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和 CMA XII

Harmonizing the Diversity that is
Community Music Activity

Don D. Coffman, Editor

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Proceedings from the
International Society for Music Education (ISME)
2010 Seminar of the Commission for
Community Music Activity

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***CMA XII: Harmonizing the Diversity that is Community
Music Activity***

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Chair's Welcome

I am delighted to introduce this collection of papers that were presented at the International Society of Music Education's Commission for Community Music Activity, which took place 27-30 July 2010 in the Xiaoshan District of Hangzhou, China. Organized around three themes—Research, Practice, Education—the 23 presentations reflected the continued growth and development of community music activity across the world. Presenters represented 12 countries: Australia, Brazil, Canada, China, Finland, Ireland, Israel, Japan, Singapore, South Africa, the UK, and the USA. Joining the presenters were 38 observers from China and two from the USA.

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

This collection of papers is organized geographically. I felt that the seminar attendees would more readily see the global community if presentations were grouped by country, so the seminar began in the Brazil and moved west through southern hemisphere and then into the northern hemisphere, finishing in the USA. A secondary purpose in the presentation order was to place the three “big picture” overviews (Veblen, Higgins, Coffman) at the end of the seminar because they conveyed a look at past CMA research literature and speculations about the future.

The seminar consisted of presentations followed by group discussion. Four recurring issues emerged from our discussions and they are presented below with some of the questions we addressed. I expect that these issues will be considered by the CMA commissioners as they prepare for the 2012 seminar.

The Music of Community Music

There are challenges involved in the choices we make as community musicians and music educators. For example, what happens when we look to formalizing, institutionalizing traditional music? How does our use of traditional, popular, folk, classical music define our practice? What is the role of the music leader/teacher in this process? Recognizing that music evolves and various forms merge to form new forms, what models can be identified that respect the various contributions (issue of ethics)?

The Context of Community Music

Community music operates with context. How do politics influence practice? How do issues of equality, access, gender, power, and so forth hamper or aid practice? What goals do we have for the growth and visibility of Community Music? What partnerships can we pursue, such as applied ethnomusicology? How do we improve collaborations among practitioners, educators, and researchers, given the constraints of time, distance, resources, and language? How can categorizations and divisions be bridged? How can we better support each other's work? How can we best serve the populations around us (e.g. aging, mentally/physically challenged, incarcerated)?

The Pedagogy of Community Music

Pedagogy, training, education—these processes apply to the development of practitioners and the recipients of our efforts. How can we build more reflective practice in our programs? What issues of language (e.g., the terms master, amateur) do we need to consider? What issues of culture need attention (e.g. imposing a western perception on nonwestern musics)? We know that our work can transform lives, building community, self-esteem, and so forth. What emerging models need our attention (e.g. blended instruction)?

The Research of Community Music

How can community musicians improve documentation, e.g. “keep track of what they do? What are appropriate, ethical ways of evaluating our work? How can the various research approaches (e.g., Qualitative, quantitative, arts-based, historical, philosophical) advance the practice and visibility of our work? What ethical and cultural issues need to be considered?

Preparing the papers for publication has been enjoyable, because it has provided frequent opportunities to remember the wonderful gathering of individuals and ideas. Thanks must go to my fellow commissioners—Joel Barbosa, Sylvia Chong, Donald DeVito, Lee Higgins, and Dochy Lichtensztajn—who formed the review committee of submissions and who helped in facilitating the seminar. I wish to thank the generous institutional support of Open University of China and particularly thank Professors Sun Luyi (retired Vice President) and Zhang Shaogeng (Vice President) and Ms. Dai Jing (Secretariat) for their contributions. It was a privilege and an honor to chair this seminar for such a wonderful group of people and I look forward to our next meeting in Corfu, Greece in 2012!

Don D. Coffman
CMA Chair, 2008-10

The band masters and the wind bands: A music education of the Bahia's culture

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ABSTRACT

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

Keywords

Wind band, band master, wind instruments pedagogy, music pedagogy, Brazilian bands

INTRODUCTION

The object of this study is the music education of the wind bands of Bahia, Brazil. In order to grasp the importance of this object, it is necessary to have a view of the presence and action of the bands in the country. The FUNARTE - National Foundation for the Art, maintains a program called "Projeto Banda," which registers only civil bands (Funarte, 2009). All the 27 States has band enrolled in it. There are 2086 bands spread into 1768 cities of the 5562 of the country. Not

every civil band is listed in the Program. If we consider the military, religious, non-governmental organization, conservatory and school bands, these numbers will be even higher. The IBGE (an official institute of the Brazilian government for geography and statistics) published that 43.7% of the cities had bands in 2001 and that this number increased to 53.2% in 2006. This is a growth of 21.7% (IBGE, 2006).

The Brazilian bands' music pedagogy has been very efficient for the bands have constituted a strong tradition for more than a century, preparing their own instrumentalists. Their pedagogy has also been responsible for the elementary training of the majority of the professional wind musicians of Brazil, contributing significantly to the music scenario of the country (Alves, 1999; Benedito, 2005, p. 75; Figueiredo, 1996, p. 87; Granja, 1984, p. 88; Pereira, 1999, pp. 134-137; Salles, 1985, p. 11). The bands' repertoire is interdisciplinary because many of the compositions were written in honor of relevant people, significant dates, historic events, and important accomplishments. According to Dantas (2008, p. 7), the bands are not the main source of entertainment anymore, but they are still a serious manifestation of music affirmative in their communities. This is a fact that may contribute with the music education of the students.

It is very important to enlarge the knowledge of their pedagogy at this moment when music becomes an obligatory content of the school's curriculum (Law 11.769/2008). The objective of this study is to comprehend the bands' music pedagogy of the Bahia State.

METHODOLOGY

The study used the descriptive research method. One of the characteristics of this method is to obtain information about the state of an existing phenomenon, such as its conditions, practices and situations (Phelps et al., 1993, p. 221). The main part of the data gathering occurred within a course for training band masters. 53 band masters and band leader musicians took part in the gathering. They were divided into three groups and met in three different areas of the State for one year. One of the researchers taught band history and music didactic in the course. The other part of the data gathering occurred before the course and included band masters and band musicians too. The data primary sources were band masters, band musicians, and band documents. The study restricted only to the Bahia State.

The data gathering included individual interviews and narratives, group discussions and narratives, ethnography, participative and non-participative

observations, and analysis of documents, photos and audiovisual materials. The study had the objectivity and the reliability of the individuals as criteria for the data transcriptions. The researchers did not aim to talk about the individuals but with them.

In order to correlate the main characteristics of the bands' teaching and learning processes, the study worked with five topics elaborated from the data's analysis.

The Topics

The first topic considered the manners that the band masters and musicians learned music. They told and wrote about their relation with music before starting learn music in a band, their motives to join and to stay in bands, the places and the ways they learned music reading and instrument, and the main difficulties they faced. These data showed how they became band masters.

The second topic regarded the pedagogy of these band masters. It dealt with the manners they taught before taking the course, focusing on the didactic approaches, the pedagogic materials, and the main challenges they have had.

The third one undertook the course's results for the participants. They talked about the techniques and achievements they acquired in the course for their teaching, conducting, perception, composing and arranging abilities.

The fourth one searched out the ways the course's participants intend to teach after taking the course. What will they change of their pedagogies? What will they keep? Why? The last topic concerned the relation between the master and its music environment, the importance of the band to its participants and to its community.

THE BANDS' MUSIC EDUCATION

The music education of the bands may be considered as a threefold model: the teaching approach of the band master, the band musicians' learning process and the influences of the context in which it is inserted.

The Band Master's Teaching Approach

All the course's participants learned with one or more band masters so that they have been the main responsible person of the music education in these groups. The band masters have developed a pedagogic approach with a very clear objective: to prepare the apprentice to take part of the ensemble in the shortest period of time possible. The average of time to an apprentice to become a band official musician ("to pass to the music stand", as it is called in the band tradition) is six months. They consider the level and development of each apprentice individually. They give him the lessons and promote him to the next level. They know his music learning needs and take the due providences.

His pedagogic approach constitutes of teaching abilities on rhythmic reading ("lesson beating," as the band musicians say) or on solfeggio and, then, on an instrument. The passage to this latter phase is called "to take the instrument". Gérson de Carvalho, a course's

participant and instrumentalist of the Filarmônica de Monte Santo, synthesizes the beginning of the learning process:

The practice was with "lesson beating". After a certain number of lessons, the student used to learn the instrument scale. He began to practice it to be evaluated by the master who would pass him as "ready", that means, in conditions [prepared] to be a band musician.

With the master, the apprentices learn how to play an instrument (mainly its fingerings) by music reading. They play the method books and the compositions indicated by him. He writes also specific lessons to each apprentice.

The master tends also to use the better students as monitors to assist him in the instrument or music reading classes. According to Dantas, band master and teacher of the course,

The band master is more than the professional who teaches and conducts. He is an example. His behavior is reference. He clarifies the questions and gives solutions to the problems.

The Band Musicians' Learning Process

Most of the learning process of the apprentices takes place through their interaction with the band master and his teachings. But their interaction with colleagues and veteran musicians plays a very significant role, in the beginning as much as after becoming an official band member. This interaction occurs in the routine of the band, including the pedagogic activities, the period of practices, the rehearsals, and the presentations. The students learn the instrument's tone, articulation, and how to accomplish the music expressions by imitating the others (modeling), conscious or unconsciously. They are stimulated to learn some pieces of music through the interaction with the others and by the media, learning them by music reading and "by ear". Thus, the students learn the instrument also by listening and practicing it alone and in group.

The masters, the musicians and the students look for getting up to date. They get acquainted with new technologies. In relation to the internet, for instance, many bands maintain computers with use free of charge for their members. But they charge non-members as means of financial aid.

The interaction of the master, musicians and apprentices works as means to broad and to continue the music learning process of the band members, accomplishing and renewing the instrumentalists' body of the ensemble.

New Perspectives

The course participants considered the re-evaluation and the revision of the music pedagogy of the bands done in the course of great value. After taking the course, they believe they need to pay more attention to the performance, content, and style of the music pieces. They agreed that in order to prepare good instrumentalists, it is necessary to define the fundamentals of the learning process. Thus, they define five fundamentals: tone, intonation, rhythm, technique, and interpretation.

Describing the band master's profile, the participants wrote that they have to know: (a) how to conduct, play, compose, and arrange; (b) to teach theory, instrument, history, and what to be a musician is; and (c) how to be ethic and leader.

The Context's Role

Regarding the relation of the course's participants with music learning, it was verified that it is connected with the presence of, at least, one band in their communities. This presence motivates the young in participating of the music group. In these bands, the music classes and the use of their instruments are free of charge. This fact determines the importance of the band's music pedagogy to their communities and shows how it is responsible for the beginning of the music training of many musicians of the Bahia State. According to Marcelo Lopes Batista, a course's participant and member of the Filarmônica União dos Ferroviários,

The band is one of the most important movements of our community, providing occupations for young people and keeping them away from the drugs. The band is part of the community. It participates of its parades, processions, sport competitions, civic events, open-air concerts, and band festivals. It has played the role of cultural centers of many cities in the interior (Schwebel, 1987, p. 23). This participation gives social prestige to its members within the community. According to Geertz (1989, p. 8), it is not good when experiences happen away from the social life, because it is through the awareness of the behavior of social actions that cultural forms articulate themselves.

This study shows that in order to understand the master's teaching approach and the apprentice's learning process, it is necessary to comprehend the inner and outer contexts where they are inserted, the band and the community. Its context is a very motivating factor. According to Romão (n/d), all the social formations, from the simple to the complex ones, constitute their culture with three systems of intervention in the society: (a) Productive cultural system, (b) Associative cultural system and (c) Symbolic cultural system. The bands produce artistic products, musicians and, consequently, financial movement, through playing in their communities and in other cities. They are non-profit organizations with family concepts in their statutes. They maintain and publicize national memories and cultural values. This develops self-esteem, new values, and the sense of belongingness to their participants - young people from popular classes in their majority. Thus, the band's participants receive financial, associative and symbolic motivations, and this fact keeps also the apprentices interested in learning music.

FINAL CONSIDERATIONS

The music pedagogy of the bands the Bahia State focuses on the music making for the community. The band musicians learn with the main protagonist of the pedagogic process, the band master, and with each other, by participating together in the band's internal and external routines. Its pedagogic process may not be separated from the band's context for it is its *raison d'être*, as the band cannot be separated from its

community. Part of the efficiency of this pedagogic approach may be due to its process of feedback developed with the social and cultural systems (local and national) to which it belongs to.

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Musical practices on the public schools and outskirts: Bridge between community and social development

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ABSTRACT

This research aims at surveying the youth musical practices from the outskirts of Londrina. We have started with some public schools linked to the State University of Londrina and, preferably, to the Music Course of the institution as well. In order to broaden the empirical field, we are spreading the scope of the social actors in the surrounding communities. The research is concerned with a multicultural perspective for an undergraduate music educator students and the knowledge production from the dialectical nature between the academic world and the youth community music. The musical practices have considered as a manifestation strongly linked to the socio-cultural identities of the social groups. The main question is how musical practices are constituted and what they signify socially and culturally for social actors- teachers and students? How does a schooled musician's perspective influence participants in a community music setting? How might the oral tradition of community music be used in school settings? This has been considered due to the necessity of the university to keep contact with the civil society and its own cultural, the social problems, such as social exclusion, violence in the schools and the lack of relation among contents, methodologies and conceptions that, almost always, are inappropriate to promote socio-educational processes with several society segments. The theoretical framework is based on the principles of music as a product of social practices and the socio-musical knowledge production is strongly linked to the construction of individual and group identities. The proposal has a socio-educational nature and takes into account symbolic and material values coming from the benefited groups. The methodological approach will be the qualitative research, using procedures such as the participant observation and semi-structured interviews. The results are supposed to allow both a better understanding of the social musical world of schools in the outskirts of Londrina and support decisions from public policies in the music education field.

