community choir directors. As a part of this project, this paper responds to the research question, “What strategies do expert community choir directors in Australia use when teaching a new song?” In order to do so, I describe a common approach used by experienced community choir directors and compare and contrast this with the practice of two expert Australian community choir directors. In the larger research project, these directors have been identified as exemplars in their field (both by the researcher and in anecdotal accounts from both directors and choristers in the choral community). Some key features of the two directors’ teaching approaches, in particular their strategies for teaching a new song,

are discussed. These draw on aural (Chadwick, 2011; Kennedy, 2009; Townsend, 1996), visual and physical transmission approaches (Backhouse, 2010; Kennedy, 2009). I describe the methodology used for the project, identify some relevant literature, and discuss the findings regarding the choir directors' approaches including comparisons between a common approach and approaches used by the expert choir directors, with reference to the relevant literature and finally some conclusions I have drawn.

Methodology and participants

The methodology for this research, which is part of a larger project, was observation. Both choir directors in this study are professional community choir directors with over fifteen years of experience. These directors run community choirs week-to-week but join forces for their annual weekend workshop. I observed singing sessions overtly for two full days rather than adopting a participant observer role (Gillham, 2008). I sat watching and taking field notes while the directors rehearsed with their workshop group. The singers who took part in the weekend workshop had varied musical experience. Singers are not required to have any singing or musical experience, however the workshop has been running for fifteen years and many singers return each year. Most have sung or currently sing with a community choir but the makeup of the group was not that of a single choir who rehearse together regularly. The larger ongoing project involves the observation and interview of nine choir directors across New South Wales, which is documenting the practice of experienced community choir directors in New South Wales (Sydney in particular). While this paper focuses on the practice of the two choir directors who ran the weekend workshop, I analyze my observation of other choir directors from the larger study to draw some comparisons.

Literature – aural transmission

Aural transmission has been examined in the choral context by several authors, including Townsend (1996), Kennedy (2009) and Chadwick (2011) who have each conducted case studies of a particular choir (or an associated group of choirs) in the United States and Canada. This approach draws on the oral tradition, which is found in many cultures across the world as a means of transmitting music, dance, stories and culture. Instead of slowly learning songs over time by listening to family and community members, aural transmission is a more structured group learning process where a choir learns by imitating a choir leader and/or a recording. In my research, aural transmission encapsulates anything the director does as part of their teaching that can be heard: speaking, singing, demonstrating vocally, playing an instrument, clapping, clicking, stamping or playing a recording. While aural transmission forms an important part of the practice of many Australian choir directors, there are visual and physical approaches used in addition to, and in combination with, the aural approaches. Some visual and physical approaches are mentioned as part of the aural transmission process (Backhouse, 2010; Kennedy, 2009), however it is useful to discuss them separately. I call these visual transmission and physical transmission. Visual transmission includes gestures (with the hands, arms, face or other parts of the body), movement, and the visual aspects of clapping/clicking/stamping. Kennedy (2009) describes conducting the pitch contour, which I have identified as visual transmission. Physical transmission refers to situations where the director requires singers to 'feel' some aspect of the music 'in their body' for example, feeling the rhythm through movement or feeling the vocal placement in their throat. Backhouse

(2010) uses movement to instill a sense of groove into his singers, and I have classified this as physical transmission.

A common approach to teaching a new song to a group

In the course of my wider research, observation of a number of choir directors has led me to identify a common approach used when teaching a new song to a group, which includes the following steps:

1. Teach a section to each voice part
2. Combine voice parts
3. Run through the section with all voice parts

Step one involves teaching a small section of the song to each voice part by singing and/or playing on a keyboard. This may be one phrase, two phrases or a whole verse or chorus, depending on the complexity of the song or line. The director uses an array of 'teaching gestures' in this step, such as conducting the pitch contour and rhythm of each note. The focus of this step is achieving correct pitch and rhythm, and often little attention is paid to dynamics, vocal tone, feel or articulation. Once two (or all) voice parts have learnt a section, two voice parts will combine to sing this section together for step two. Each different combination of two voice parts will often rehearse together, for example sopranos will sing with altos, then with tenors, and then with basses for a particular section. The director continues to use teaching gestures to remind singers of what they have just learnt. The third step consists of a run through of that section with all the voice parts. The director will often start to add dynamics and use fewer teaching gestures and more conducting gestures (cues, cutoffs, dynamics, phrasing and expression), which slowly replace the teaching gestures. While this approach is an effective one, and singers in these choirs are more than happy with their directors and their strategies (as indicated in chorister questionnaire responses), I have observed a different approach which appears even more effective, particularly for the purposes of getting a popular song up and running in a musically expressive way very quickly.

The expert approach

Sheelagh Chadwick (2011) describes the possibilities of the aural transmission approach she observed in the choral setting with the University of Illinois Black Chorus, a non-auditioned choir open to students of the university and members of the community, including:

the almost immediate possibility for nuance and expression. Even on the first hearing, the choir captures not just pitch and rhythm but dynamics, intensity of tone, accents and aspects of style. Musical expression is part of the music from the start, not something to be added on a week before the concert. (pp. 158-159)

Veteran Sydney choir director Tony Backhouse (2010) describes how he achieves this through the aural transmission approach, to “sing the part with absolute conviction, the way you want it sung, over and over until people do the same” (p. 5). Backhouse has quite a lot in common in his practice with the two directors discussed here, as the three became involved in the Australian a cappella choir scene as it emerged in the mid to late 1980s (Backhouse, 2003; Rickwood, 1998, 2010). Backhouse's one-

sentence summary of his teaching approach, while simple, encapsulates all the dimensions Chadwick identifies as being transmitted through the approach. He later expands on this saying, “demonstrating the parts with the requisite dynamics, attitude and feel is valuable” (p. 31). These descriptions, however, only skim the surface and the following analysis aims to provide some more detail regarding this approach, what it achieves and how directors use it.

In contrast to the common approach for teaching a song to a group discussed above, the two directors do not focus on the notes first and add dynamics, expression and musicality later. Instead groove, style and musicality are given the highest priority and are inextricably linked to the notes from the start. This results in a musically satisfying experience for the singers almost immediately, rather than several weeks down the track. I next provide some examples from the two directors to illustrate how this occurs in the rehearsal context.

The first director taught the popular song “Mad World” by Roland Orzabal (recorded by his band, Tears for Fears) to the workshop group. He told singers “don’t worry about the music for the moment, I just want to teach you the first phrase.” On this premise, singers were happy to part with their scores (something directors report many choristers do not like to do), meaning they could develop an aural relationship with the song first. Backhouse (2010) does this also, preferring to “teach the song aurally and hand out scores later once everyone feels comfortable with their parts” (p. 31). The director started softly singing the first phrase of the bass part with a pure, gentle tone. He got the basses looping this, and then started singing the alto part over the top in the same pure, gentle tone, looping it until they were solid. This meant that half the choir was already singing within the first minute of the session. The bass and alto parts formed a bed for the sopranos to sing over. The director added the soprano part in the same way, singing with them in a gentle falsetto, at pitch. In this way, each voice part hears their part in relation to the underlying harmony of the other parts on the first listening.

The soprano line consisted of a series of notes on the offbeat. The director used physical transmission to get the singers to embody the syncopated rhythm. He encouraged the singers to feel the syncopation by doing “a couple of rounds where we feel it but don’t sing it.” He showed them how to “feel it in your left shoulder” by lifting his shoulder in the syncopated rhythm against the other vocal parts. By combining both physical (singers embodying the rhythm) and visual (observing the director embody the rhythm) transmission approaches, the syncopated feel was established before the sopranos sang a single note. Following this, the director used copious amounts of imagery (aural transmission) to help the singers achieve the feel such as “when you’re syncopating, it’s hard not to get excited about the beat. It’s not being lazy and not being anxious. It’s casual” and “you’re on the front of the beat; try to be in the middle of the beat or on the back of the beat.” He used words like “chilled,” “groovy relatedness” and “relaxed syncopation.” Ensuring the feel was right from the very beginning contributed strongly to the immediate sense of musicality. Imagery was also important for communicating the desired sound, timbre and vocal quality he sought, using words such as “it’s really luminous and light.” For the vocal technique of a register change for the altos he said, “I recommend a more smiley kind of yodel” and encouraged them “rather than pushing your loud voice, use your lighter voice” to encourage head rather than chest register. Similarly, he warned the sopranos to “resist the temptation to be grandiose” and demonstrated vocally what

he meant by that. He related this to the intention behind the song and how that affects the way you sing it, in particular the melody: “This is a naïve song, if you like, someone looking at the world with devastating simplicity. It’s a simple song, so you present it simply.”