Keywords

Music Education, music and culture, youth musical practices, social inclusion/exclusion, public schools.

INTRODUCTION

This research aims at surveying the youth musical practices from the outskirts of Londrina. We will start with some public schools linked to the State University of Londrina and, preferably, to the Music Course of the institution as well. From this locus, we intend to increase

the participants for the communities related to the social actors from the selected schools. The research concerns the knowledge production from the dialectical nature between the academic world and the common sense, being the musical practices seen as a manifestation strongly linked to socio-cultural identities of the social groups.

This has been considered due to the necessity of the university to keep contact with the civil society and its social problems, such as social exclusion and the lack of relation among contents, methodologies and conceptions that, almost always, are inappropriate to promote socio-educational processes with several society segments.

The motivation for this study relies on the fact that the public schools and outskirts in Brazil have been the focus of new socio-cultural configurations which have been reviewed by the work in the music educators' courses in the universities. The main point of these socio-pedagogical proposals has been focused on the multiple context connected with music learning and teaching processes for children and youths from underdeveloped communities and/or in social risk situation. So, it's important for the musical education area to produce knowledge from these environments.

THEORETICAL FRAMEWORK

The Music as Social Practice

The theoretical framework concerns conceptual perspectives that have, as a central point, the view of musical practices as a result of human experience in a multiplicity of connected contexts. In the first perspective music is seen as social practice, generating a cultural system which is built and organized soundly and incorporating itself in the socio-cultural structure of groups and individuals as proposed by Shepherd and Wicke (1997); Small (1995) and Blacking (1995).

The idea of music practices in youth contexts is seen, above all, as an action according to Small (1995) who coined the concept as *musicking* – a verb rather than a noun - to describe the idea of music as performance. The musical performance was also treated by John Blacking (1995) who emphasizes the idea as “a standardized event in the social system interaction whose meaning cannot be understood or analyzed separately from other events in the system” (p. 227-8). Small (1995) states that the performance is associated with *musicking* and people's sense of musicality as a result of the interpersonal interaction. In this aspect, the important thing is that the

focal point of the process of teaching and learning music is conducted by *musicking* (Small, 1995), incorporating intersubjective and dialogical collective processes.

Music, in fact, isn't a thing, or even things, at all. It isn't symphonies, or concertos, or operas, or lieder or pop songs; it isn't even melodies and rhythms. It's an action, it's something people do. All those music objects are nothing more than concretions of the human activity, and it is as activity first and foremost that we need to understand (Small, 1995).

Moreover, the music pedagogical process is seen as a “total social fact” – according to Marcel Mauss (2003), emphasizing the systemic, structural and complex character of this process in the research empirical field as seen in the outskirts and public schools. It means that the perspective of multi contexts cannot exist in isolation as field of knowledge production stressing that this point of view can only be thought systematically.

Thirdly, the musical knowledge production is seen as a cognitive praxis - Eyerman and Jamison's theory (1998) - whose process produces socio-political force that can “open the doors” to the production of new ways of pedagogical, esthetic, political and institutional knowledge. The discussion and reflection on the dimensions and functions of the pedagogical music knowledge are based on the principle that all these aspects should be considered as a whole system rather than an individual entity.

The analysis incorporates the interconnection between the different dimensions and the meaning of “music pedagogical process as a total social fact” (KLEBER, 2006). Thus, it is not only related to the learning and teaching music process, but also seen as a connected multidimensional field, as shown in the figure 1. 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.

JUSTIFICATION

The necessity of linking the academic world and the community has been object of discussion in different sectors of society. Therefore, this research encourages debate and dialogue on different perspectives on community music and on current issues within the field, as well, the knowledge production from the dialectical nature between the academic world and the common sense. This aspect has been considered since we recognize the necessity of the university to keep contact with the community and its social problems, enhancing, here, the knowledge production in the dynamic of social movements. Such situation, when focusing the educational aspect, is supposed to spread to issues of political, ethical, institutional order and, in the case of music, esthetic. We believe that the construction of socio-educational processes should be seen as a product of the correlation between contents and methodologies with conceptions studied at the institutions and the musical practices from the communities. It means to

“regard the production of musical research as cultural artifacts in their own right, reflecting and illuminating the world in which they are embedded and without they cannot fully be understood” (Korsyn, 2005, p. 10)

The music pedagogy was approached as a process of dealing with the relationship between people and music and the process of appropriating and transmitting music as proposed by Kraemer (2000). Such understanding justifies the debate on 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, including formal and informal contexts. 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.

OBJECTIVES

1. To survey the youth musical practices from schools in the outskirts of Londrina, focusing on underserved communities.
2. To understand how both the youth musical practices and the social networks in communities related to schools and the outskirts are like and the possible correlations with the socio-musical identity construction.

METHODOLOGY

The qualitative research will be the methodological approach (Yin, 1994; Merriam, 1998), using procedures as the participant observation, and non-structured interviews, photographs, audio and video recordings. The process of this study will be structured, firstly, around local information from personal and institutional guides provided by the researcher's field participation. Secondly, we will organize the categories that will support the analysis and the discussion of the collected information. The knowledge production and the statement construction from the information collected will support reflections on the meaning of musical practices in the construction of institutional, individual and group identities, all participants in this study.

The evaluation is based on the conception of formative process what will allow the researcher finds out whether the objectives are aligned with the participants' expectations through a co-construction process that will provide the participants with critical reflection. Some indicators of expected results can be thought from the dynamic proposed.

The empirical dimension of this study was considered from Bastian's (2000) discussion that suggests the issues on young musical culture, such as musical preferences, styles of teaching and learning, ways of treatment and cultural experiences, records of non-cognitive variables

(emotional, social and motivational of improvement, musical class environment) should be approached from their practical dimension (p. 85).

THE EMPIRICAL FIELD: TWO SCHOOLS

Antonio de Moraes Barros School

This is a 39 year-old elementary school with 416 students in the morning shift. It is located in a region with a low Human Development Index (HDI). This is a significant situation since studying music would not be possible in this school if the university had not developed a music project. This is a field for future music teachers to do their teaching internships. The survey was focused on the first year of high school, with the students' average age from 15 years and up.

The participant observations took place from April to June 2008, totaling twelve sessions of recording in a field book, including audio and video, and consisting of a collection of data that allowed a triangulation among the different forms of recording. The meetings with the group of students and supervisors were held every Monday morning from 8 to 10 AM during the student's Arts classes. Afterwards, there was a discussion group in order to evaluate and discuss issues related to the teaching practice based on the project, planning and the theoretical and methodological reference. The supervisor of the teaching internships, by direct observation, conducted the process that sought to establish the relationship between theory and practice. The time was granted by the Art teacher who believed that music was both an effective vehicle of expression and helped in the construction of identities.

The claims that emerged from the data collection consisted of participant observations, informal conversations and documented research in the empirical field, and brought the opportunity to reflect on the meaning of musical practices in the construction of identities of the individuals and the groups participating in the study, considering every point, even when they seemed trivial.

This proves that context is an important component in the construction of the existing information and concept. The researcher plays the role of an actor in the knowledge process, making use of the theoretical assumptions as well as the interpretative analysis that results from the interaction of the researcher with the social world and in this way "making it possible to project aspects from the micro social world to a macro social dimension." (Kleber, 2006)

Musical practice is understood to be more than the act of performing an instrument, it becomes a manifestation closely tied to a social cultural identity, and the result of a human experience lived in a variety of connected contexts.

Ana Molina Garcia School

Located in one of the poorest neighborhoods of Londrina, this school has been the target of acts of violence and also drug dealing among students. The research in this school proposes a transdisciplinary study between higher education and basic education, exploring issues related to teaching practice, music practice and the youth culture. This is a school that has suffered with the violence present in the suburbs. One of the teachers says: "The violence is due generally to the lack security throughout the country, and is now being reflected directly in the schools." The aim of this project is to promote the understanding of the public education system as well as the educational projects in schools which are subject to violence in their everyday life.

This proposal seeks to understand how the musical and cultural practices articulate the youth culture and focus on building the identity of individuals and groups. The network consisting of the school, students, teachers, principals, parents and the community comprises the relationships that involve the dynamics in the process of studying, learning and living in their surroundings.

We seek to understand the social relations that are established among the different dimensions of the society, as well as to establish the possible correlations with the educational projects of undergraduate students and their relation with the youth culture which is exposed to social risk and vulnerability.

TEACHING PRACTICE IN THE EDUCATION OF THE MUSIC INSTRUCTOR

The experience of finding solutions for the obstacles of everyday life was something that caught my attention during the observations. The discussions conducted by the counselor provided a deeper understanding of the complex reality established between the four examples presented in the introduction. Thus, it was possible to expand the practice to the hallway and notice more than your own students; that the students were gathered according to affinity groups. Although there is no musical performance, the use of mp3, mp4 and mobile phones can be understood as a musical practice, with members of the group identifying themselves with their songs and in this way creating relationships. Such access to different musical content was significant for the analysis and interpretation of data collected.

CONCLUSION

It can be emphasized that the contextual perspective of the empirical field reflects the complexity that is present in the music pedagogical process understood as a field that offers the possibility to learn and teaches different aspects of social reality. The two specific spaces – schools and their communities - join groups, also specific ones, becoming a laboratory of collective experiences that have as the focal point the music as social practice.

Such experience can be considered as a very meaningful factor to the reconstruction of new notion of personal and

social values. The discrimination, social exclusion and stigma that permeate the underserved communities from outskirts are recognized as a negative picture of their context and it has been suffering factor to people who live there. What is the role of the musical education process and culture, in these contexts? The musical values can show a different dimension of these communities, their cultural values. This is a meaningful change on their selves.

All these questions require reflection, analysis and commitment because they are the factors that can involve new physical and socio-cultural spaces, connecting cognitive, social and political aspects to a perspective of social transformation. The musical practices as part of a educational public policy in youth context in the schools and outskirts can be seen as a powerful factor that can change the individuals and groups socially, mainly if the socio-cultural patterns in musical practices present in the students' daily lives are considered. And the universities, as a space for teachers' formation, need to take this task.

During the musical practices in the classroom, new connections of interpretations were built, providing another aesthetic meaning to the one established by the media. And the students had bring others friend out school to share performances e music creations. This meaning was a result of how the material world is viewed, where each person brought their experiences, and could forge an identity for that group. These social groups, according to Eyerman and Jamison (1998), challenge the dominant categories of artistic merit by questioning structures of assessment and judgment. The students favorite styles were rap, samba - *pagode* and rock, revealing to what tribes they belonged. This musical context was brought to the music lessons.

Students also used mp3, mp4 and mobile phones to record the practices in the classroom, reinforcing that the media can be an important source of pedagogical process. These practices encouraged them to be active in the construction of knowledge and not just accept the passive listening of the music imposed by the media. The analysis and interpretation of the data lined up to what Kleber (2006) proposes when she states that the meaning of musical practices is not restricted to the processes of teaching and learning, but is understood as a multidimensional connected field. During the practice of music, the students brought along the characteristics and identity of their group, either through their posture when playing the musical instrument (loose, tight, serious, distracted) or the quality of the sound produced (weak, strong, firm). It is possible to notice that the music class, when it accepts the symbolic values of the social actors, comprises a formal and legitimized space to develop musicality since the practical experiences with the various music formats also provides for the appreciation and creation.

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The community and the processes of Capoeira Angola music teaching and learning

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ABSTRACT

This text reports some reflections focusing on the relationship between the community and the music teaching and learning processes. Through the Ubuntu philosophy and an affirmation of Oehrle and Emeka (2003) that says that music making does not exist in vacuum, I describe and analyze the relationship between musical processes and human principles in the context of Capoeira Angola, an expression of Afro-Brazilian culture that incorporates music, fight, dance, poetry, play, philosophy and traditional costumes.

Keywords

Capoeira Angola, music teaching and learning processes, community music, Afro-Brazilian oral traditions, Ubuntu philosophy.

INTRODUCTION

“Capoeira Angola, Music Education and Afro-Brazilian Civilizing Values” (Candusso, 2009b) is the title of the doctoral research aimed at examining and discussing the contribution of the Afro-Brazilian civilizing values present in the music teaching and learning processes of Capoeira Angola. It was done in collaboration with the Capoeira Angola Sports Center - João Pequeno de Pastinha Academy¹ (CECA-AJPP) that is run by Master Faísca in Vale das Pedrinhas, Salvador (Bahia, Brazil). In this paper I will present and discuss an excerpt of the thesis concerning community and the music teaching and learning processes.

Capoeira Angola is an expression of Afro-Brazilian culture that incorporates music, fight, dance, poetry, play, philosophy and traditional costumes. The roots of Capoeira’s main elements are found in Africa. It can be considered as an expression of “musical arts”, in which “the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice” (Nzewi, 2003, p. 13). In this way, even though music apparently is one aspect among others, it executes a fundamental role in transmitting philosophy, values, history, and memories and in building cultural identity.

Capoeira became an expression of resistance during and after the colonial period. Nowadays it is present in most countries of the world and connects people of different ethnic groups, and different social and cultural strata who

share the value of the African ancestry. According to Travassos,

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

Even if around the world Capoeira gained respect and recognition, in Brazil it is still discriminated against because of its African and social origins. In a survey within academic works of Brazilian Post-Graduate Programs between 1987 and 2007, I found 113 dissertations and thesis distributed in 18 different areas such as education, social science, history, physical education, arts, anthropology but also theology, communication, linguistic, geography and law. The pedagogical contributions to formal education could be numerous, but as Sodré (2002) observed,

In Brazil, official education did not fully realized the educational possibilities of Capoeira in the formation of young people nowadays more and more forged by the culture of individualism and isolation, characteristics of the current society of consumption and cybernetic communication (Sodré, 2002, p. 88).

COMMUNITY AND THE MUSIC TEACHING AND LEARNING IN CAPOEIRA ANGOLA

Oehrle and Emeka (2003) state that music making does not exist in vacuum: it is strictly linked with the culture from which it comes (2003, p. 39). They draw a parallel between the western individualistic conception of life, centred in Descartes “I think – therefore I am” and the African communal spirit stemmed from the basic principle of *Ubuntu*, where “a person is a person by virtue of other people” (Oehrle & Emeka, 2003, p. 39). This philosophical approach to life, present also in Afro-Brazilian traditions, shows the importance of the relationship between individuals, their community and the world around them. In this sense, “we affirm our humanity when we acknowledge that of others” (Manda, 2009). *Ubuntu* can be considered a metaphor of unity. Its force and potential come from the wish of each individual to be part of the community and be responsible for it.

Following the idea of Oehrle and Emeka and with no intention to foster dichotomic attitudes, I would like to

¹ <http://www.ceca-riovermelho.org.br/>

draw some parallels between the relationship of the community with the music teaching and learning processes in Capoeira Angola context and school music education.

In “rhythm” class (see Candusso, 2009a, 2009b) children learn to play percussion instruments 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 which turned the symbol of Capoeira. The first songs learnt are based on a few verses’ structure and are usually repeated many times so to be internalized and to get confidence in improvising some verses. Everyone learns according to his/her individual path, ability and motivation.

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 by the master.

The music is conceived in a circular and cyclic way. The percussion instruments play a rhythmical, or better, melorhythmical² base, on which the songs are sung one after the other. As every group is composed of members with different knowledge levels and experience, even if a newcomer play something wrong, the group supports and encourages him/her to find the way again.

Heterogeneity is a very important feature of the 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 is the main knowledge and memory holder, knowledge exchanges happen between children, children and adults, the children and the Master, within the group and between groups.

In school music education, on the other hand, fragmentation is the main way to proceed in music teaching and learning as it is to formal education in general. The repertoire is usually suggested or imposed by the teacher whether it makes sense to the students or not. When a music teacher starts to teach a song, for example, she/he often separates the melody from the lyrics; the lyrics are divided into strophes and chorus; melody is separated from rhythm, and so on. In the end, even if from the teacher’s point of view everything is clear and makes sense, the song in its essence does not exist anymore. What exists now is a huge quantity of pieces that must be put back into place to get the whole puzzle (song) again. When children (and adults) listen to music, they don’t listen in fragmented way. Therefore a contribution of an Afro-Brazilian manifestation as

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).

Capoeira Angola is that music makes sense in its wholeness and so it should be taught respecting its aesthetics, its meaning, its coherence.

Another critical aspect of school music education is heterogeneity that is considered negatively as in the common sense can mean a waste of time and dissatisfaction among the students due to different levels of abilities, knowledge and motivation. Levelling tests applied to form homogenous classes represent an example.

In Capoeira Angola, as in many other Afro-Brazilian cultural manifestations, all members are always involved musically. Their participation is stimulated: it never happens that there is somebody playing while somebody else is just watching. Members of the group participate in many ways: during the “*roda de capoeira*” (capoeira circle) they can sing and play the percussion instruments when they sit in the drum group and then respond to the *solo-tutti* dialogue. The public, if there is any, usually joins the *tutti* section and eventually clap. Mestre Pastinha, founder of the Capoeira Angola style and most important master, was always reminding everyone that the Capoeira player is not supposed to be an exceptional singer but to participate actively in the *tutti* section.

In contrast to this perspective in the western classical music, the composer writes, musicians performs and public listens to the music. Music is an object of appreciation and contemplation. The public active participation can be expressed through silence to permit the concentration of the musical group or through clapping as a signal of approval once the piece has finished. Things are completely different in popular music contexts, where the public can express its emotions singing together, screaming, whistling and dancing during the concert.

Another relevant aspect is that every musical instrument has the same importance within the group. The same is true for every member in relation to the community. The Masters, who lead through the *berimbau gunga* are an exception due to their many and different responsibilities to the community.

The conception of the musical discourse follows this principle and is based on complementary ideas. Every instrument plays a melorhythmic cell or phrase, which fits into the others played by other instruments. The same happens among the members, who have to learn how to complement each other musically so to be able to develop a harmonious context where pairs of players can fight/dance Capoeira. This is the realisation of the communal spirit characteristic of the *Ubuntu* philosophy mentioned previously.

In the western context, musical instruments and musical roles have different weight in the group. Piano and string instruments, for example, have a musical and social projection, representing in some sense, elite instruments and social power.

Communication in Capoeira Angola is mostly non-verbal: the repetition of the same note associated to the up and down movements of the *berimbau gunga* made by the master or his assistant can have different meanings. During a class, this signal can communicate to a member that he/she can start or finish to sing a song and pass to the colleague the solo role to whom the group will answer. This procedure aims to help the learning of the repertoire. It can draw attention to something and often has a disciplinary message given to a member who is talking with a colleague or is not concentrated on the activity. During the “*roda de capoeira*” these signals can have others meanings like interrupting the game, or calling the player nearest to the master to receive instructions, if he needs to communicate something verbally, for example. Other messages are given throughout the lyrics of the songs: in the solo-tutti dialogue the master can express his satisfaction with a beautiful game, can accelerate or slow down the dance/fight, can give some advise or warning among many others situations. In order to have an efficient non-verbal communication all the members and their senses must be alert and available to interpret the expression of the eyes, a smile, body movements.

CONCLUSION

Unity, circle, cycle, family and community are values expressed through the Ubuntu approach to life. As I tried to show, there is a close relation between what happens in life and what happens musically in Capoeira Angola. Music, in this sense, is a mirror of what the group believes, confirming that music making does not exist in vacuum, according to Oehrle and Emeka.

Capoeira Angola as many other Afro-Brazilian cultural manifestations can significantly contribute to formal music education.

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Communication and responsibility: Open universities in China and the community music education

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ABSTRACT

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

Key Words:

Learning platform, support and service, necessity, advantage, methods and ways

INTRODUCTION

With the changes to the social organizational structures, communities demonstrate their strong organizational ability thanks to the characteristics of locality, openness, complementarity and universality. Communities will become important places for improving the overall quality of the society. Community education will also play its role in the building of a life-long educational system. As one part of the community education, community music education is aimed at cultivating the members' sense of aesthetics in music appreciation via all kinds of music knowledge study and musical activities. Community music education is a comprehensive educational form including the content, method, and target of every type of music education. It is oriented towards the vast majority in the communities and is an educational activity with public involvement (Hu, 2009).

THE NECESSITY OF CONDUCTING COMMUNITY MUSIC EDUCATION

The fast economic development brings the people with new social needs and the public raise new demands in regard to a high quality cultural life. Their awareness of participating in the social activities has become stronger

and stronger. Playing the piano, electronic keyboard, violin and other musical instruments have no longer been the privilege to the musicians. There is an increasing number of singing and dancing classes accessed to the public. Chorus, Karaoke clubs, performance of local operas, social dancing, aerobics and other forms of activities accompanied by the music are commonly observed everywhere in the communities. Actually, this phenomenon reflects that the community music education in China is gradually taking shape and is in various appearances.

1. The birth of the community music education is required by the overall development of community education and is its major element. Community education consists of vocational training, education for senior citizens, recreational education and the like. Community music education is conducive to the people's mental and physical health and lifting their comprehensive quality for the smooth unfolding of other community activities.

2. Community music education is an indispensable complementation to the school music education. At present, the social popularity of the school music education is far from enough. Generally, all the music colleges build a complete teaching system within them and develop on their own. They still do not realize the important role played by the music education in communities and lack adequate attention to this form of music education. Actually, community music education can provide the music lovers who have no opportunities and conditions of studying in music colleges the access to the knowledge and platform of performing their talents.

3. Community music education can meet the cultural needs of multi-levels, from young children to the old generation. It functions effectively in society. We have observed the many troubles parents gone through in sending and picking up their children in art and music classes far away. However, if these classes are set up within the living area, it will save their time and money. Meanwhile, the parents can also join the training classes held in the communities to upgrade themselves so as to be qualified in giving guidance to their children. The elders in communities are primarily seeking for their lost social identities by participating in the group activities. They can realize themselves by showing their music talent. As to those with certain capacities, they can tutor other members as well.

THE ADVANTAGES ENJOYED BY THE DISTANCE EDUCATION IN

PROMOTING COMMUNITY MUSIC EDUCATION

Community music education has the characteristics in terms of organizational locality, content diversity, universal training receivers and non-profit operation. And distance education shares the similar characteristics. As a result, the two could complement each other and reinforce each other.

The distance education mainly adopts the assistance of internet, and thus the weak point of regional limitation in organizing education in communities can be well overcome by means of distance education.

We can find rich teaching resources on internet, such as the audio-visual, animated, text materials and courseware. Distance education is able to provide all kinds of support and services. On the web-based learning platform, the courses are at the learners' control so they can better regulate their studying pace (Han, 2004). From the perspective of music education, teaching resources can be individualized according to different targets. For example, children can be taught by the classes of Do What You Hear in the beginning phase. As to the young music lovers, they can share their performance videos online, hold BBS discussion, and download paying programs and so on. For the old generation, they can use the multi-media learning materials as CDs, which are more convenient and efficient.

The major difficulty facing the community education is a lack of fund and teachers. But with the rich and shared resources on the net, this problem can be easily solved.

THE METHODS AND WAYS TO CONDUCT COMMUNITY MUSIC EDUCATION BY RELYING ON THE OPEN UNIVERSITIES IN CHINA

Open universities offer the modern open and distance education in China. Their principles, modes, and levels as well as the accumulated experiences in operation and rich teaching resources will greatly serve the community education.

The future direction of development for OUs (short for the open universities) in China includes the degree education and non-degree education. The OUs are connected in a network and always put "openness" as the first philosophy in their operation. Their teaching style is characterized as openness, convenience and flexibility. The extensive application of information technology enables them successfully complete the transition from the traditional Radio and TV universities to the modern open educational institutions as their name suggest. The flexible time schedule and no space limitation of OUs education as well as their "self-selection" style of teaching break down the space barrier and provide more comprehensive and quality teaching resources for the learners. All of these advantages prepare OUs for the work of the community music education. The main methods and ways are:

1. Popularize the Experimental Sites

Set up community education trial projects, and bring the OUs resources to every community. Develop the excellent music courses and introduce the specialist course and web-based courseware of degree and non-degree music education to communities and give all forms of music training.

2. Establish Community Schools

Cooperated with the education commissions and citizen schools all over the country, the community schools combine degree and non-degree education and offer the general knowledge, vocational and specialized education to the members. This mode is the product of the institutional reform on adult higher education within the national educational system and the experience borrowed from the western community colleges. Nowadays, 2/3 of the open universities in China have set up their community schools and they are working well. Based on the individual demand, the community schools offer diversified music lessons and so spread the education far and wide.

3. Give Full Use to the OUs Teaching Network

Led by the School of Continuing Education of the Open University of China and the community music education centers, with the provincial OUs as the links and the branch schools as the major venues for community education, we can hold some relevant activities, set up the content and principles and give the general guidance to them; the provincial OUCs are responsible of passing instructions, and communicate with the OUs of all levels; the grass root tutor centers will carry out the practice and implementation.

4. Integrate the Social Resources in an Effective Way

With the help of the government, we should actively involve ourselves in the cooperated projects with the Chinese Adult Education Association, education commissions, the Department of Education and the related institutions; encourage all sectors concerned to participate in the community music education; make the best of the music schools, public arts galleries, citizen schools, children's palaces and so on, for lifting the community music education to a new level.

ATTEMPTS MADE BY OUs IN CARRYING OUT COMMUNITY MUSIC EDUCATION

1. "2009 National Community Music Activity Broadcasting and Exhibition," an Attempt for Promoting Education with Activity

The Open University of China {the former name is China Central Radio & TV University (CCRVTU), and the updated name is the Open University of China} cooperating with Chinese Adult Education Association, held the "2009 National Community Music Activity Broadcasting and Exhibition", which attracted many attentions from all walks of life since the beginning.

The exhibition was carried on by the 44 local OUs and 114 community education experimental sites, adopting the level-by-level rating and competing manner. In the activity, we have found that not a few local governments thought highly of the community music education and there were some of the cities already succeeding in this regard.

The programs entered the final totaled 130. There were vocal solo, chorus, singing with actions and other forms. Several primitive singings and featured performances which were on the list of national intangible cultural heritages were also among the programs.

Since the beginning of the activity, active responses from all over China were received, especially from the 114 national community education experimental sites and the provincial and local OUs which had already conducted the community education. Some individuals and group contestants were also delightful to participate in the competition and contacted the organizational committee for detail information at the first place.

There are several characters observed in these musical programs:

First, the diversity of the contestants' backgrounds. This activity attracted various participants of different ages from different occupations, from the farmers of the countryside to the college teachers and retired cadres, from the amateurs to the professional performers and national renowned singers. The programs selected by the Beijing Xicheng Community included the Beijing opera shows by the famous artists Yu Kuizhi and Li Shengsu as well as the song of Ode of Beijing by the well known tenor Wei Jindong. They have demonstrated their positive attitude and passion for the community music activity and expressed that they were all members of the community and could not be isolated from the ordinary.

Second, rich local flavors. Every program manifested their unique ethnic customs and the local cultures. The program, also one of the national intangible heritages, Jinxi Xuanjuan Renny selected by Kunshan Open University, revealed for the first time to the whole nation its gracefulness and gentleness of the traditional arts. Another program with distinctive local flavor was the Bayinhui performance Affections to Shangdang selected by Shanxi Open University. This form of arts integrated the folk music, percussion music and singing into one, which described the people's sentiments and frankness in the southeast of Shanxi province.

Third, various forms of performance. The musical works in this competition were not limited to the category of singing. Apart from solo and chorus, there were singings with action as Beijing opera. For example, the program of My Hometown is Beijing selected by Beijing Xicheng Community combined singing with clothes show by the older members of the community and named it stage play with vocal accompaniment for the first time.