The overall effect of this approach is that by the end of the forty-minute session, the group could sing through the whole song with a strong sense of the musical style, rhythmic feel, harmonic structure, appropriate tone and expressiveness. That is not to say that the song was perfect (the minor tonality was causing the pitch to drop significantly) but the musical outcome in the same period of time was quite different to the common approach discussed earlier.

The second director also invited singers to “learn it by ear for the first little bit.” She often put parts together earlier than other directors, and perhaps before the singers knew exactly what was going on and how the parts would fit together. Rather than explaining, she preferred to just show them through bringing each part in by singing with them. For example, in her arrangement of the song “A Little More Time” by Stephanie McKay, after teaching sustained harmonies to the basses and tenors, she taught a section of melody to the sopranos and told them “you don’t come in straight away. You sort of come in on their rise. You all right? You just wait a little while and then I’ll point to you?” So the singers didn’t know exactly when they would be coming in but just had to trust her. The singers were not anxious about it because she appeared confident in herself and showed confidence in the singers to be able to do it successfully. Once they had learnt a section and put it together, she looped the section a few times so the singers were secure about what they were doing. While doing this, she switched between vocal parts to cue parts or pick up parts when they got lost until everyone was comfortable.

Her approach was generally to talk less and do more, which usually meant less stopping and starting, allowing the music to continue uninterrupted. In a similar way to the first director, she taught the first eight bars to each voice part quite quickly. There is a rhythmic vocal percussion part that pins down a considerable portion of the song and establishes the groove. She got the altos to cycle the groove while she was teaching the other parts, meaning parts were combined immediately, hearing their own parts in relation to the groove, so the joining of parts was not a separate process. Like the first director, demonstrating parts with the expression and articulation she envisioned was an essential part of her approach. As a singer-songwriter, she sang melodies as if she were performing them solo, with all the expression and articulation she would use in her own interpretation of a song. This translated to the group imitating this interpretation and resulted in a very expressive performance including all the scoops, accents, phrasing and timbre. These expressive techniques are not all communicated via the score. Similarly, they cannot be communicated via a keyboard, which many directors used to teach parts.

It should be noted that the repertoire these directors teach (particularly in workshop situations) is usually from popular and world music repertoire, which frequently have simple structures and/or are relatively short. This approach, therefore, would not necessarily be successfully adapted to larger or more complex songs. The choice of repertoire and the care with which the directors write or arrange the songs for their choirs and workshop groups are crucial in the success of this approach.

Conclusions

Table 1: Common Approach Compared to Expert Approach, seeks to summarize the findings of this research, comparing features of the common approach to teaching a song with the expert approach of the two directors in this study.

Table 1
Common Approach Compared to the Expert Approach

<u>Common approach</u>	<u>Expert approach</u>
Demonstrate on voice or an instrument	Demonstrate vocally
Add dynamics after the notes have been learnt	Demonstrate at the desired dynamic
Attend to vocal tone after the notes have been learned	Demonstrate with the desired vocal tone and attend to vocal tone immediately
Add expression and articulation after the notes have been learned	Demonstrate with the desired expression and articulation and attend to these immediately
Hand out scores at the very beginning	Develop an aural relationship with the song before using scores
Teach each voice part for a section and then combine parts	Combine parts as soon as possible - often over a groove or bass riff
Teach in larger sections	Teach in small sections to facilitate combining parts as soon as possible
Aural and visual approaches for rhythm	Embody the rhythm (especially when syncopated) - physical transmission
Use imagery to fix the sound or feel after the notes are learned	Use imagery (for feel, vocal tone, timbre and vocal technique) from very early in the learning process
Verbally explain what is happening in the music	Show rather than explain

This research is extending knowledge of the practice of choir directors in Australia, in order to assist learning and practicing choir directors. The practice features that set the two expert directors apart from other community choir directors lie in the immediacy with which they can achieve musical nuance with choirs. This is done by bringing groove, style, dynamics, articulation, timbre and expression to the fore very early on in the rehearsal process, rather than teaching pitch and rhythm first and worrying about those aspects later. Effective vocal demonstration as well as visual and physical transmission play an important role in achieving this.

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Collective Teaching of Musical Instrument in Brazil: Pedagogical Aspects of Community Music

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Abstract

This article aims at discussing pedagogical aspects that revolve around music and the educational projects about the Collective Teaching of Musical Instruments in social projects in different communities. Our theoretical background is based on Junqueira (1985), Alda Oliveira (1987) and Montandon (1992) about Teaching Piano in Groups; Barbosa (2004) in *Collective Teaching* of Instruments of Band of Music; Tourinho (1995) about Teaching Guitar in Groups; Moraes (1996) about Teaching Cello in Groups; Enaldo Oliveira (1998), Galindo (2000) and Cruvinel (2001/2003) in *Collective Teaching of Strings*. The discussions start from the historical aspects and from the pioneers who worked in this area of teaching, the public politics about the formation and the democratization of the access, the mobility of music teachers around the subject and the meetings of the area, the gathering aspects of the Collective Teaching of Musical Instruments, and their importance to the integral formation of the human being, arriving at the final reflections which will show the importance of working together, of playing together, of the dialogue and the musical experiences and their aspects, which are essential in the social education of our musician learners and practitioners.

Keywords: Brazil, collective teaching of musical instruments, methodologies of teaching music

What Is Collective Teaching of Musical Instruments?

The Collective Teaching of the Musical Instrument, in Brazil called ECIM - Ensino Coletivo de Instrumento Musical, is present not only in formal schools - regular schools and musical institutes, but also in informal settings. In alternative settings, music is worked as an important activity for the development of the individual, regardless of his/her future occupation. The learning process takes place as a contextualized and straight-forward way, focusing on the practice. The Applied Theory is used as an important tool for the Collective Teaching of the Musical Instruments, making the teaching of the instrument more dynamic as it focus on musical reading and students' performance. The teacher's role shifts from a tutor to a facilitator and the student goes from a state of passivity to a state of activeness, as teachers and students respect each other. The interaction among students makes each

student an educator, as they learn from their peers and teachers. This way, the teacher also learns from his students. In a collective space, because of the organization of the class, it is noticeable that the development of the melodic/harmonic perception of the student, the perception of one another, discipline, attention, mutual help, respect, and the fostering of collective learning. The emphasis on interpersonal relations as well as the increasing in the learning process is motivating factors as fewer students give up their classes. The methodology is surely efficient in the initiation, as it presents strong contributions in the first four semesters. After this initial period, students must look for a more guided practice. The weekly amount of time spent by students should be twice a week, as teachers and researchers agree.

In collective classes with big heterogeneous groups (groups with different instruments), the teacher must have the help of another teacher. Thus, the teacher will teach his classes through a Guided Study- term coined by Jaffé when he argues that the teacher must study with his students in the classroom, making drilling exercises and short songs, along with new subjects, inserted along the semester in a progressive way. This way, the teacher will help with the Manual Assistance, another term coined by Jaffé, when he corrects his students and helps them with their individual difficulties. The verbal language of the teacher must be straight-forward, as he may use solfeggio. The choice of the repertoire and the public presentations are motivating factors in the collective learning approach.

A brief history of the Collective Teaching of Musical Instruments

The Collective Teaching of Musical Instruments (henceforth CTMI) in Brazil is not recent. The Collective Teaching of Musical Instruments (henceforth CTMI) in Brazil is not recent. At Colonial Brazil the process of teaching of instruments for the popular classes was realized in groups, like in the Musical Bands of Slaves or at nineteenth century with Military bands. Groups of slaves, civil corporations and musical street groups already worked in a collective way, but without the systematization, though without formal register about the processes in their groups. One of the first experiences happened in Tatuí, state of São Paulo, in the 1960s, when Professor José Coelho de Almeida introduced the Collective Teaching of Wind Instruments in a factory of clothes for the children of the local workers. Later, in the Conservatório Dramático e Musical, “Dr. Carlos de Campos,” in an Artistic Education course at the Faculdade de Filosofia, both in Tatuí-SP, in the Music Department of the Arts Institute of the Universidade Estadual de Campinas, in the British School of São Paulo, in the Social Service for Industry - SESI, of the São Paula State.

In the 70s, Alberto Jaffé prepared many musicians through the Collective Teaching of String Instruments. The experiences took place in Fortaleza- Ceará in the Sesi System (1975), in Brasília- DF in the Projeto Espiral of National Art Foundation – Funarte (1978) and in São Paulo for more than a decade (1979- 1992). Jaffé moved to USA in 1992, after being invited to teach at the Pensacola Christian College and taught there until his death in 2012.

Professor Maria de Lourdes Junqueira Gonçalves published books about how to teach the piano to children differently than a traditional approach. Gonçalves’s method was to emphasize playing more than reading musical scores. Her research project, “The Teaching of Piano in Groups: A New Approach to the Instrument” was approved in 1976, at the Federal University of Rio de Janeiro.

In the 1970s, the Teaching of Piano in Groups was not as popular as it is today in Brazil. In Rio de Janeiro, its focus was aimed at musical education based on a functional use of the aforementioned excellent instrument, which was now seen under the importance of Music, not as a King that has music among its servants. In 1976, Maria de Lourdes Junqueira Gonçalves, teacher of UFRJ – Federal University of Rio de Janeiro, wrote his research project, under the title: Teaching Piano Group – a new approach to teaching the instrument, pioneering work in Brazil. <http://pianoemgrupo.mus.br/>

In the 1980s, new materials about EPG were coming to existence. For example, Alda Oliveira, in Salvador, began her project “Musical Initiation with Introduction to the Keyboards” (IMIT). This project introduced keyboard instruments (piano, electronic keyboard, metallophone, xylophone) associated with Brazilian music to a group of children (7 to 10 year-olds) without any previous musical knowledge and who had no musical instruments at home. “Tempo de Tocar,” original works by Oliveira and her folkloric background, are located in the Music School of the Universidade Federal da Bahia (Tourinho, 1997). Diana Santiago, also a professor at UFBA, came from the US, where she completed her Master’s degree in Performance and Musical Education. As an extension from UFBA, the collective teaching of the piano, she created what she called “Piano Workshops.” Cristina Tourinho (1989), followed a similar model for her “Guitar Workshops.” Joel Barbosa, also recently arrived from UFBA, contributed to the collective teaching of wind instruments with his “Da Capo Method,” which was an outcome of his doctorate.

Following UFBA’s model, the Universidade Federal de Goiás, created in 2000, the project “Music Workshops”, offered musical teaching to the community through the ECIM. There, they introduced the Collective Teaching of String Instruments by Flavia Maria Cruvinel (2003), an experience which resulted in her Masters dissertation and in a book called *Musical Education and Social Transformation: An Experience with the Collective Teaching of Strings Instruments* (2005).

Possibilities and the expansion of the Collective Teaching of the Musical Instruments (the piano, the guitar, wind instruments and string instruments) at UFBA and UFG was propelled by the necessity of attending the local community through an extension project, which was wide spread during the 1990s. Prior to this time, students were screened in an “aptitude test” for tutorial classes of the desired instrument and demanded previous knowledge of musical reading for citizens where there were no public schools of music.

Nowadays, there are lots of undergraduate courses in Music – the bachelor’s degree in performing on instruments is incorporating collective classes in their programs, in the form of seminars, as a way to meet the increasing demand of people who want to complete these degrees. The law nº 6.096, April 24, 2007, institutionalized Reuni (Program for the support and the re-structuring and the expansion of Federal Universities), as one of the actions that are part of the Plan for the Development of Education. The goal for Reuni for 2012 was to increase the entrance of students in public universities. The Brazilian public universities that increased their number of teachers had to accept a bigger number of students. The ECIM made it possible for more people to have classes and furthermore to motivate students by making them

study in a more collaborative way. Though this cannot be called collective learning, the methodology of some classes in the undergraduate courses applied principles from the collective learning approach, mostly because of the interaction between students and the learning process. The ECIM was introduced at UFG in the course of Musical Education, today named Music- Teaching Degree, in 2004, stemming from the Collective Teaching of the Guitar and the Flute.

Another landmark during the 1990s was that the ECIM interacted with some social projects. Along with the participation of the civil society after the political opening of the 1980s and under the influence of the neoliberal ideals that preached the Minimal State, the Ongs- Non Governmental Organizations- became stronger in Brazil. Music was present in these associations, churches, and community groups, which, in many different dimensions, offered music classes to the poor for they understood the importance of working with music collectively and the collectiveness of music. When we share our experiences regarding music, we can express our new understandings of our own world. As Swanwick (2003) puts it, we should consider music as a discourse. Thus, projects such as “El Sistema” (Venezuela) “Projeto Guri” (São Paulo), and “Neojibá” (Bahia) are projects that exemplify the strength that music has to gather, educate, and promote development. The universities that carried out these projects would not make up for the need that people have for music in their lives, but it would contribute in more positive ways in research. Governmental Actions, such as Pibic (Scientific Initiation Project) and the ACC (Community Curricular Activities, UFBA) show the need of expanding the university actions about music to regular schools and the community. This way, we can find research and activities in many difference social levels incorporating music as a gathering element. Lack of material and specific classrooms is what many people complain about. To use one’s voice and body is the minimal resource, but instruments and musical materials are necessary for other approaches toward musicianship. The cry for help is still strong as many people are interested in learning on and the purchase of instrumental kits for regular schools is more and more on demand.

Nowadays, people teach many different instruments in a collective way, but each one of them according to their own particularities. For the piano and the guitar, which are harmonic instruments, the repertoire is usually made of harmonized songs and solos. It will depend on the ability of the student, his or her technical development as he/she will sing and have his classmates follow his lead, either singing or playing, or even using their hands. In some specific cases, such as with the keyboards, there is a need for earphones and the instruments associated to a central table, where the teacher will follow up each student attentively. The guitar, a lighter and smaller instrument, allows the classroom setting to differ, that is, students can either be in a circle or in lines. Similar to the piano, students can play solo or follow their peers.

Specific meetings to discuss the Collective Teaching of Musical Instruments

Since 2004, there have been bi-national meetings to discuss the Collective Teaching of Musical Instruments in Brazil with the first one occurring in UFG, in Goiânia-Goiás, in December. Since 2006, these National Meetings have been related to the Brazilian Association of Musical Education and to the meetings in the Middle-West region. In these events we further discuss the many aspects of the collective teaching

and we gather researchers, teachers, and students, interested in sharing our experiences and in getting to know new approaches.

The number of musical educators that apply and research the CTMI increases and new methodologies are presented and materials are released. These National Meetings are spaces where people share their discoveries and reinforce the gathering aspect of this teaching modality, on top of re-affirming the importance of the CTMI to the general formation of the human being.

The strength of collective learning within the national meetings is a contextualized way of teaching, one way whereby theory meets practice. These teachers are the same teachers who teach the first elements of reading and they share their perceptions of their classrooms. In these Meetings, we have seen works that introduced new actions and methodologies to the teaching of the same subjects aforementioned. The first encounters focused on political, historical, didactic, economic and socio-cultural aspects of the collective teaching, those where: the reflections about the Collective Teaching in the school; Teaching in groups; the importance of Music Bands in the formation of the Professional musician; the role of teachers in the collective teaching of the guitar; Camerata of Guitars: Brazilian International Music in the Pedagogical universe, The collective teaching as an efficient way of democratization of the instrument practice; Collective Piano classes; Making Piano Classes in groups; Piano in Groups: methods; Models of teaching in the Collective Musical Education, The Collective Learning of Instruments: historical aspects, IMIT- Musical Initiation to the Keyboard; The experience of monitoring the teaching of the flute in group; Yamaha Project in the formation of educators in the musicalization process of children; The teaching of the Piano in the Undergraduate course in Arts; The reasoning behind the teaching of instruments in groups; the Collective teaching of the Guitar and the principles to this approach; Conversation circles in the Practice of the Collective Teaching of Bands; Collective Teaching of Musical Instruments: an alternative to Musical Education in an active and transformative way; Distance Collective Teaching of the Guitar, Collective Teaching of the guitar: for beginners; Methods to the collective teaching of bands of “Da Capo” music, a study about its applications; Music in the School, a study about the collective teaching of the guitar, Collective Teaching of the popular guitar, The Collective Teaching for public schools, among other topics.