Fourth, plenty of original songs. Many participants made great effort in innovation and created a number of

new programs with fresh content. The city of Wenling in Zhejiang province invented a lot of human and material resources in composing the MTV Welcome to Wenling. The dance and song Our Happy Family by Baoan Taoyuanju Community and chorus Happy Community, Happy Family by Luohu Guiyuan street community expressed the people's praise for their beautiful life.

During the activity, the organizational committee communicated with the local registration desks on and off line and recorded some new needs voiced by different communities. The first is the need for training. Jiulongpoqu District of Chongqing municipal hoped there would be more professional teachers sent to give lessons of vocal and instrumental music and dance and acting training for turning out more excellent programs for the competition. The second is about the need for lectures. Xiamen Open University pointed out that the local residents expected to attend more lectures on basic music theory, auditioning, aural training and the related so as to improve their musical quality. The third is the need for more chances to present their own talents. The Taoyuanju community of Shenzhen often put on shows of its own programs in the neighborhood and had won a reputation. They were looking for more opportunities provided by the competition to perform in other places and bring their happiness to every corner of the land.

This competition activity has fulfilled its original purpose of educating with activity. The needs of the community members, for more training and lectures are also the core task of community music education. Their needs for the chances of communicating and exchanging are also the truly aim of the community music education. This activity encourages the participation from all members and no one is excluded from the education and the fun brought by the music.

2. The Community Singing Rating Activity

In China, there are many professional ratings, including the ratings about the proficiency of playing the piano, electronic keyboard, violin and other musical instruments and dancing as well. The rated ones are mainly the elementary and middle school students and some young professionals. The standard for such rating is quite high and not suitable for the amateurs, which, to some extent, dampens their enthusiasm of joining the social musical activities. Under such circumstance, we have made the first attempt of the singing rating work in communities.

Analysis on the participants:

According to the field study, it is verified that the old generation is the main force in the community music activities because they have more leisure time spent in the communities than the working people. Their first and foremost purpose of joining the community music education is for entertainment and whiling away time and they can also seek companionship and social recognition in such activities. Through the rating activity, the elderly not only get their spare life enriched but also find new social identities and realize themselves.

Analysis on the content:

Shown by some statistics, there are more than 5,000 choirs in Beijing only. The majority of the middle and old aged people are fond of singing. As a result, our rating work is going to start with the category of singing. Based on their need, we can offer some relevant training courses teaching basic music theory and music score knowledge for raising their musical level.

Analysis on the standard:

Residents from the communities differ from the students trained in the specialized schools. The same song, the professionals will perform it in a scientific way, while the amateurs can only interpret it in accordance with their own understanding and ability. The effects are far from each other. As to the latter, we can not conduct the rating work by following the recognized standards of some music teaching materials and exams. Instead, we should take into consideration the contestants' confidence, the average accuracy in musical tuning, their feelings towards the song and the overall performance.

The singing rating activity in community promotes the development of the community music education.

3. The Launching of the "National Life-long Learning Card"

The launching of the card is a good incentive for encouraging more people to involve in the life-long learning. According to the survey, the cards are well received by residents and they are very proud of holding the cards and pay much attention to the score they have accumulated in them. In this activity, people have learned a lot and reinforced their sense of accomplishments. More importantly, their passion for social activities and desire for more knowledge have been positively stimulated.

The operation of the cards depends mostly on the fair and rational set of the scores, which lies in the comparison and the balance of the difficulty coefficients of every issue. Another important task is to establish the personal file for every holder and have the specific persons in charge of the recording and scoring work.

The collaboration between the Chinese Adult Education Association and the open universities of China to set the national life-long learning card enjoys many strong points. The Open University of China provides degree and non-degree education. Ordinary people can exchange the scores in their cards for the study of some non-degree courses. And the students enrolled in the OUC can also gain credits with their scores in the cards.

The promotion of "the national life-long learning card" assists the carrying out of the community music education.

CONCLUSIONS

Community music education is one of the measures for the State to strengthen the national education, social education, life-long education and improve the quality of the population. The open universities have close relationship with the community education in educational provision mode. It is proved by reality that open universities are constantly playing an important role in community music education. They have the responsibility to disseminate the traditional musical culture and improve the musical and cultural quality of the population and will continue their exploration, research and innovation in the field of community music education in the future.

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The charm of the community music

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ABSTRACT

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

Keywords

community music, influence on the social life, promotion of the social harmony

INTRODUCTION

Music education in communities is a newly sprouted thing and gradually catching people's attention. Music education is aiming at promoting the community members' aesthetic sense. Through music and arts, the best tools for moving people's soul, it links different hearts across the various boundaries, affecting all aspects of social life. The music education can serve as a major force to intensify the bond and cohesion in communities which are purely formed by commercial relations. Community music activity is one of the most important elements in community education. In a community, music activities are not only regarded as a power of gluing but also a means for enriching people's spiritual life and improving their living quality (Zhang, 2003). Especially in an aging China where the old population accounts for the largest proportion in the world, how to make our parents a happy, a dignified and quality life is not only the duty of the children but also the society. Since 2003 I began my observation, I have discovered the charm of community music education, which can be seen as the answer for the above question.

WHAT IS COMMUNITY MUSIC?

Community represents a mini-society in a region. It is a basic unit in analyzing the social structure in sociology and also the basic unit of social development. Community music activity is a kind of music education that is loved by the general public in the urban areas and is characterized by its accessibility, popularity and mass participation. Community music is primarily a music education activity, an important means for moving hearts and an effective way to educate people. In the past, music was mystified and deified as a high-brow culture. Recently, with the popularization of the music education as well as the singing contests and chorus festivals, the

majority has come to realize that music is not a myth for them but a reflection of their life and it shares a close relationship with them. They gradually participated with enthusiasm in the community music activities such as the chorus clubs, solo singing performances, singing with dancing and musical instruments playing.

The reason for community music's popularity as a form of music education is the fast development of China's economy (Jin & Ma, 2008). The structure of the community has witnessed a great change with the quickened pace of globalization. The late-model of community, in particular, renews our concept about the community. The traditional community has relatively simple social relations. The members in one community mostly were the colleagues or the hometown fellows and they were familiar with each other. Due to the housing reform in China, houses have become commodities in the market and the old system of house distribution by the working units was replaced. Residents in one community are now from every part of the country and the relations are complicated. They are not so familiar with each other and even have no contact at all. In such a community combined by economic relations, it is a commonplace for residents' indifference to each other. The street community or neighborhood committee, as the grass root government, is responsible for assisting the realization of the members' rights in regard to politics, employment and social welfare. However, their cultural and spiritual life is not well attended. The emergence of community music activities organizes music lovers and passes on the care and warmth between people with singing. This community culture engages more and more participants and makes the community a family. It is because of its democracy that it gains stronger power of appealing and influencing and gradually becomes a major content among all the activities held in the community.

Community music activity is a great bond for bringing the neighbors close and a significant index of degree of civilization.

THE INFLUENCE OF THE COMMUNITY MUSIC ACTIVITY

The social and economic development is the material basis for that of community music education. Though the development of education is confined by the reality of society and economy, the stimulation made by education on the social and economic development is too obvious to be doubted. It is also true in the aspect of community music education.

A mature community culture is the major force to upgrade the quality of the community. Take the Yihan Garden Community in Fengtai District of Beijing for example. It has made the culture building a main content

in the community construction. It is a well-developed community with a residential population of 40,000. There are the facilities as culture propaganda stands and electronic information stands in the community. It issues its community briefing periodically and holds competitions of ping pong, football and fishing as well as the annual cultural festival. The most popular part is the performance during the cultural festival. The acting of the children in kindergarten, the dance of the middle-school students and the singing of the seniors from the university for old age are among the favorite items. The residents in this community in spite of their different educational backgrounds, different habits of consuming and different occupations and nationalities, they all enjoy a happy life without disputes and worries of theft since they all share the same philosophy brought by their community culture as expressed in the song "We Are a Family, a Happy Family". Thanks to this harmonious atmosphere, the community has been awarded as one of the civilized communities in Beijing and the price for the houses in this community has increased by several times.

Community music is a new creature and is warmly welcomed by the society and the public. In 2009, the Open University of China and the Chinese Adult Education Association co-sponsored the "National Community Music Activity Broadcasting and Exhibition". Since the very beginning of the activity, it has received many responses from the concerned departments and institutes all around the country. Before the finish of the first selection, there were roughly several hundreds of programs applied and registered, which well reflected the enthusiasm of the participants and popularity of the activity. A teacher from a community school in Harbin said that this was a great activity because the ordinary people had the chance to show their talents.

This case illustrates that the community music promotes the exchange and communication between the members and this kind of interaction is an important way for our people to be involved in the social life and expose to the new things. Community music promotes family harmony since no matter who join such activities, they are members of families. Community music also enriches the elders' spare time after retirement and makes the life more colorful and healthier. For them, joyful later years have become a reality. More importantly, the community music activity has contributed to the socialist ideological and ethical progress as well.

THE OLD POPULATION IS THE MAIN PARTICIPANTS OF THE COMMUNITY MUSIC ACTIVITIES

The senior citizens are the main participants of the community music activity. With the improvement of the living quality, people can live a longer life. According to the statistics made by the Chinese Aged Population Working Committee, China is the country with the biggest old population. The aging problem is not only limited to our country, but also concerns the whole picture of the world and thus attracts attentions from many other countries. With such a big aging group, what

can China, a still developing country, prepare to do? A completed social welfare system and considerable public service system is the responsibility of the government and the departments of civil affairs. However, the care and love shown by the society and family is indispensable. As the main living area for them, the community has to express its concern and consideration for the old and is accountable of making their life happy and colorful.

Chinese economy develops in a fast pace in the last few years and the State puts aside special funds for the improvement of peoples' livelihood. The local departments of civil affairs and governments have invested great efforts in aiding and caring the old. On one hand, they promote and carry forward the fine tradition of respecting the old; on the other hand, they hold a variety of cultural activities to enrich the spiritual world of the elderly. The colleges and training centers for the old age come into being under such circumstances. These organizations are dedicated to transmitting the updated knowledge and culture and, what's more, they build a communication platform for those senior citizens. Living in big cities, the elderly are no longer give priority to their material lives. Instead, a sense of belonging and integration with the rest of society, that is, more social activities, occupies the first place in their mind. Based on the survey, singing and dancing are the favorite activities among the old. It is because these activities are featured with collectivity and mass participation which can last longest with most effective results. At present, the majority of the cities in China adopt the policy that men retire at the age of 60 and women at 55. Though retired, these well educated people are still in good health. They have few economic difficulties and family pressure but have rich social experience. They are the main participants in community music activities and also the initiators and organizers of these activities.

SEVERAL ISSUES DESERVE SPECIAL ATTENTION

First of all, community music activity is just one element in the whole picture about the community which demands more support and encouragement. The modern life is undergoing constant changes and the community is the beginning. Our concern for the community is actually the concern for ourselves. Only if the community culture is well developed can we be relieved from troubles and worries. Secondly, the community music activities spontaneously organized by music lovers which are later approved and recognized by the authority constitute the major part. The grass roots governments such as street committees should take the initiative of guiding and organizing and making it a necessary component in building the community culture. However, it is still a long way to go. Thirdly, there is a lack of fund guarantee. Without the sponsor and involvement of organizations or big groups, the expenses are mainly covered by the participants, which exert an influence on the sustainability of the activities. If the government can provide more support and the companies and charity organizations can invest with more funds, this kind of music activity will be imbued with energy and vigor.

Fourthly, the songs that are suitable for community music activities are still far from enough. We expect more attentions from the persons of insight and more volunteers getting involved in the activities for the further construction of the harmonious communities and development of the community music activities.

Community music activity, as a newborn, is displaying its vigor and energy. Its charm has been appealing to more and more people. Music is a blessing which has the power of shining one's life. Community music is also endowed with the similar gift of making our lives happier and more colorful.

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Community, communication, social change: Music in an Indian slum

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ABSTRACT

The interface of community music and health has principally been through music therapy and the use of music to build individual or community wellness. Music as a tool for communicating health messages in combination with other arts and as part of a larger epidemiological study has not been widely used. This paper considers the relationship between community music in particular, and the arts more generally, and public health and how disparate ideas and interdisciplinary interaction have been shaped into the conceptualisation of a large international enquiry. The study traces the conceptualisation and formulation of the project through understanding the dispositions and strengths of the disciplinary voices, the Indian slum context for the study, and the construction of the street theatre piece through the peer educators. As such, there are distinct and overlapping narrative elements to this paper. First, it is a story of a concept. Secondly, it is a story of a study and the arts project embedded within it.

BACKGROUND AND INTRODUCTION

This paper deals with the study design and surrounding issues of a community music project in India, which, when combined with narrative and theatre seeks to improve community health. The need to build cultural and community competencies for health through community music-making is vital in the settings that are outlined below. The context is a non-institutional one, in which peer education is central to the messaging, both culturally and in health. The project addresses the theme “The Community in Community Music”, by seeing music as communication in community as a vehicle for social change.

Through culture, societies are held together by shared systems of knowledge, behavior, values, and practices. Music and the other arts are cultural assets that can invoke social and personal agency, including as related to health knowledge, attitudes and practices. Although the communicative, and therapeutic, effects of the arts have been recognized for centuries, for the most part, few in the music and health professions are trained to use community music, and formal collaboration between community musicians and those in public health professions is infrequent, but increasing. To date, there have been two major forms of arts and health collaborations: in clinical settings (e.g. in music or art therapy) and in community-based settings (especially through the work of non-governmental organizations or NGOs).

Of note, the growing interest in brain responses and immediate health outcomes resulting from therapeutic exposures to music and other arts have begun to receive attention from the neuroscience community, but this is a far cry from a genuine interface between music and public health. Staricoff (2004) reviewed the medical literature on arts in health and concluded that a key area for further research was “the emerging evidence around the use of arts interventions in community settings to improve health”. This review also highlighted the current challenge that it is near “impossible to give precise details of improved health, particularly in the light of the fact that so few projects directly provide information on health, or social matters related to health, which are based on formal instruments of measurement” (Staricoff, 2004). However, there is a growing body of literature, including literature on social capital and health, that emphasizes the correlations between cultural literacy, social cohesion, and positive health outcomes (C. Campbell, Wood, & Kelly, 1999; Kawachi, 2001).