Final considerations

Historically, it is noticeable that music is still not seen as a fundamental field of knowledge to the formation of the human being, though we understand that music is part of every citizen’s formation. For music to be recognized as such, thus being part of schools and informal educational settings, it is necessary to systematize our methodologies and to research which didactic procedures and structures are feasible and ideal.

We can conclude that ECIM and its foundations as well as pedagogical perspectives grant a musical development of the student in a broad and coherent way. Students “learn by practice” and can have access to the teaching of an instrument in a less restrictive manner. On top of the musical advantages, there are also social aspects, forming processes, which can contribute to the formation of an integral human being,

according to the declaration of ISME that states that “musical experience, in all its aspects are essential to the lives of all humans”.

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Music, Identity and Youth: A Study in Ceará's (Brazil) Countryside

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Abstract

In this paper, we intend to investigate the musical choices of Brazilian teenagers. The theory that supports our thinking is based in concepts of identity and musical identities. For the purpose of this investigation, 76 teenagers from a Brazilian countryside region, with ages varying from 13 to 16 years old and gender difference of approximately 60% male and 40% female, filled out a questionnaire. With a quantitative approach, we analyzed the answers given to the questions “Do you listen to music? Which genre? Where?” Our data indicated that all participants declared that they listen to music, and they do it in a variety of places, but with a many teenagers saying they usually listen to music in their *homes*. As to the type of music they listen to, we perceived that the mainstream music is their usual choice, with genres such as *forró*, *axé*, *pop music*, *[Brazilian] funk*, among others. We also describe some particularities in the end of the paper and, to conclude our study, we outline the musical identity(ies) of the young people from Ceará's.

Keywords: Brazil, Ceará, identity, music, youth

Musical Identities in Youth

With the advances of technology, such as the portable audio devices and the easy access to the internet, it became easier for people to listen to recorded music with its many artists, rhythms, and styles, wherever and whenever one wishes to listen. Within this scenery, teenagers seem to be more “tuned in” with all the musical changes and are more likely to consume any kind of music that society and the mass media would like them to do. This point is important for music educators to understand so one can plan educational actions more informed and not too far from the reality of the students.

The present paper is an improved and more complete version of a previous study (Ribeiro; Borne, 2013), where we intend to verify what styles and in what places do young people from Ceará's countryside listen to music. Based in concepts of cultural identities, we aim to analyze the musical choices of young people from 13 to 16 years old. After we discuss briefly some of our conceptual background, we present our methodological path, our data collected and conclusions, as well as our final thoughts.

Identities

We adopt Hall's (1998) thought about identity and use it to start a comprehension of musical identities, which are complex and contradictories. To him,

The subject assumes different identities in different moments, identities which are not unified in a single and coherent self. Inside us there are contradictories identities, pushing away in divergent directions, in a way that our identities are continuously dislocated. At the same time as the system of cultural signification and representation multiply, we are confronted by a disconcerting and shifting multiplicity of identities, and each of it we could relate to - at least temporarily. (p. 13)

Within this topic, Freitas (2007) says that

The identity is not constructed in the similarities, but in what differentiates us among the people. Identity is constructed from the difference, which delineates the ground between 'we' and 'the others', between what is 'ours' and 'theirs.' Identity, therefore, to exist depends on something that is outside itself: another identity. (p. 3)

Inside its complexity, we can divide the identity in many specific axes. Referencing Freitas (2007), we can analyze from the essentialist perspective, which is unified and conceived from the historic or biologic essence. The opposite would be the non-essentialist perspective, the concept of multiple identity. Freitas presents in her thoughts the idea of the *hybrid* aspects of the identity (based in Wodac), that is, a tremendous variation of the identity by the means of many factors that influence its constitution. This hybridism is also construct in the differences, according to Silva (2000):

the difference is always a relation: one cannot be 'different' in an absolute form; one is different comparatively to something, precisely considered as 'no-different'. However, this 'other thing' is not an absolute referent that exists outside the discursive signification process: this 'other thing', the 'no-different', just makes sense, just exists in the 'difference relation' that oppose itself to the different. (p. 87)

In a similar perspective, França (2009) presents a concept of identity that sums up what we tried to articulate. She suggests that identity is “one’s conscience of his position in the world starting at his subjectivity” (p. 55).

Music and Identity

In the incessant search to understand the musical identity, we comprehend that it is outlined in a cycle of listening and influence. Based in this affirmation, every person separates what one does enjoy and not enjoy listening to. Supported in Merriam’s (as cited in Crivelaro, 2009) music functions in the society, we can argue that music is a convergence point in which society individuals gather to participate of activities that demand group cooperation and coordination. Not all musical styles are presented/performed in such way, but all societies show occurrences bounded with music as described, which catch the attention of their members and remind them of their unity. In the same line, teenagers attempt to show their identities through their musical choices and, as a result, integrate themselves in groups or tribes, so they can express their preferences. Cook (1998) suggests that when one chooses what music to listen to, that choice plays an important role in defining who one is.

In another field, such as psychology of music, França (2009) takes for granted the concepts of Hargreaves, in which she stress that identity is interrelated to the life histories, “from a musical point of view” (p. 55) and is distinctive in two aspects: music *in* identity and musical identity. The first refers to the use of music as a means or resource in the construction of self-identity. The other is related to the social and cultural roles that “people represent in relation to themselves” (*ibid.*, p. 56). That means music transforms identity, which changes culture, which alters music, and, with this, we can sketch a type of social development spiral.

Musical identity is truly constructed by multiple listening and influences, which change and allow sounds to influence our lives. Such selections are always linked with something or somebody that is a part of that choice in that moment. According to Torres (2003), “a musical identity is remembered and narrated, interweaved with memories, facts, places, people and feelings” (p. 122).

Methodology

With the objective of knowing the musical preferences of teenagers in a Ceará's countryside city, we used a quantitative analysis point of view. Thinking about culture and youth, which is our study field, we delineated that the participants must be teenagers students, aged from 13 to 16 years old. Data were obtained through the completion of a questionnaire, filled in the second term of 2012 by 76 subjects (N=76), in which approximately 60% is male (n=45) and 40% is female (n=31). For the matter of this study, we considered the answers given to the questions: “Do you listen to music? Which genre? Where?”

After we organized the data, we started to arrange these answers in this or that musical genre or rhythm, grouping them when were necessary and/or possible, being aware of all intrinsic subjectivity. For instance, is the same group are the replies to *fórró* and *baião*, in another *axé* and *swingueira* (all of it are Brazilian music), and we also grouped the given answers for *instrumental* and *classical*. About the places where the teenagers listen to music, we used the same process, in which we had groups, for example, *home*, that represent the replies such as *home*, *bedroom*, and *family*.