Concomitantly, while NGOs and other implementing agencies use music and other art forms (puppet theater, visual arts, etc.) to promote health, such efforts are largely carried out by NGO staff and external artists rather than community members themselves. Often community members are only asked to comment on music-making and related art forms that have been developed by others.

Just as importantly, the impact of using community music to promote health has rarely been rigorously assessed or its cost-effectiveness in comparison with other communication modalities evaluated. While numerous NGOs have tried to pinpoint community members' recall of key health messages as well as the art forms and media used to convey those messages, the impact of such programs on knowledge, practices and effects on health has not been rigorously assessed.

Recent research in cognitive science points to urgent and fundamental reasons for music in general, and community music in particular to be connected to a scientific discussion about communication and health; Levitin (2009) presents the genetic and neurobiological basis for the centrality of music and art to the life of the human species:

humans who just happened to find creativity attractive may have hitched their reproductive wagons to musicians and artists, and...conferred a survival advantage on their offspring...They may also have been able to encode important survival

information in songs, an easily memorable format that gave their children an additional survival advantage (p. 20).

Levitin's assertion that we are genetically built to create art and that it has traditionally been used to communicate messages, in some part, essential for survival, is a convincing rationale for the project detailed below. To quote Levitin's advocacy for music rather than language as a means of communication,

because music, especially rhythmic, patterned music of the kind that we typically associate with songs, provides a more powerful mnemonic force for encoding knowledge, vital and shared information that entire societies need to know, teachings that are handed down by parents to their children and that children can easily memorize. (p. 141)

The project is informed by clauses in two UN declarations Universal Declaration of Human Rights, United Nations, 1948 and the UN/WHO Declaration of Alma Ata, 1978. Article 27 of the 1948 declaration states: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." The right to participate freely in the arts uncovers a complex set of issues, not least being, how one could participate in communal, cultural life unless there is a social infrastructure which fosters such interaction. This declaration recognises cultural expression as a basic and inalienable human right and essential to the development of a healthy society. Cultural sustainability is a major imperative in the developing world, with its artificial political borders, its displaced populations, and large-scale re-distribution of the rural-urban balance. The Alma Ata Declaration defines health as "a state of complete physical, mental and social well-being and is a fundamental human right" (International Conference on Primary Health Care, Alma-Ata, I). Accepting Levitin's work as a foundation, complete well-being can only be achieved within art-making communities.

Evaluation of health promotion interventions is generally undertaken in the context of their impact on health outcomes. In the Ottawa Charter for Health Promotion, health is defined as a "resource for life, not the object of living" (World Health Organization, 1986). In this context, quality of life and social equity outcomes, rather than health outcomes, should be the ultimate goal of health promotion.

Setting a context for health is critical to this discussion. Health literacy refers to the range of skills and competencies that people develop to find, understand, evaluate, and use health information to make informed choices, reduce health risks, and enhance their quality of life (Zarcadoolas, Pleasant, & Greer, 2005). As such, health literacy is a critical competency that both health professionals and users of health services need to develop. Health literacy has at least four dimensions (Zarcadoolas, et al., 2005):

- Fundamental or basic literacy

- Science and technology literacy
- Community or civic literacy
- Cultural literacy

Increasingly, cultural factors are found to influence people's perceptions and use of health information. In analyzing how people interpret, and act on, perceived risks, Wildavsky and Dake (1990) compared the explanatory value of Knowledge theories, Personality theories, Economic theories, Political theories, and Cultural theories. They concluded that:

Cultural biases provide predictions of risk perceptions and risk taking preferences that are more powerful than measures of knowledge and personality and at least as predictive as political orientation.

Notwithstanding the writings in community music, health, communication, and cognitive science, the fields of public health and music have missed the opportunity to study systematically the connection between culture, community, and health, and as a result have also frequently missed the opportunity to develop the knowledge and expertise to work towards developing alternative health communication approaches.

Those who work in the interdisciplinary area of arts and health argue that the arts are central to the way in which people interact all over the world, but particularly in developing countries, and therefore can be used as a barometer of community health and a means through which health communication can occur. Particularly in parts of the developing world where access to technologically mediated consumption of music is not so prevalent, music is embedded in ways of life. For example, the *patuas* of West Bengal are a traditional artisan caste specializing in the production of painted narrative scrolls and the performance of songs to accompany their unrolling. These artisans have been plying their trade in this region of India at least since the thirteenth century and possibly earlier. Traditionally, the scroll painters wander from village to village, seeking patronage by singing their own compositions while unraveling painted scrolls on sacred and secular themes (Korom, 2006). More recently, the *patuas* have been involved in painting scrolls and creating songs about HIV/AIDS prevention and de-stigmatisation (Palchoudhuri, 2008, pp. 147-158). A scientific study, uncited, reported in the same article notes a significant decrease in social stigma against HIV+ people in the traditional villages where the *patuas* had been active in communicating.

Previous interactions laid the groundwork for an innovative partnership between US and Indian institutions committed to improving the public health of resource-poor individuals through service delivery of community music through an arts-based partner and an NGO.

The study anticipates using qualitative methods (key informant and in-depth interviews as well as group discussions, as appropriate) to:

- understand community values and views about a community intervention trial;
- gain knowledge of existing community music making and other forms of community arts practice;
- explore the potential for using various art forms to address urgent public health problems including gaining a better understanding of local culture and arts resources;
- identify the research design (including impact indicators, sampling and selection of data collection methods as well as data collection instruments) appropriate for assessing the impact of a community-based intervention on health knowledge, attitudes and behaviors as well as morbidity.

This study evaluates the potential of community music with the other arts as a means of health communication for public health goals. It is not music that is being evaluated, for music is sufficient unto itself. Rather, it is proposed to assess and measure the relationship between culture, health literacy, and public health.

PROJECT DETAILS

In the early stages of the development of the study, I began examining how NGOs in India were using community music and related arts. I came across three which aroused my interest. The first was a musical intervention in the lives of sex workers in Mumbai and their children. This involves work with a remand home for girls rescued from brothels during police raids. Its mission is to reach out to empower a particularly vulnerable section of society, namely trafficked minors in Mumbai, rescued in police raids and relocated to remand homes located in the most dismal and derelict districts of Bombay – one such is located very close to the slaughter house. These girls have lost the ownership of their bodies and voices by dissociation from them – a sort of psychological survival mechanism. Through intensive sessions of song, classical and folk dance, theatre and the Indian martial arts – activities that are physically intensive and compel one to focus and reflect on the body and its language, they are led to facilitate re-ownership of the mind and body, through a gradual discarding of the body language of the brothel. It is in this state that the girls are able to re-discover their earlier selves, and connect with the pre-brothel lives, recollecting child's play with their siblings in the village, talking about their families whom they have not seen for years, describing their homes and villages, school and farms, pets and farm animals etc., allowing themselves to think back to a time when life was not the hideous and brutal spectacle that it had become.

The second project, led by an organisation in Mumbai's red light district of Khethwadi-Kamathipura, works to empower commercial sex workers and to improve the life chances of their children. This works through an approach they entitled as the "Thought to Song" model. Participants are encouraged to express their deepest fears and joys through song and this expression permits a self-realisation which can galvanise personal change.

The third project was one entitled Arts for Health, in which traditional techniques of village theatre such as "bhavai," Gujarati folk theatre were adopted to communicate health messages on maternal health. In this way not only can messages be conveyed effectively, but a dying art form would also be preserved. Since language is an essential tool for effective communication, the organisation chose to train local people so that the plays could be performed for the villagers in their own language. The local people helped to identify health workers in the region who could act in these musical plays. These health workers were invited for a seven-day workshop to be trained in acting for street plays. When performing traditional song/theatre each of the characters introduced himself or herself by singing a song. Every play begins with an invocation to the Hindu god Ganesha, which the actors also learned, and they were also taught a special traditional dance. After the training, a script was created, which was then translated into the local tribal language by the actors who had practised the play many times and slowly built their confidence. By the end of the workshop the play on maternal health was created and subsequently performed in a number of villages.

The first two projects were working within the model of music as an instrument for personal transformation and for building community wellness; through the music, combined with other arts, the sex workers and their children were being rescued from oppressive lived realities. The third project used music allied with traditional local theatre to communicate messages that sought to empower villagers to take steps to improve maternal health and infant mortality.

The recent Gates Foundation sponsored intervention into neonatal mortality in India's northern state of Uttar Pradesh (UP) has the most relevance to our work. Using outreach and community empowering tools combined with songs, traditional culture, the project succeeded in achieving a 50 percent drop in neonatal mortality rates in the Shivgarh district of UP.¹

Our study was very much shaped by these exemplary models and a couple of decisive factors in the early stages. This was envisaged as a public health study in which music and the other arts were participant contributors rather than a musical project in which public health or therapy added a dimension of enquiry or measurement. Examples of such studies exist. Meredith's (2009) study demonstrates that the benefits of singing are not only "of a psychological nature, related to being part of a group with shared goals, researchers have also discovered compelling evidence for physical advantages. The disease-fighting protein (sIg A), for example, was found to increase by 150 per cent during

¹ The Times of India. (2010). Melinda has first-hand account of Shivgarh success story. Retrieved April 9, from <http://timesofindia.indiatimes.com/city/lucknow/Melinda-has-first-hand-account-of-Shivgarh-success-story-/articleshow/5720714.cms>

choir rehearsals and 240 per cent during performances” (para. 8). This study and other literature focused on the personal transformation that members of a musical ensemble experience while engaged in the act of community music making. In this study, the musicians made the music and the health professionals introduce a psycho-biometric assessment dimension.

This three-year study has four specific aims which may be adapted depending on the location of the study and the health issue being investigated:

1. Develop and test an arts-based approach to improving health literacy in targeted urban Indian slums;
2. Document changes in an identified health issue in targeted Indian urban slums;
3. Produce measurable health gains in individual and population health among targeted groups in the targeted slums; and
4. Contribute to the evidence base on health literacy interventions.

The proposed community music-based communication strategy will comprise the following elements.

The objective of the project will be to promote health literacy through community music and other arts and to empower citizens to adopt preventative health care measures to increase general family health and reduce frequent and expensive health care costs.

As noted above, the intervention will be informed by a baseline study to ascertain the health situation in the target populations, including for example, on nutrition, water usage and sources, and other health-related knowledge, beliefs and practices. A second goal would be an assessment of the community, sources of information, and cultural, musical and arts context.

If an NGO is already working with these populations, its involvement would be important. Designated NGO partners will select community music peer educators from the target community. For the peer educators, previous expertise in the arts is desirable but not essential. Interest in the arts and/or public health issues is desirable, and knowledge of the local language and culture essential.

A multi-disciplinary team, including the peer educators, medical practitioners, local public health officials, and the arts partners, will together create the content of the performance piece.

The peer educators identified above will attend a one week to ten-day training in community music, and connections to street theatre, puppetry and associated activity. The song material and theatre medium will be in the vernacular and developed around the identified public health issue.

During the training week, the entire performance will be constructed, including the script and song material. The ability of the participants to be flexible, to engender

participation from the community and to improvise will be emphasized. Scripts and performance styles are based on the circumstances of possible performances. Operational questions will be explored, for example, how difficult will it be to gather people for the performance and to get the attention of the target population?

It is recognized that repeated exposure to health messages is critical to changing knowledge, attitudes and behaviors. Consequently, depending on logistics, our approach will almost certainly include multiple performances in different areas, e.g. community centers, at different times to sensitize different family members.

Performances would be followed by question and answer sessions in order to discuss how the information presented should/should be used.

A month later, another performance, this time much more interactive, would be devised to remind the audience of the essential messages from the initial one and to query the changes people have or have not wrought in their user behavior.

At the end of three, six months, and a year consecutive surveys and qualitative interviews would help ascertain: a. change in information levels and understanding of the problem, and b. levels of behavioral change.

During the life of the project, the community music- and art-making capacity of the peer educators will be cultivated also to be leaders in community music-making in the future.

In order to plan for the study, my colleagues and I paid a visit to slum sites in India; several visits were necessary to different kinds of slums. Most of the slums consisted of tribal immigrants escaping from rural poverty - Dalits (sometimes referred to as “untouchables”). We were confronted with the obvious and massive water-borne and air-borne disease burden in all the slums due partly to poor sanitation and hygiene.

In the creation of the music/arts piece, we focused our discussions on the training of peer educators and the style of the intervention. One member of our team expressed a strong interest in a model based on the Theatre of the Oppressed which has its origins in the liberation theology movement and Paulo Freire’s celebrated *Pedagogy of the Oppressed* book of the 1960s. The Theatre of the Oppressed’s specific model of theatre has considerable merit in a social change situation where the distinctions between actors and audience are merged and the narrative is built jointly by actors and audience. Solutions to problems are found by involving the audience in the construction of the narrative. We have not yet settled on whether we will use this model as our preferred arts construction, or whether it should be a quasi-scripted, actor-audience model. However theatre comes to be used in the final work, the importance of community singing using traditional songs is crucial to this project.

Thus, introducing and exchanging information (i.e. to advance health literacy) by adapting culturally familiar narratives to reflect the current realities of urban slums and to bring about appropriate behaviour change is central. This intervention will draw upon the growing bodies of evidence about 1) the structure and function of health literacy, 2) how narratives that community members collectively create can induce behaviour change to improve public health, and 3) how community music and other arts can be used to develop culturally and linguistically appropriate and practical solutions to public health problems.

The community music-based process will be assessed from the perspective of all the participants. What worked, what did not? Was the urgency of the message clear? How much did the intervention cost? Did the multi-disciplinary team approach work? Is a reiteration needed? All these factors will feed into the analysis of the usefulness and cost-effectiveness of this form of communication for public health. Repetition of messaging is likely to be important, and so the information gathered will help the team to formulate an approach to the question regarding the acceptability of repeated community music-based communication vs. typical public health messaging, and comparative efficacy of the two.