Teenagers and their musical choices

Through the obtained data, it was possible to observe that all teenagers listen to music and, in general, reported many ways of accessing it (such as computers), which they declared to listen in any place, but usually in their homes. Considering the data, we noticed that *home* is still the main place were the teenagers listen to their favorite music, while other places, as the *street*, *school* and others are their second choice. The figures below summarize the answers (homens=men, mulheres = women):

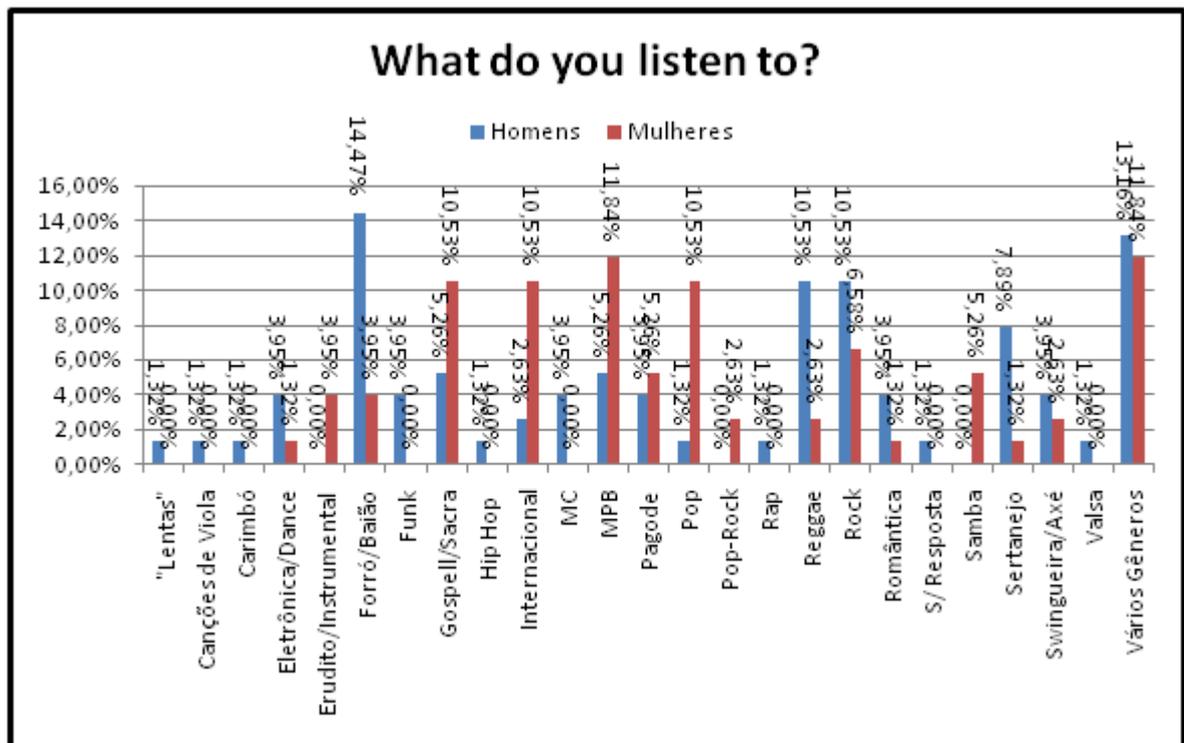


Figure 1: Data Chart by Gender of What Teenagers Report to Listen to Music

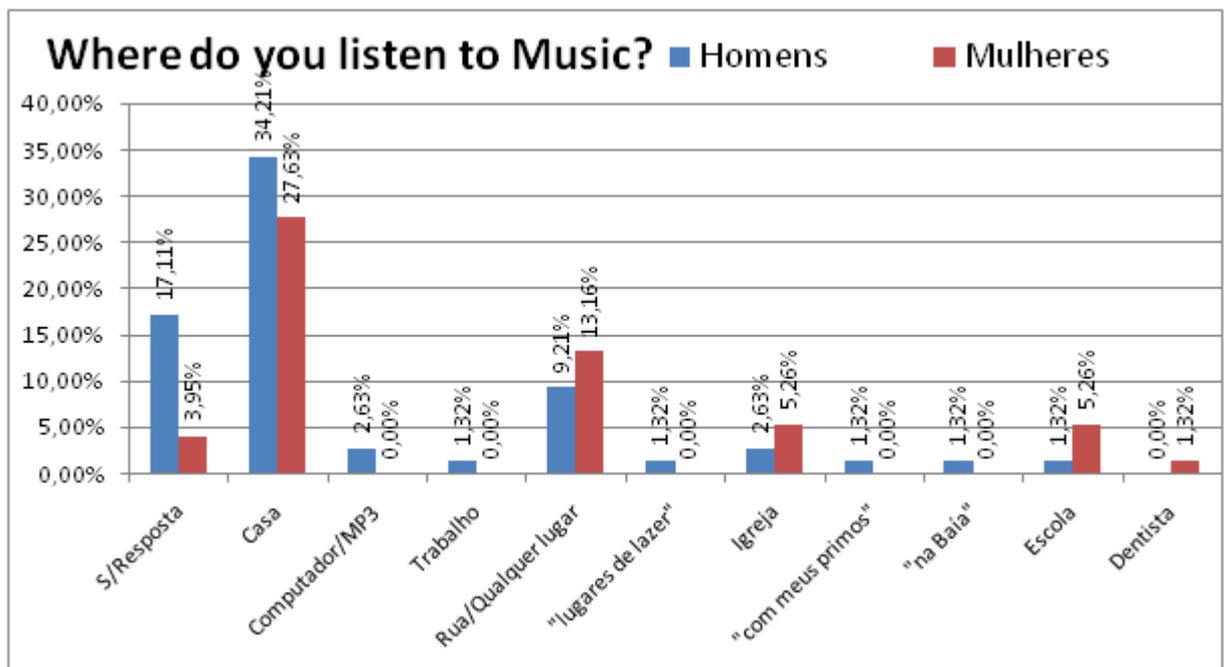


Figure 2: Data Chart by Gender of Where Teenagers Report They Listen to Music

The data here presented, specially focusing on *where* they listen to music, lead us to reflect in what Folkestad (2002) says: “musical identity do not just depends on age, gender or musical predilection, but is a result of cultural, ethnic, religious, and national (*sic*) contexts in which people live” (p. 23). Based in this idea, it is curious

notice that some teenagers describe not just the places, but also with whom they listen to music in this space, such as “In Baía⁷ [sic] with my cousins.”

It is hard to find somebody who doesn't relate with music: listening, singing, dancing, playing an instrument, whatever it is in various moments and for many reasons. It is clear that the choices are, too, connected to the context which the young ones are inserted, and due to that we can verify that exist a big amount of *fórró* listeners, a music extremely widespread and consumed in Ceará's countryside. In this paper we do not intend to enter the differences about male and female, however we noticed the visible inclination of men to *fórró* while the women seem to refer more often to *pop* music. Apparently the church also influences women's lives, who reported that they listen to *gospel* music in their homes and in churches that they attend.

In our countryside context, where the contact with classical music is small or does not exist, three answers referring to this type of music (all given by female participants) seem to be peculiar, what may sound as funny or doubtful, because is possible that the participants tried to impress or to please somebody (like the researchers). Also is noteworthy the rhythm *funk*, that just had entries from men. This is a little curious, because this music explores the femininity and women sexuality/sensuality, what would led us to think that women would present more often this rhythm, what in fact did not happened.

Regarding choices, the musical identity is always linked to listening and influences, which are changing on a regular basis. To close the present study, we try to outline the following musical identity of the young people from Ceará's countryside: they're teenagers who usually bond music to pleasure and leisure; who listen to music at their home and within social and relational contexts; who frequently point out the mainstream music as their favorite, in which few were the cases that showed themselves as peculiar, that is, those who can break away from this influence of mainstream music.

A possible social reflect of this reality are the popular parties (free or paid) held in the region. In Sobral city, for instance, is typical that musical artists of rhythms here referred - especially the *fórró* - are invited to perform in big open festivals, always in outstanding places, with a public of thousands. On the other hand, we observe that the artists who do not perform this kind of music have spaces to perform that are not much of prominent places, what diminish, in our view, the public access to other music that are not in the media. Furthermore, in the answers given by the teenagers, we perceived the absence of the *school* as a place to listen to music, which is the most fruitful place for music education in Brazil. In conclusion, outlining identities will always be a hard goal to achieve, because the identity changes each day, each choice and each song.

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⁷Baía is a mistype for *Bahía*, which is a northeastern Brazilian state.

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Music Education and Social Projects: Teacher Knowledge Base in Action

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Today, the social projects are the result of emerging social movements and a space - enhancing opportunities for thousands of young people and children. So it is very important to understand the knowledge base that the music educator takes for these spaces. The aim of this study was to understand how knowledge base of music teachers have guided the pedagogical practices in social projects in the city of Salvador. What is the academic knowledge and experiential these educators are bringing their practice in social projects? Kleber (2006) states that projects are social spaces that enhance cultural exchanges and community knowledge. Gohn (2008) states that the social educator serves the community with the goal of knowledge production, knowledge base exchange, reconstruction and expansion of the values of the student's knowledge. Hence the importance that should be directed to the formation of the music educator working in communities and to the body of knowledge base that he brings to his practice. To support this research, the authors also used as Almeida (2005) and Oliveira (2003), which deal with the Music Education in Social Projects and Tardif and Lessard (2007), Gauthier (1998), with respect to knowledge base. This is a research that was based on a qualitative methodology, with data collected through observation, semi-structured interviews and field journal. The survey was conducted with three teachers from different profiles, each with different musical experiences and training. From the data collected revealed similarities in the pedagogical work of professionals, peculiar characteristics of their relationship with the communities, as well as evidence that knowledge base of these educators was built in a partnership between the university, experience and autonomy. This study aimed to contribute to the education and performance of music educators, as regards the activities in the communities, the knowledge base required for teaching practice in these areas and possible contributions to the curricula of training courses in Music Education.

Music Learning Among Adolescents: Evidence from Social Network Analysis

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Research has established multiple intrinsic and instrumental—social, emotional, cognitive—benefits of learning in and through music. Current scholarship also demonstrates that access to, and participation in, quality music learning opportunities, particularly for low-income or otherwise marginalized students, is a pressing challenge in the United States. To better understand how students learn music that is of personal significance to them, and to better support them, I investigate which people (teachers, peers, and others), settings (formal and informal), and resources, are most helpful for adolescent music learners in achieving their musical goals. Using an ecological framework and a multi-phase mixed-methods design I investigate three hypotheses: 1) Students with richer connections to people, settings, and resources in a music learning network exhibit more positive learning outcomes on average than students without these connections, 2) Students whose interests, motivations, and goals are aligned with the resources available to them in their learning network exhibit more positive music learning outcomes than students whose interests and motivations are out of alignment with resources available to them, and 3) The music learning networks of low-SES students are, on average, less supportive than those of high-SES students. Through descriptive and inferential social network analysis, regression modeling, and qualitative data analysis, I link features of students' individual learning networks, aspects of their position in an aggregate network, and other key covariates to music-focused outcomes: self-assessments, peer-assessments, and expert-assessments. I explore if and how patterns of cultural participation and learning outcomes vary by race/ethnicity and SES.

Initial findings suggest that music learning often takes place in and across multiple settings—formal and informal—and through networks of teachers, peers, and others. Preliminary analyses suggest students' individual learning networks, and their position in larger music learning networks are important components of music learning. Findings from this analysis make visible dimensions of the learning process that have been understudied—such as peer music learning networks. Findings may be relevant to young musicians charting a music learning pathway, parents and educators seeking to support students, and education leaders and policy makers when considering the roles, affordances, and potential interconnectedness of multiple music learning environments. Deeper understanding of music learning among low-income students will also inform future research and practice to better support it.

Cabelo Seco to Morecambe Bay: Youth Leadership in Action

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Abstract

More Music musician Pete Moser has visited this community in Maraba, northern Brazil for two residencies and brought the methodology of his organization to support the young musicians and other leaders in the community. New links have been created with the artists Dan Baron and Manoela Soza, and with schools and cultural institutions in both countries and we are all in the process of deciding what the next phase should be and where we can find funding to support a long term youth exchange.

Keywords: Action research, international learning, partnership, youth leadership

This is the story about a youth leadership project that is connecting two communities, both of which are under threat from multiple social and political issues. The key enquiry for More Music is how the international connection develops and changes the local work and what is the best methodology for sustained powerful exchange.

Morecambe is a seaside town in the North West of England whose heyday as a tourist resort is long past.

Following decades of post-war decline, many coastal towns became the locus for some of the most significant economic and health deprivation in the UK... A decreasing number of holidays were made in the three towns. The void left by the holiday industry was filled in various ways; sometimes, as in the case of Margate, by an economy, society and culture of the disadvantaged and excluded, sometimes, as with Bexhill, by enclaves for the elderly retired. Many coastal towns became the locus for nationally significant economic, social and health deprivation. At worst, lost resorts became last resorts. (Vella-Burrows et al., 2014, p. 3)

The same is true in Morecambe where in the 1980s the transient population came to sign on for benefits and take advantage of cheap rents and turned the West End of the town into a place of multi occupancy housing, drug use, crime, and prostitution. It rapidly gained a reputation as a no go place and now 30 years later after a variety of regeneration projects (physical infrastructure and NGO agencies) the area is a better place to live but is still fractured with lack of employment, aspiration, and hope. The changes in government policy in health, social care, and education have hardly helped and it remains in the bottom 3% as measured by a variety of indices. This is where the

community music and education charity More Music is based in The Hothouse – an inspirational musical community center with workshop studios and a venue.

Cabelo Seco is the Afro-indigenous community of 600 families in the town of Maraba, Para in the north of Brazil. The houses in this community are in a triangle of land where two rivers join and the lives of the people are intimately linked to the two rivers - with the beach that is uncovered in the summer, the fish, the swimming, the boats, and the washing. It is said to be one of the most dangerous cities in the north where young people are 12 times more likely to be assassinated, where drug use governs the streets, and where there is a prevalence of teenage pregnancy. Into this mix comes the massive threat brought by the mining company Vale, who is destroying the countryside, threatening to dredge the river so it becomes a useful main route for taking out minerals, and bringing wealth that is slowly picking away at the individual families. The new money is used to buy riverside houses - that can be turned into “mansions” and “bars” from displaced people who end up in small concrete bungalows in new housing estates where there is no history or community. Cabelo Seco is where Mano Souza and Dan Baron live as community cultural activists, using their house as a community space where meetings and rehearsals can take place.

Starting in 2011 an exchange program has included three residencies focused on youth leadership with exchanges of skills and knowledge between artists and young people from both countries. The aim is to build resilience and strength in the two communities. In each community the young leaders are involved in different programs that allow them to develop both their music leadership and their general leadership and confidence.

At More Music, the youth leadership program aims

1. To truly embed young people’s participation within the organization by encouraging young people to participate in the planning and decision making process on an equal level with adults through the creation of a Youth Board
2. To support and encourage young people to lead, facilitate and run music-making activities themselves, and in the process increase transferable skills and outcomes for the transition to adulthood.

The learning and development all takes place within programs of activity that include: Events and Festival Stages – Here the young people run all aspects including programming, technicals, marketing, compering, documenting, and evaluating. As many as 12 different events occur within one year.

Commissions – Examples include researching, writing music and performing for the Holocaust Memorial Commemoration; creating a multimedia space outside for the high profile LIGHT UP THE STREET event; working with young people from 3 countries on music for the local European Youth Games.

Youth Consultation – This program involves consultation with youth to discover their thoughts on their musical involvement and needs in the district for the Lancashire Music Hub. Through these activities the leaders gain Arts Award qualifications and a new cohort of younger people start to get interested and engaged in leadership.

In Cabelo Seco, Maraba music has been at the center of the program of work and residencies from Brazilian and Nigerian musicians and dancers and UK community musicians have created links and enabled the project to gain an international dimension. At the center of the work with the young people have been discussions around cultural identity, about roots and diversity, and the potential power of music to create resilient communities. Fashion, clothing, television advertising, and rampant consumerism all try to destabilize authentic cultural identity and destroy cultural diversity. Inclusive collective music-making, group singing, joint performance, and the creation of new songs re-establish connection to historic cultural identity and give young people pathways to the future.

The Latinas de Quintal is a group of 8-10 young people who have worked with songwriter Zequinha and resident artists Manoela Sosa and Dan Baron over five years and gained national recognition as well as a prestigious UNESCO award. They have written songs about their local community, about the river and the life on its banks, about the desecration of the regions forests and the danger for their community from the mining development. They have learned how to play, to lead music in their local schools, to perform and present at their project at national and international conferences. Their community survives and the 500 families are likely to be able to resist change as a result of this cultural activity.

This is the double context for international exchange.

If Youth development is the process that prepares a young person to meet the challenges of adolescence and adulthood and achieve his or her full potential then Youth Leadership is part of the youth development process and, as Wehmeyer, Agran, and Hughs (1998) explain, should support the young person in developing:

- a) the ability to analyze his or her own strengths and weaknesses, set personal and vocational goals and develop the self-esteem, confidence, motivation and abilities to carry them out (including the ability to establish support networks in order to fully participate in community life and effect positive social change) and
- b) the ability to guide or direct others on a course of action, influence the opinions and behaviors of others, and serve as a role model.