During the creative process, the individual stories of peer educators² will be foregrounded in such a way that their lived realities are reflected in the arts piece that is being constructed. Once the peer educators are selected, I will engage them in self-reflections about their own personal cultural history. The presence or absence of song material and individual memories of songs will provide an insight into the lives of the slum inhabitants. Some questions that may be raised could be: “What traditional songs do you know? Which songs are new songs created or heard in the slums and which have been acquired through radio? Which songs do people of the older generations sing? Do the grandparents sing and remember songs that the younger family members do not? What is a song? Are there songs you have learnt from your parents or older people? What kind of music or arts activity did you have in school? Have you ever participated in role-taking, make-believe activity; etc.? These responses and consequent discussion will enable a quick analysis of the community’s music and whether traditional songs and cultural material continue to be vigorous in the face of India’s pervasive commercial cinema culture. The mapping of musical assets whether healthful or otherwise, was originally intended to be a

² I use the term “peer educator,” even though this term brings with it conventional understandings of “peer,” “educator,” and “peer educator.” The project’s peer educators come from the same dispossessed environment as other slum dwellers. However, age and hierarchical structures in the slums may not allow for conventional peer relationships. This project requires the peer educators to be communicators of a message which should lead to knowledge acquisition, which, when combined with the NGO outreach, will lead to behavior change and an impact on health.

precursor to the developing of the intervention. Cultural mapping of the slum will take place rapidly, partly through these interviews with the peer educators at the beginning of the training period.

The selection of the local songs, traditional characters, and humorous material will be guided by trainers and leaders who will regard the peer educators as informants; their firsthand experience of living the slums will position them to suggest material that we, as leaders, would have no knowledge of.

Our decision to use peer educators is based on past experiences of several organisations. While we assume that these peer educators have a lived experience which is invaluable in the construction of the arts narrative, it is arguable whether they would be the most skilled communicators. Furthermore, setting this work within a theory of peer education is difficult given the lacuna of theory in this field, as Turner and Shepherd (1999) point out, “...whilst most theories have something to offer towards an explanation of why peer education might be effective, most theories are limited in scope and there is little empirical evidence in health promotion practice to support them. Peer education would seem to be a method in search of a theory rather than the application of theory to practice” (p.235). Thus the peer educators act both as informants and cultural mediators in the arts construction.

While peer educators are used all over the world, notably with youth rehabilitation, drug use, HIV outreach, my review has not yet uncovered studies of peer educators in slums, particularly where community music and the arts are used as a vehicle for communicating social messages.

We expect that, during the training period, the musician/actors will build their skills in using the arts, most particularly the dramatic arts, to communicate effectively and to understand their roles as community musicians and health communicators. Given that these actors will have been selected for their natural abilities, knowledge of traditional songs, and communicative disposition, the building of higher-level dramatic skills can be accomplished in a ten-day period and through further instruction while the project is underway. Based on similar experiences that NGOs have had in the past, we expect that there will be substantial interest in participating in our project because of the high level of unemployment and the harsh living conditions in the slums; actors and musicians will be paid for their work.

The arts intervention which is constituted by the street theatre will have narratives. We will use traditional stories or more topical stories as frames within which to construct meaningful messages about health, adapting narratives to the social justice and health literacy intervention that is the purpose of our project. The choice of these narratives will reflect the understandings that the peer educators will have of traditional stories and legends, the extent to which societal dislocation has allowed for the inter-generational transmission of such legends, and whether there is mutual understanding of

these folk narratives. I will study some of the cultural mapping that has been done in this area particularly on whether post-dislocation rural migrants to urban slums have an attenuated sense of cultural identity.

The challenge for me in documenting this project is what to include and exclude and what instruments of data collection to utilize. All information, perspectives and insights that form part of the creation of the arts piece will be considered relevant to my documentation even though they may have a non-artistic element to it. For example, because this works within a public health project, the individuals' lived experiences of disease and disease-related hardship will undoubtedly influence the construction of the arts piece, and therefore should be part of my data collection.

These peer educators will have come from an educational and cultural environment where educators and communicators have culturally-specific behaviour. Indian education and communication in conventional settings tends to be less concerned with interaction and questioning than with delivery. The peer educators, with these expectations, will need to be prepared for interactive training and interactive communication. Their experience in what might be a new modality for them, will have a place in my documentation.

I have referred, in passing, to the intrinsic aesthetic quality of the street theatre piece for the peer educators. Will the making of the arts piece transform them as individuals, and will the piece have aesthetic integrity and value in its own right? The peer educators, although drawn from a single slum, and possessing similar ethnic and socio-economic backgrounds, will be far from homogeneous; their origins may be either rural or they may have been born and raised in a slum. It is only through such questions that I will ask will the fascinating universe of their background be uncovered. There is no doubt that their individual stories will reveal a history of deprivation, poverty, disease burden and hardship combined with intense social intimacy and family interdependence. While my documentation could focus exclusively on their personal histories, it will however, deal with the way in which these lives combine into a single group, how their backgrounds influence the selection and construction of the artistic material and the group process itself. The hierarchical social structure and gender roles and identities of the slum, reflective of Indian society, will determine the kind of relationship that the peer educators will have with their trainers.

KEY RESEARCH BACKGROUND QUESTIONS

Key research background questions include the following:

What other governmental or non-governmental organizations have used the community music and other arts (visual arts and theater) to promote healthy behaviors? What art forms have they used and what was the success of such projects (if documented)?

What other governmental or non-governmental organizations have used peer support networks to promote arts-based efforts? What was the success of such projects (if documented)?

What is the epidemiological profile of proposed sites? Specifically, what contributes most to illness and disability for certain segments of society (women, children, adolescents, the poorest quintile, etc.)?

From the perspective of community musicians and health staff at implementing organizations, what might contribute to the success of this project (specifically, the use of the music to promote health)? What might limit its success?

CONCLUSION

My collaborators and I have built a conceptual, intellectual, and procedural plan for an innovative project in community music and public health. We are positioned for a strong and challenging experience. The most important consequence of our project is to effect change in health behavior and to build strong cultural cohesion. Our data analysis model, and our process take into account the methodology of the African Religious Health Assets Project commissioned by the World Health Organization. Activities already occurring in India in community art-making for social change continue to inspire us to move this project forward.

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The Ndawo indigenous medical theatre practice and the school music curriculum

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ABSTRACT

This essay is based on incorporation of community music practices in formal school Music education. The presenter intends to explore and discuss the Ndawo Indigenous Medical Theatre practice, mainly how the musical arts shape the overall practice. In the African Indigenous Knowledge Systems of healing practice, musical arts form an integral part, thus without them, the practice would be impossible.

After having explored and discussed the different application of the musical arts practices in the Ndawo healing practice, the writer will then suggest possible pointers that can be used in formal school Music classroom for group discussion and performance analysis. This essay presentation is an example of one of the models that can be used for community music research on indigenous healing practice. The essay focuses mainly on the Ndawo Medical Theatre; the role of the musical arts performances, philosophies and theories that guide the performances and the interdependence of nature, animals and human beings in this indigenous African healing practice.

AFRICAN INDIGENOUS KNOWLEDGE SYSTEM OF THE HEALING PRACTICE

An African spiritual healer is a traditional indigenous healer who has super-natural powers of healing and divinity granted by the ancestral spirits that possess him/her. An African spiritual healer throws bones to diagnose the cause of the illness of the consulting patient by interpreting the formation position that the bones take after having been thrown on the ground. He/she also prescribes medicine made from natural herbs to heal the patient, or leads a medical theatre performance to evoke the ancestral spirits' presence and manifestation if the patient is believed to be possessed by them. There are two types of African spiritual healers, the *Sangoma* and the *Inyanga*. African spiritual healers are highly skilled traditional medical practitioners and spiritual guides that also function as interveners between patients who are believed to have been possessed with ancestral spirits. They also facilitate the novice African spiritual healers' training and initiation process which includes a number of ritual passages that need to be performed by the possessed.

There are African spiritual healers who are trained to only diagnose the problems of the patient and there are those who can also give medical prescription and administer the medication. The African spiritual healers who are trained to diagnose and treat different specific illnesses are called the *Izinyanga* (plural for *inyanga*) and those who can only diagnose are known as *Izangoma*

(plural for *isangoma*). There is also another type of *Inyanga* who operates more like a Western prophet (who uses prayer and has visions about the patients' problems through dreams) and uses and prescribes blessed water or oil to heal the patients. This "prophet" type/diviner lights candles and prays together with the patient before consulting or diagnosing the patient's problems. The garments of this *Inyanga*, known as "Umprofita", usually have a cross and/or star trimming on them. The *Sangoma* and *Inyanga* light the candles, burn the traditional incense and throw/spread some of the snuff on the ground as part of an introductory ritual of meditating and inviting the ancestral spirits to join and guide them throughout the patient's consultation.

African spiritual healers are consulted for a number of reasons which could be psycho-physical, medical and metaphysical. They can heal mentally sick persons and physically weak/ill persons using natural herbs and conducting rituals, depending on the cause of the sickness which could be a result of evil human beings through the practice of witchcraft or ancestral spirits who seek attention. If the patient's weak health is caused by natural biological complications or evil human beings, a cleansing ceremony and specialized ritual for that particular purpose and a medical treatment could be prescribed to a patient. Should the cause be metaphysical, where the patient is being identified as a chosen person to take up the spiritual healing art of being an African spiritual healer by the ancestors, a specific spiritual ceremony/ritual and initiation process will be prescribed. The patient will be sent to a chief spiritual intervener/healer/guide who can be recommended by a consulted African spiritual healer who diagnosed the patient or by the ancestral spirits who possess that person through dreams.

AFRICAN TRADITIONAL SOCIETY AND THE SPIRITUAL HEALER

Before "Western civilization models" were introduced in Africa (South Africa specifically) there was already "civilization" which had been there since time immemorial. Africans used their Indigenous Knowledge Systems in all the aspects of life including health care, music education, environmental studies, etc. In ancient days, spiritual healers were the normal community medical practitioners who were consulted when one felt ill or needed some kind of medical care.

After Western medical doctors were introduced to Africans as "more professional", "skilled" and "advanced" medical practitioners, indigenous African spiritual healing medical practice was deemed as witchcraft and hence was discouraged by Christian

ideologies and perceptions which labeled many aspects of traditional African cultural practices as evil and pagan. As a result, African spiritual healers are not as popular, constantly and openly consulted as they used to be in traditional societies. Even to this day, African spiritual healers are often referred to as “witch doctors” and some community members shame a person who openly declares that he/she has consulted or is consulting them.

The Calling

African spiritual healers are specialized traditional doctors who are specifically chosen and guided by the ancestral spirits throughout their practice. No ordinary person can just decide to become one of them without being chosen by the ancestral spirits. There are a number of common symptoms or ways that unfold when a person is being called to the African spiritual healing practice by the ancestral spirits; including weak health which does not improve even after consulting Western trained medical doctors, psychological instability which starts randomly, constant dreams about deceased family members, abnormal social behaviour and failure in your endeavours in life whether they be career/academic/family related, but which can be summed up as bad luck. It is said that one gets possessed by the ancestral spirits through family members who were practising this healing art form or deceased members of the family who refused to take up its practice after being “called” by the ancestors. It sometimes happens that one just becomes the chosen one by his/her family ancestors without any historical link of this practice in the past generations of the family.

There are no gender restrictions in this healing art form and the ancestral spirits that possess the patient could be either gender. The *Sangoma* is referred to by the name of the ancestral spirit which possesses him/her: a female ancestral spirit is also referred to as “Gogo” (grandma) and a male as “*Mkhulu*” (grandpa).

Stages of Initiation Process

There are three main common initiation processes which are identical in most of the African spiritual healing practices, irrespective of the initiation school where a novice is trained. The first stage is the establishment of the kind of ancestral spirit which is believed to have possessed the patient. A special ritual establishing or initiating the communication of the ancestral spirit to manifest itself so that the spiritual guide of the patient can know what kind of rituals and initiation processes should be performed for the patient to satisfy the kind of ancestral spirits that possess the patient.

The second stage of the initiation process of a novice is the practical training on the rituals that must be conducted before communicating to his/her ancestral spirits which guides his/her practice. They are also trained in the medical science of their practice including preparation and administering of different herbs for different sicknesses. African spiritual healers are also trained in divination where they develop their art of telling what the patient is suffering from without or before the patient declaring to them. The healing music and dance repertoire of their specific initiation school and

for the different ritual performances is also taught to them.

The last initiation process of the African spiritual healer takes place in a public space where community members are welcomed to witness the spiritual performance of being fully ordained into this practice. This stage calls for musical arts theatre performance where the community members participate in the singing and sometimes in the dancing. There are different kinds of African spiritual healing initiation institutions that specialize in different types of ancestral spirits. As mentioned, this essay mainly focuses on the *Ndawo* African spiritual initiation school.

THE NDAWO AFRICAN SPIRITUAL HEALING INSTITUTION

The *Ndawo* healing institution specializes in initiates who are possessed with the ancestral spirit from the *Nguni* and the *Tsonga* cultural background. This institution has its own specific proceedings and series of rituals which are undertaken by the novice spiritual healer. The *Ndawo* novice spiritual healer is called *Ithwasa* and the initiation process is called *Ukuthwasa*. The chief *Ndawo* Spiritual healer who facilitates and trains the novice healers is referred to as *Ugobela*.

Ugobela is a highly experienced spiritual healer who possesses the skills and knowledge of training a novice. As the novice spiritual healers are called into this healing art practice, different specializations of healing practices are envisaged in them by their different ancestral spirits: some may specialize in healing of gender/sexually related illnesses, some specialize in infants and youth illnesses and others in mental imbalance problems.