Both partners are committed to the personal, social, and musical development of the young people and the Youth Leadership projects are necessary in order to provide opportunities for young people to reach not just their full potential as musicians but as human beings. Both are committed to providing young people not only with access to high quality music making activities but also with opportunities to realize their full potential in life and opportunities and support to overcome the barriers that exist and that prevent young people from reaching their goals and ultimately reaching self-actualization.

According to Maslow (1987), “Musicians must make music, artists must paint, poets must write if they are to be ultimately at peace with themselves. What humans can be, they must be. They must be true to their own nature. This need we may call self-actualization” (p. 22)

In Cabelo Seco this story tells the tale

While waiting for Zequinha, Evany has tuned her guitar and is practicing arpeggios and experimenting how to translate jongo and samba into guitar riffs. Like her aunt, she may never grow taller than the adolescent she is now, but just in the last year, she has become a striking cabocla woman whose glowering beauty and fierce percussive intelligence create an onstage presence no audience forgets. The coordinator of the art education research nucleus from the nearby Federal University enters the workshop, followed immediately by a cultural entrepreneur, a teacher-mother returning to study and a mature student, and all unsheathe their guitars, mildly surprised to find Evany in the mestre's chair. They are immediately drawn to her unselfconscious intense and virtuoso experimentation, forgetting that she is just fourteen years old. Evany welcomes them with her dazzling smile and guides them with her eyes to sit in the circle of chairs. Just as Zequinha has guided her and his other pupils the day before, she then lures them into the rhythm of the exercise she has been rehearsing, transforming it into the pedagogical performance of an easy dialogue between her pupils and the creation of a community of exchange, solidarity and cooperation. She studies the strumming, plucking and fingering of the four as they watch her, pausing to correct the position of the university professor's fingers, demonstrating the transition between arpeggios to the cultural entrepreneur and the teacher-mother, showing the student how to correct her posture to improve her coordination, and gradually leads them into an improvised jongo. Performing Transformation, Community of Rivers – (Baron, 2014)

THE PROGRAM

Residency One – Feb/March 2012

Peter Moser (musician) and Kathryn MacDonald (Pedagogue) visit Cabelo Seco. This launched the project with musical exchange, teaching of music leadership skills to the young people, a schools tour, teacher training and a creative workshop for a massed group of young people.

The outcomes included new connections created within the local district with musicians, institutions, families and young people, a developed understanding of each other's practice, pedagogy and language, and raised profile for the project in local / regional press.

Residency Two – May 2013

10 days of workshops, performances and creative play.

For the second residency, the following outcomes were present:

Sopras – a new band developed with their own composed repertoire and donated instruments from the UK, participants developed connections and understanding with local musicians and artists, an increase of music leadership skills and knowledge for Evany and other young people.

Residency Three – June 2013

14 year old Evany Valente visited Morecambe (with Dan and Mano) to run workshops, play and perform with the young leaders from the UK project. She brought her authentic cultural identity to the UK in these school sessions, performances and creative workshops where she presented alongside Peter Moser. These activities showed how international connections can enhance learning, share authenticity of cultural identity and show a way to the future.

The Future

There is energy and desire from both countries to continue this exchange in the long term and as both groups of young people develop artistically and in leadership skills we will continue to search for options and possibilities.

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Resonances towards Initial and Further Education of Music Teachers: The Case of the *Ganhadeiras*

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Abstract

The present work comprises the results obtained from a doctoral thesis on music education where aspects concerning the spreading and propagation of old cultural traditions belonging to the community of *Baixa do Dendê* were analyzed. The core of the matter comprises the observation along the music teaching/learning process and its social-educational-cultural connections – pedagogical bridges – among the group participants. The group being studied represent, as described in one of the themes presented at the Community Music Activity Commission, represents a pedagogical formula of situated learning, musical making through a community music practice that expands along its course giving rise to the building of bridges based on academic knowledge needed for the formation of music educators. One can safely state that the recommendations found along the body of the thesis do help to produce elements directed towards the formation of music educators, enabling them to assess and re-think their music pedagogical practices. These elements will serve as practice towards resilience – a term borrowed from physics used here to describe the professional’s capacity to endure the challenges and adversities that may be encountered along their careers.

Keywords: community music, ethnographic case study, music educators’ formation, pedagogic connections, pedagogic design, PONTES Approach

This paper conveys the research results of a doctorate thesis entitled “Pedagogic musical connections at *Ganhadeiras de Itapuã*’s Choir: an ethnographic case study”. The results were derived from a popular cultural group in the Northeastern Brazil belonging to a community known as the *Baixa do Dendê* in Salvador, Bahia. The group represents a sample amid the various community music practices or in informal music education areas and their methodologies all absorbed by the Federal Music Education in Brazil. With the enforcement of the Bill 11.769/2008 which made musical content compulsory in all Brazilian schools, the academic community and its professors discussed strategies concerning the transmission and use of local music practices with the adaptation of some of their practices to current pedagogical contexts. This research seeks to help the music teacher to consider and debate the profile of the present and future music educator who, according to Schön (2000) “instructs the thinking professional” over their initial and further professional

development. For such, we have taken the PONTES (Positivity, Observation, Naturalness, Technique, Expressivity and Sensibility) approach as basic reference on the recommendations of a teacher's activity concerning a methodological planning duly adapted to students and contexts. As suggested by Oliveira (2008), "this deals with pedagogical creativity, with the teacher's posture, adaptation and strategic approximation in relation to their students, to the institutions, and the opportunities that come in the way and during the educational praxis" (p. 5).

According to Oliveira (2004), the term *design* would correspond to a theoretical trend, a way of thinking through which one intends to adopt a pedagogical project stemming from the teacher's own nature (the individual) and the environment (the context) with the purpose of attending to target public necessities (the students), taking into account their previous cultural experiences, level of development, preferences, specific talent, needs, and motivations.

Two important aspects of pedagogical success are pacing and interactions between the music teacher and his or her students. Consequently, the teacher creatively promotes the so-called pedagogical articulations, which result from the introduction of ideas behind the PONTES approach (PA): Positivity, Observation, Naturalness, Technique, Expressivity and Sensibility which may be translated as bridges. According to the PA mentor, there are two levels of articulations: the basic and advanced articulations. To these we suggest the inclusion of a third, medium level (Tanaka Sorrentino, 2012). These levels reveal that these articulations can be continuously improved, and indeed operated based on a reflection over a musical-pedagogical practice as much as over the PA propositions.

The research and some fields of music education

From the body of the research a number of recommendations serve as a way of reconsidering the practice previously referred to within the academic/pedagogical sphere, mainly with the purpose of creating bridges linking the musical/community practice and the academic practice. This last found in general within the European musical perspective, following the same directions traced for the musical education in the 19th Century in France, based as it is in the curricula and repertoires constructed according to conservative models i.e., inherited from the Superior National Conservatory of Paris in the 18th Century (1795) (Arroyo, 1999; Fonterrada, 1993; Jardim, 2002; Penna, 1995; Santos, 1990; Sloboda, 1983; Viegas, 2006). Their main features are: syllabus division into two parts, music theory and instrumental practice; cumulative classical music knowledge; emphasis on instrumental practice the objective of which would be that of sheer virtuosity, all resulting from natural talent and geniality (Vieira, 2001, p. 21).

Much of the research conducted in Brazil in the 1980s and 1990s enlarged the horizons towards spaces and pedagogies where musical education was present. In the 1980s, Arroyo (1999) reported two studies on the relationship between musical education and culture, most specifically the writings of Alexandre Bishop and Conde and Neves. Alexandre Bishop 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). Conde and Neves (1985) called attention to the fact that the musical experience of children in the *favelas* of Rio de Janeiro was not accredited by the local schools. 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. We call further attention to 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 as those produced by Marialva Rios (1995, 1997) on teaching and learning processes as in Trio of Kings’ *Rosa Menina* (a genre of Brazilian popular culture, in Portuguese, *Terno de Reis*) from Salvador (Bahia) which is a pioneering work in the field of music education in Brazil, for instance.