The Ndawo Spiritual healer’s initiation process

The chief spiritual healer together with some of his novice initiates and assistants performs a spiritual music ritual where singing and drumming take place. The patient to be initiated sits in the middle with his/her body covered with a white cloth surrounded by the novice *Sangoma* and assistants who will be singing the ritual spiritual songs and playing the drums to invoke the presence of the ancestral spirits who possess the patient to manifest themselves. Continuous performance of loud singing, clapping and fast melorhythmic patterns played on the drums mark the ritual passage of the ancestral spirits’ manifestation ritual which is called *Ukugajela*. When there is indeed an ancestral spirit which possesses the patient, the spirit will manifest its presence in the middle of the performance of the spirit-invoking ritual. The appearance or self-revealing of the ancestral spirits is marked by aggressive, jerky body movements, screaming which resembles that of a terrified or badly hurt person or crying loudly in a roaring manner.

When these sequences of bodily symptoms manifest, a chief spiritual healer or *Ugobela* starts with the conversational dialogue with the ancestral spirits, asking the name and the origin and tribe that the spirit originates from, and the two way dialogue between the *Ugobela* and ancestral spirits marks the climax and success of the

Ukugajela ritual. From there onwards *Ugobela* can commence with the initiation of the novice spiritual healer. *Ukegajela* ritual can take minutes, hours, days or even months to be completed successfully. If this ancestral spirit invocation ritual is performed without reaction of the patient or ancestral spirit response, the patient is sent back home and cannot continue with the initiation process. The ancestral spirits invocation rituals take place at *Ugobela's* clinic/consultation room known as *Indumba*. *Indumba* is a special place where each individual *Sangoma* meditates, keeps his/her drums, consults patients, conducts personal spiritual rituals and keeps his/her medication. The novice Spiritual healers sometimes use *Indumba* for accommodation for the duration of their initiation process if the house of the *Ugobela* is not big enough to accommodate the novice. The duration of the initiation process depends on the approval of the ancestral spirits through dreams by the novice or by the approval of *Ugobela*.

After the establishment of the ancestral spirit of the novice spiritual healer, he/she is trained to conduct personal ritual processes to invite and communicate with his/her ancestors. An explanation of the ancestral spirits' tribe of origin and life history is related to the novice spiritual healer by the *Ugobela*. In some instances no one in the novice spiritual healer's family remembers who that person was or when he/she existed. It is normal that the ancestral spirits originated in past generations and sometimes the ancestral spirit that possesses that patient can be a well known deceased member of the family. A goat is usually slaughtered for food and some of its body parts are used for specific medication which is utilised during the initiation process. Some parts of the goat, like the tail and the skin, are used as practice equipment (to keep the divination bones or some herbs and roots) and artifacts of the spiritual healer's practice garment.

The event music and dance repertoire of the initiation school is also taught during this stage, although sometimes novice spiritual healers compose their special songs which make them connect with their ancestors at a fast pace when performed, hence these songs are revealed to them by their individual ancestral spirits. There are unique personal dance movements that each spiritual healer performs without being taught by anyone, hence it is said that they are special dances of the ancestral spirits which possess them. Thus their performance is automatic and executed by the ancestral spirits themselves, using the possessed spiritual healer's body.

The novice spiritual healer is trained in the medical science of the practice as to how to conduct the different rituals for patients with different illnesses and which medication to use to remedy the illnesses. The spiritual divination skill called *Ukubhula* is also developed by *Ugobela* throughout the initiation period. This mystic psychic art is said to be one of the special gifts which is given to the novice spiritual healer by the ancestral spirits.

As the novice spiritual healer develops in the art of traditional healing, the ancestral spirits reveal themselves through a dream to the novice or *Ugobela* to indicate that the novice is ready to graduate. Subsequently, a

graduation date is set whereby the graduate will perform a final process of initiation in a public space where a spiritual musical arts theatre is performed. The specific songs and dance style of the *Ukuhlehla* ceremony are exclusively performed in preparation for the graduation day. *Ukuhlehla* spiritual dance is a dance of the *Ndawo* spiritual healers which they perform sitting on the ground and only shaking/moving the upper body up and down agitatedly, resembling a person who feels very cold/shivering after jumping into an ice cold swimming pool. This dance form is considered the most sacred dance of the initiation process, performed before the last graduation ritual commences. The performance of the *Ukuhlehla* dance and music can go on as long as three weeks in the interim before final preparation for the graduation ceremony. This dance and music type is said to be the highest form of soliciting to the ancestral spirits to guide the success of the graduation during the last days of initiation.

A day before the graduation, an invitation to the family members of the graduate is extended. The fellow spiritual healers from all different healing institutions and general public are invited. A night before the graduation performance day, whole night music and dance performance of the *Ukuhlehla* ceremony is performed by the *Ndawo* initiates only. The *Ndawo* spiritual healers dance the whole night sitting on the ground and keep on turning anticlockwise without using their hands to assist them to do the shifting movement. This whole night performance starts with short devotions and prayers to God, asking him to bless the proceeding of the event. During the *Ukuhlehla* ceremony refreshment breaks are called during the course of the night.

In the early hours of the morning a final ritual is performed of slaughtering a goat and sucking its blood and immediately spitting it out. This ritual determines the success of the initiation and approval of graduation by the ancestral spirits. It is said that if the ancestral spirits do not approve the graduating, the blood that the graduating *Ndawo* spiritual healer sucks will not come out when he/she tries to spit it out and he/she might die instantly at the scene. Hence this ceremony is considered as the most significant and is the very last to be performed after the initiation has been finished. The ritual of sucking-spitting out of the goat's blood is known as *Ukudla intwaso*, roughly translating as confirmation of being totally ready to take up the healing art form of the *Ndawo* spiritual healing practice.

After this ritual has been performed successfully, food and traditional beer will be served to the audience and psychical/divination performances or *Ukubhula* take place to mark the conclusion of the event. The audience will hide their gifts for the graduating spiritual healer, expecting him/her to tell where the objects are being hidden so as to prove that he/she possesses the mystical power of divining. There will also be a presentation of general dances by the visiting spiritual healers to mark their presence, moral support and joy for the success of completion of the initiation process by the graduate spiritual healer. The visiting *Sangoma* starts by performing a short musical dance backed up by the

community members and he/she introduces him/herself and the ancestral spirits that he/she possesses, his/her totem and the initiation school where he/she graduated from.

Social etiquette of the Ndawo Spiritual healer

- A *Ndawo* spiritual healer does not consume pork
- A *Ndawo* spiritual healer is not allowed to physically reprimand a child or be engaged in any physical fighting because the ancestral spirits are dangerous hence he/she might kill the person with whom he/she fights
- No shouting and insulting is allowed
- The *Ndawo* spiritual healer should kneel or bend down when greeting a fellow as a sign of respect
- No money should be taken directly from a consulting patient's hand. The money should be put on the ground by the patient and then it will be picked up from the ground.

MUSICAL ARTS PRACTICE IN AFRICAN SPIRITUAL HEALING PRACTICE

Music making and dance performance is essential in African spiritual healing practice. The musical arts practice in the African Indigenous Medical Theatre of the spiritual healing practice has both sacred as well as secular dimensions and is believed to have been practised by the ancestors: hence during their performance they invoke them to join the performance. There are specialized choreographed dances and specific event music repertoire which are performed in different rituals and ceremonies. There is unique music and dance repertoire which is attached to specific initiation schools. The body movements in dances and texts of songs are used symbolically and have encoded esoteric meaning which can only be decoded by the fellow initiated spiritual healers of that specific initiation institution. Each African spiritual healer has his/her own special song and dance, given by the ancestral spirit which possesses him/her through a dream. The music and dance repertoire of the African spiritual healing practice is varied and specific songs and dances are used for the different types of rituals and initiation processes. Hence it could be concluded that the music used in the African spiritual healing practice is event-music which informs and marshals the different rituals which are performed in this healing practice.

The performance garments that the African spiritual healers put on symbolize the initiation school that they graduated from, personal artifact, practice specialization, totem, cultural background of the ancestral spirits they are possessed with and seniority in the practice. Thus the garments are not only used as plastic art but are symbolic and indicate the status of the spiritual healer. Feet rattles are also worn to highlight the rhythm of dance movement, thus adding to the instruments that are used for performance.

Instrumental ensemble used in the performances

The main instruments used for the African spiritual healing musical arts performance are double headed membrane drums made out of goats' skin and a round metal frame or wheel rim as a drum frame. These drums are handmade and fire-tuned before the performance. The drums are played using sticks or pipes. The performance is on one spot; hence the drums are balanced on the ground. There are three basic drum sizes that make up the *Ndawo* instrumental ensemble used in performances: the big deep toned drum which gives a continuous basic pulse, the middle sized, middle toned drum which plays the dance motivation melorhythm, and the high tuned small sized drum which plays the rhythm of dance performed.

The feet rattles are worn by the *Ndawo* spiritual healers' dancer to highlight the rhythm of the dance and a whistle hung around the neck is occasionally blown when the dancer performs an intense repeating movement which symbolizes the climax of the dance performance or is used as an obligato instrument for aesthetic satisfaction purposes during the performance. There are no specific names for the drums, but names which represent the melorhythmic musical lines which are used for specific repertoire and dance styles. All the initiated African spiritual healers can play all the drum patterns in their instrumental ensemble. When the *Ndawo* Spiritual healer is about to leave the initiation institution, one member of his/her family is called in for brief training on playing the drum accompaniment and song repertoire so as to be able to help the spiritual healer with some healing ritual processes whenever he/she is required to perform them at his/her private consulting clinic. The person who is trained as an assistant to the *Ndawo* spiritual healer is called *Unankwabe*.

Aesthetic expectations and performance evaluation

There is a religious as well as secular dimension to African spiritual healers' musical arts practices; hence there are different aesthetic expectation and performance evaluation systems. During religious ceremonies where religious rituals are being performed, the aesthetic expectations are deemed successful when the African spiritual healers connect with their ancestral spirits during the musical arts performances. The performance evaluation is not artistically reviewed since the spiritual healer dances are believed to be actually danced by the ancestral spirits that possess them during the trance experience. There is no underlying artistic competition during religious performances.

During secular African spiritual healers' entertainment dances which are commonly performed in celebration situations, e.g. after the last ritual has been performed by the graduating spiritual healer, and private family rituals are performed to plead and solicit with the ancestral spirits for success in life, food and musical art performance mark the proceedings of the ceremony. The musical arts aesthetic expectations are artistically measured according to the skills of dancing that each

African spiritual healer displays during a performance and the exciting performance is usually embraced with shouts of praises, ululation and whistling.

Public performance structure

During public performances, which normally are staged at private homes of African spiritual healers, the audience sits in a semicircle and the healer dances in the middle of the semi-circle. The drums are set inside the semicircle, facing the spiritual healer dancer or on the side. The audience participates by providing the chorus to the solo which is taken by a spiritual healer. The uninitiated community members sometimes dance on the stage, but only when the ceremony is not religious. The climax of the dance performance is marked with fast and loud playing by the drummers and very jerky, repetitive bodily movement of the spiritual healer dancer; this exciting moment is marked by the audience clapping rhythmically according to the dance, ululation and shouting praises to the performer.

The first thing that the African spiritual dancer does before dancing is to invite the ancestral spirits to join the performance. Usually he/she goes around the four corners of the yard where the performance is taking place to chase away the evil spirits which might be around the performance space and which might negatively affect the performance. He/she then starts singing and dancing. After performing for the first time, the spiritual healer then greets the host and fellow colleagues, kneeling or lying on one side on the ground, in a chanting/talking style presenting the ancestral spirits that possess him/her, the initiation school graduated from, his/her totem powers and the humorous/light hearted characteristics that distinguish his/her ancestral spirits' behaviour patterns. After that the spiritual healer can proceed with the sequence of dances and songs as he/she pleases. The performance is usually accompanied with food and traditional beer for the audience.

Interdependence between humans, musical arts practice, nature and animals in the African spiritual healing practice

Throughout the training and practice of African spiritual healing, the usage of musical arts, natural medication and animal slaughtering/offering is of equal importance. The spiritual healer needs music and dance performance to be successfully initiated into the practice of spiritual healing and to connect with the ancestral spirits so as to gain mystical powers to be able to heal the patients. Music and dance are used as a therapy during the different rituals and ceremony of spiritual healing practice. Nature provides plants that are used as herbs by the African spiritual healer to remedy the sick patients: hence nature plays a significant role in the existence of the African spiritual healing practice. Goats are slaughtered during the first and last rituals of the initiation, and parts of the body are used to add to the medication and the practicing equipment (divining bones) and garments of the spiritual healer. It is clear that there is a strong interdependence between nature, mankind and animals manifested in the African spiritual healing practice. On the other hand it is clear that some of the African music(s) like that which is

used in the African spiritual healing practice has potent mystical energies which invoke the intervention of the ancestral spirits' mystic powers during the healing ceremonies and rituals.

SUMMARY

African spiritual healing is a complex spiritual practice with musical arts performances as an integral part thereof. Initiation process and appointment to take up the practice is mystical and random and anyone who fakes it might be punished by death by the ancestral spirits. The African spiritual healers are performers as well as medical and spiritual interveners who use different types of totem and prescribe different types of remedies, determined by the type of training that they had.

Spiritual healers specialize in different illnesses and possess mystical divining/prophetic powers which are given to them by their ancestral spirits. African spiritual healers believe in the highest deity, the almighty God, and they pray to him to guide them in their practice endeavours with their mystical powers. Appointment to the practice is controlled by the ancestral spirits who use the African spiritual healers as a medium of communication. The musical arts performance in the African spiritual healing practice or medical theatre could have both secular and spiritual dimensions: they have different performance evaluation considerations. The *Ukuhlehla* spiritual dance of the *Ndawo Sangoma* is a unique symbolic spiritual dance which is only practised by the *Ndawo* Spiritual healers, marking the readiness of the novice *Ndawo* spiritual healer to graduate.