The Ganhadeiras

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 affective memory of their ancient members; most of them descendant of the *ganhadeiras* (black women enslaved or free). The group adopted its name 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 bowls, which they carry on their heads, in cities all over Brazil, working as walking vendors, selling their goods via the vendor’s cry in order to make enough money to give to their masters and, as a result, be allowed to wear shoes (metaphorically, only free men were allowed to wear shoes).

Besides divulging their history, the group is trying to get their *pregões* (vendor’s cry) acknowledged by the UNESCO as a master-piece of the oral and immaterial patrimony of humanity, just in the same way it happened to the Samba de Roda (2004), a genre mainly sung by the *Ganhadeiras*. This has strengthened the actions of the Associação dos Sambadores e Sambadeiras do Estado da Bahia in the Recôncavo Baiano (the main region where this genre is cultivated).



Figure 1 – *Ganhadeiras* dancing *samba de roda* in the Lagoa do Abaeté, 2007. Photo: *Ganhadeiras* photo collection. Photographer: Alberto Lima (Jornal Irohin)

The idea behind the present work is to demonstrate the main results obtained from data collecting via observation, transcription, analysis of interviews, public performance, and from the 17 rehearsals from which most statements given by the social actors were extracted as well as the various examples of the most effective pedagogical connections. Ethnography was most decisive for locating environments and individuals socially (about 40) that contributed to the research along with two establishments: the Casa da Música and the Senzala do Samba.

Creating bridges with PONTES: Research outcome

The analytic body of the present research generated a list of recommendations (See Figure 2: List of Recommendations for Pedagogical-Musical Interactions). This information provides information for educators to establish connections and articulations along their pedagogical-musical interactions.

BETWEEN ME AND THE SOCIAL ACTORS	THE ARTICULATOR	BETWEEN PEERS	BETWEEN THE ARTICULATOR AND APPRENTICES
<ul style="list-style-type: none"> ✓ Utilized Language ✓ High positivity, naturalness and general connectivity ✓ Generating element in PONTES – sensibility ✓ Interpretation 	<ul style="list-style-type: none"> ✓ “Flexibility” of the relation teaching learning ✓ Self-assessment ✓ Knowledge on PONTES approach ✓ Humility pedagogical practice 	<ul style="list-style-type: none"> ✓ Freedom of expression. ✓ Cares and complicity of peers ✓ Incentives, stimulus and solidarity among peers ✓ Host pedagogy ✓ Sense of belonging 	<ul style="list-style-type: none"> ✓ Libertarian supervisory ✓ Respect to individuality, music identity, musical taste, previous knowledge ✓ Awareness towards the practice of tolerance ✓ Adopt a defiant

over technique ✓ ZDPs identifications	✓ Use of one's own method	✓ Conquering autonomy ✓ Good humor technique	posture ✓ Extrinsic and intrinsic motivation ✓ Timing use during interactions ✓ Dealing with stage fear ✓ Lucidity in articulations ✓ Dealing with emotions ✓ Promoting discipline and concentration ✓ Dialoging with learners
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Figure 2: List of Recommendations for Pedagogical-Musical Interactions (Tanaka-Sorrentino, 2012, p. 470).

In the first column, we highlight the identification of zones of proximal development (ZPDs), which may be also found outside the school. “Various ZPDs may be found within a domestic environment, manifested under different forms, depending on the social history and on the purpose of the activity. These zones are clearly based upon knowledge or content, and are rarely seen as trivial” (Moll & Greenberg, 2002, p. 23). Within the school environment, the identification of ZPDs and the effective development of the proximal zone relate to a number of points such as: the conquest of performing autonomy, a sense of belonging to the group, the acceptance pedagogy among other aspects mentioned above. The PA is not a method. It is a recommendation for improving the features the teacher-student/teacher possesses and/or intends to develop out of PONTES.

Apart from being ally in his/her own cognitive musical development, either by making use of his/her creativity or by encouraging the creative side of the students in problem solving the teacher makes use of his/her inter-relational and emotional intelligence (with respect to self-awareness, empathy, interpersonal relationships, self-motivation and emotional control). This last element, in turn, leads us on to the fourth-column related to emotions. Teachers need to know how to deal with their own emotions first as well as learn how to deal with their students' emotions.

The data analysis suggested possible meanings of music for the group. This was clearly seen during their performances through compositions for and by the *Ganhadeiras* chorus: their musical identity; their actions towards an ample formation – not only musical but also social-political-cultural. All this would be extensive to the group, and especially to their successors.

The analyses over articulations occurred along the transition/description of musical-educative passages entitled by the episodes marked articulations, followed by commentaries. For instance, in the episode “*Encontros e Desencontros na Senzala do Samba*” in the section named Musical Apprenticeship, dated December 9th, 2009, stated:

The motivation that incited boys and girls to learn a certain music piece was indeed a very important feature, demonstrating their natural engagement in musical activities as one could judge by the disposition with which they began to sing pieces by Marcos and those from their own repertoire. The musician’s following steps called my attention making me analyze which factors made them engaged in the learning process. Initially, Marcos explained the context through which he created the piece, saying: “Let me tell you the story of this musical piece”. With the lyrics in hand and the copies which were given to the children/teenagers, the composer started to sing been followed immediately by the kids. One of them sang the song as if she already knew it; such was her dexterity and engagement. (Tanaka Sorrentino, 2012, pp. 399-400)

Considering the findings, it was then possible to carefully evaluate the following factors that most contributed to the success of the group: a) complete perceptive/aural training b) the musicians’ accompaniment to the singers – based on a certain musical genre – the *samba de roda*; c) search for the tonality better tailored to the voices, establishing as a result a training section in harmony with the singers’ autonomous performing skill; d) identification of tonality color; e) ear training and memorization; f) lessons on presence, movement and stage rules; g) how the children/teenagers were encouraged to perform solos from the repertoire at first sight; h) group dynamics to promote better interaction between the group and the children/teenagers. A number of other questions were raised during the experiment, such as: stage fright, fear of making mistakes, insecurity, going out of tune, forgetfulness (lyrics and music), repertoire organization, voice division, music entering (soloists) and the ludicrous pleasure of discovering, constructing, creating and music making. “The term ludicrous is used to describe anyone who has the capacity of experiencing his/her individuality and autonomy within a space-time dimension that promotes self-knowledge. It does not necessarily refer to happiness... demands integration and does away with the mechanical doing,” (Porto as cited as in Martins, 2009, p. 24)

Final Conclusions

Both the musicians and singers developed during rehearsals an intuitive method, far from being mindfully constructed, for the identification of tonalities. They also developed their own way of learning, creating, improvising, and of making music; all along what they discovered during their own practice, “playing by ear”, trial and error, repetition, emulation, from their own individual references and from the experience of their peers and singers. The present work confirms our conviction that the items found in PONTES detected in the ever intense pedagogical articulations were part of a methodology assisted by the context, by a plan of action, by culture and by the articulators’ sensibility.

From a range of actions and reactions (feedbacks) there came the analysis whose purpose in the end resulted in contributions which the present work have made

extended over to the community's musical education. One of the hallmarks of the present study is, therefore, the presence of diverse pedagogic musical connections, with no mentioning of what the PONTES Approach represented; a fact which showed that the resulting analyses originated from looking over one's own group development and the importance of musical and social practices, as from a suggestion for the preservation of one's specific culture – *itapuãzeira*.

PONTES may be described as an action that extends far beyond topics, handbooks, and methods. It represents a change in the teacher's posture, taking him/her farther beyond the visible. It will be of great help to teachers who have not yet learned to be tolerant and their environment, to humorously deal with their students. We do believe it possible to improve their positivity where pedagogical actions are concerned. Sharpen their level of accuracy and observation; help them act with naturalness (even if this does not necessarily result in creating somebody anew. By naturalness we mean the capacity of acting spontaneously in face of the students' doubts and individual positioning. Students should not be seen as mere spectators, but as individuals who corroborate with a social interacting process. They should be seen as active collaborators, supporting the construction of knowledge, posing challenges and helping to solve them (Tanaka Sorrentino, 2012, p. 421).

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