African Indigenous Medical Theatre and formal school Music education

In this section the researcher intends to suggest some general main elements and pointers for discussion and analysis that can be incorporated into the formal school Music curriculum. This presentation is mainly based on how the *Ndawo* spiritual healer Medical Theatre practice can positively contribute to the South African Further Education and training Music curriculum to fulfil the objectives of the National Curriculum Statement policy which promotes the incorporation of African indigenous instrumental practice and general African music practices into the curriculum. These general suggested points of discussion thus serve as an example on how community music practices can be researched and be discussed in formal school Music education.

For the music analysis and discussion points to be directly based on the specific research study, the music should be transcribed and the performances video recorded so that the performance analysis points can be disseminated directly from the video recording. The society's cultural practices have to be researched with open-mindedness and a culturally-based viewpoint and rationalization of the different practices has to be considered and respected. The ideology of life of the society or cultural group needs to be first and foremost understood, so that its manifestation and relation to music practices can be linked. Original cultural terminologies in the specific musical arts performances must be used and

researched so that their conceptualization and rationalization can be comprehended.

Discussion and music-performance analysis pointers

1. Music – Dance and Healing

- What are the functions of music and dance in the African indigenous Medical Arts Theatre?
- How is music and dance used as therapy in indigenous Medical Arts Theatre practices?
- How does music structure and marshal different rituals?
- How do music, dance, nature and animals relate in the African indigenous healing practice?
- What is the interdependence between music, dance and nature in the performance of the indigenous African Medical Theatre practice?

2. Healing Music

- What are the rhythmic characteristics of the African healing music?
- What is the common or peculiar meter structure in African healing music?
- What are the compositional structures of African healing music and why?
- How is African healing music evaluated in its functional context?
- What are the characteristics of the text of African healing music?
- What are the esoteric-mystical features of African healing music?
- How is African healing music acquired and generally applied in the healing practice?

3. Instrumental ensemble practice of the African indigenous Medical Theatre

- What are the instruments used in African healing music?
- What are the sonic and textural preferences which might be an influence of the instrumental choice of the African healing music instrumental ensemble?

- How are skills of instrumental playing acquired?
- What are the requirements and specifications of the people who are allowed to play/trained in instrumental ensemble of the African indigenous Medical Theatre?

4. Spiritual Dance

- How does the African spiritual dance interact with the African healing music?
- What are the main bodily movements of the spiritual dance in African healing music?
- What are the common or peculiar choreographic characteristics of spiritual dance in African healing music?
- What aspects are considered when evaluating spiritual dance in the context of healing music/ceremony?
- What are the esoteric-mystical features of spiritual dance in indigenous African healing practice?
- How is spiritual dancing acquired and generally applied in the African indigenous healing practice?

5. Performance analysis and aesthetic expectations

- Where do the Indigenous African Medical Theatre performances take place?
- What are performer-audience characteristics/interaction during the musical arts performances of the African Medical Theatre practices?
- What are the typical performance procedures and the stage-performance structure of the African Medical Theatre practices?
- What are the aesthetic expectations (secular and religious) of the African indigenous Medical Theatre musical arts practice?
- How are the aesthetic elements acknowledged by both audience and performers in the indigenous African Medical Theatre practice?

NOTES

There are no references for this essay. It is based on original field work done in 2008, in Daveyton, Gauteng province, South Africa, by the author. My aunt Zodwa Nkosi, a chief *Ndawo* spiritual healer, and her fellow colleagues generously shared all their wisdom as practitioners of the *Ndawo* spiritual healing practice.

Access to meaningful relationships through virtual instruments and ensembles

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ABSTRACT

This workshop focuses upon research about the qualities of community in music and of music in community facilitated by technologically supported relationships. Generative media systems present an opportunity for users to leverage computational systems to form new relationships through interactive and collaborative experiences. Generative music and art are relatively new phenomena that use procedural invention as a creative technique to produce music and visual media. Early systems have demonstrated the potential to provide access to collaborative ensemble experiences for users with little formal musical or artistic expertise.

This workshop examines the relational affordances of these systems evidenced by selected field data drawn from the Network Jamming Project. These generative performance systems enable access to unique ensembles with very little musical knowledge or skill and offer the possibility of interactive relationships with artists and musical knowledge through collaborative performance.

In this workshop we will focus on data that highlights how these simulated experiences might lead to understandings that may be of social benefit. Conference participants will be invited to jam in real time using virtual interfaces and to evaluate purposively selected video artifacts that demonstrate different kinds of interactive relationship with artists, peers, and community and that enrich the sense of expressive self. Theoretical insights about meaningful engagement drawn from the longitudinal and cross cultural experiences will underpin the discussion and practical presentation.

Keywords

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

INTRODUCTION

The qualities of music making experiences that connect people with each other and musical practices that connect us with a set of beliefs or a culture and place are well understood if not widely evidenced (see for example: Bamford 2006; Dewey 1989; Hallam 2001). We have argued elsewhere that these experiences are transformative and promote connection with our sense of self and identity (Dillon 2007). We are intrigued about how Musicological research strategies, and in particular those of ethno-musicology, facilitate a lens on the

phenomenon of music as a framing of values in sound and structural beliefs, and how the practice of making music unifies us as human beings in personal, social and cultural ways. Our research focused on music and meaning has led us to examine intrinsic motivation and meaningful engagement; particularly following the psychological research about “Flow” (Czikszenmihalyi 1994) as it is applied to musical experience.

Czikszenmihalyi suggests that “Music, which is organised auditory information, helps organise the mind that attends to it, and therefore reduces psychic entropy, or the disorder we experience when random information interferes with goals” (Czikszenmihalyi 1994). This idea recognises the effects of music on individuals and groups and suggests the idea that the symbolic form that we call music can create relational bridges to others and back to ourselves.

In the study of meaningful engagement we have suggested that meaning needs to be located in personal, social and cultural experiences. Each of these kinds of relational experiences feeds back into what Martin Buber called the “education of character” (Buber 1969, 1975). Buber’s philosophical discussion of relationships describes the equal and reciprocal relationship of friendship as an “I and Thou.” He used the term “inclusive relationship” to describe those where an inherent power differential and moral obligations was involved, like the ones between teacher and pupil and client and therapist. The kinds of relationships between people are predicated, in his view, on access to power and equality, clarity of the mode of communication and personal, and on prior social and cultural knowledge.

The qualities of music and music making that affect relationships are often misunderstood or seen as universals. Music can impose power over others as is seen in its use by colonial forces and the application of it by the armed forces and police. Music can discriminate and exclude and identify subcultures such is the case with adolescents and the delineation between Metal and Hip Hop sub cultures (Green 2008) for example. So while music may have the capacity to connect we do need to acknowledge the moral and ethical responsibilities involved in how these qualities are applied.

Since the 1980s we have been examining engagement with computer instruments and environments in schools and community settings. We have observed that these

kinds of virtual environments provide an almost laboratory like setting for observation and comparison. Amongst the educational affordances of computer systems are that they can document and time stamp all activity, they store and archive outcomes for later retrieval and they can represent data in multi modal ways as audio visual text, number etc. Whilst these data are still only representations of behaviour and artifacts of music making experience they do provide an additional lens on phenomena, over and above naturalistic observation, and permit cross media analysis and perspectives. This has had a significant effect on how we design methodology and how we code and annotate data. It can provide both structured and unstructured data, qualitative data that is captured in audiovisual form and quantitative data that can sometimes be embedded with video captured in parallel with synchronized time code.

For the last two years of this Network Jamming study we have used a video analysis software called Transana as a tool for analysis because it enabled coordination between media formats and the ability to annotate them as well as report in documentary video form. This has influenced how we are able to examine music making experience. Whilst there is not space in this workshop to discuss methodology in detail we can say that we have developed the use of audio visual observational tools alongside the hybrid methodology Software Development as Research (SoDaR) approach to foster the simultaneous and iterative development of software alongside pedagogy (Brown 2007). This has highlighted the need to develop media inclusive approaches to methodology.

Using these processes the Network Jamming project has collected hundreds of hours of video and audio data in its examination of meaningful engagement and the development of the generative media software jam2jam. This research has been documented across disciplines in interaction design, music education, information systems, community music, and even in psychiatry (see for example: Dillon and Jones 2009). In this workshop we will present three purposively selected case study examples that represent particular aspects of relationships. They constitute what we call critical moments in the flow of data that have raised questions about users interactions with creative performance with a computer. The purpose of this is not to claim them as evidence of meaningful engagement in virtual experiences but to consider them as indicators of further research that focuses on relationships and music making and to define an agenda for doing this. Music experiences such as performance, improvisation and ensembles potentially facilitate meaningful engagement for those who have the expressive skills to participate in such activities. We pose the question: What does it mean to give participants with limited prior musical knowledge or skill access to rich musical experiences? We suggest that generative media systems might provide an opportunity to explore this question in educational or community/therapeutic settings. The indication from our work to date is that these experiences seem to offer the opportunity for beneficial relationships and expressive connections.

Method and Analytical Tools

The approach to this exploratory study is to purposively select three video examples drawn from the network jamming project files that represent critical moments that indicate aspects of relationships with self, others and community. We expose these videos and the associated contextual data from observations to analysis using the Meaningful Engagement Matrix (See Figure 1) as a means of describing, coding, identifying modes of engagement and locating the meaning of these experiences.

| | Appreciate | Select | Direct | Explore | Embody |
|----------|------------|--------|--------|---------|--------|
| Personal | | | | | |
| Social | | | | | |
| Cultural | | | | | |

Figure 1: The meaningful engagement matrix, used for observing and describing participant experiences. .

This matrix and the associated observational descriptions assist us to examine how a participant is responding (mode of engagement) and where the meaning is located in terms of their relationships and the effect on meaning which potentially leads to flow.

Emerging from this use of generative media systems is an opportunity to observe and document creative relationships that blur the lines between participants and producers, translate culture fluidly and employ symbolic forms to communicate expressive ideas between people in geographically separated communities. In this presentation we propose to examine video of three critical moments where jam2jam has supported creative engagement and provided access to expressive activity with media performance.

The presentation will use the following three vignettes:

1) **Dancing Fingers:** A 10 year old elementary/primary school boy is “engaged for 45 minutes with this activity. This is about engagement and creativity but focuses upon the visual and choreography of the fingers. Music serves as a framework for time and the activity structures.

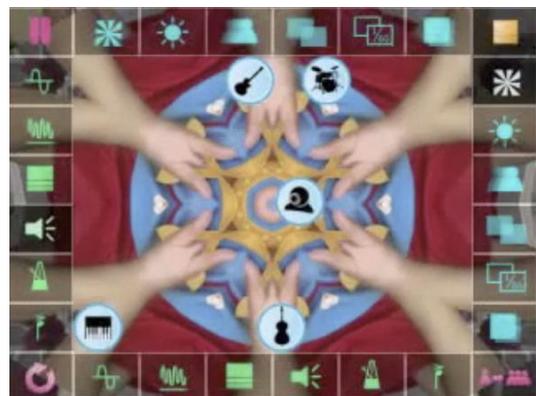


Figure 2: Dancing Fingers

This example explores the intrinsic nature of technological experiences and the multimedia dimensions of this kind of play. It suggests that there is

more to the appeal of this activity than music alone whilst music may have been the initial source of engagement it is the creative act of visual choreography and the affordance of immediate feedback that seems intriguing. We note this kind of behaviour with Apple's photo booth and also with the Andy Warhol exhibits employment of this activity. What emerges is that this may well be about identity and symbolic relationships with self?

2) **Social:** A group of elementary/primary school girls are engaged with the activity of making music & media in a rap tune about bullying.



Figure 3: Bullying Raps

In this 8-week project 12 year old primary school children were able to use jam2jam as a collaborative tool to create a performance about bullying. The task was simply to compose a rap song that drew upon discussions about bullying, their experiences with it and the ways of dealing with it. What emerged from this was a fascination with the collaborative song writing process. The computer and software provided a conduit to improvise with materials easily and construct a narrative that had audio and visual representations of their knowledge of the subject. Both the music and the technology became invisible in the process of forming creative ensemble relationships that resulted in a culturally valued artifact and performance.

3) **Cultural:** A group of Indigenous Australian Primary/Elementary school students collaboratively remix with digitized images of art work made by Indigenous adults from a remote region and jam along with music to make a new work to share between the locations.



Figure 4: Jamming with culture

The outcomes of this project were quite profound and

have been detailed in the Australasian Psychiatry Journal (Dillon and Jones 2009). What is most poignant is that art work made by Indigenous people who suffer mental health issues and are using arts-led strategies to assist their therapy provided art work to be digitized for use in jam2jam. This version of the program was then taken to an Urban Indigenous elementary/primary school where young people "jammed" with the materials and made movies which were sent back to the artists located in the Lockhart river region of remote Queensland. What transpired was a consciousness of cultural sharing of work and a relationship based purely on the exchange of symbolic forms and creative activity from participants.

The Education of Character: Relationships with Self via Symbolic Interaction.

Creating relationships between people that are based upon symbolic interactions are interesting because they concede that a kind of common ground and a system for having a relationship within it exists. Creating and transforming art is the basis of this transaction between individuals, cultures and community.

Just as the practice of performing in a musical ensemble provides a framework for how to behave and relate creatively, Network Jamming systems facilitates these kinds of relationships. Just as music that embodies a particular cultural set of values expressed as a style or genre contains expressive dimensions that both maintain an affinity for the style and allow exploration within it, so does generative processes embed the values in algorithmic processes and allow improvisation within defined parameters.

We hypothesise from these kinds of observations and descriptions that each personal, social and cultural engagement with media performance affects some kind of transformation of self and a desire to continue with, or sustain, the activity.

Whilst engagement is demonstrated in these cases we are still uncertain of the consequences of these experiences or how best to capitalise on them or indeed how to evaluate their worth. We are aware that the participants are learning something about relationships that may be similar to that experienced in an ensemble but will it last? And how can we measure the impact of these experiences so we can support pedagogical or social applications of these accessible creativity support tools.

So this is where we are with generative media systems and relationships. We have evidence that the activity is intrinsic, we know it is engaging and meaningful—we can even identify and describe it. We know that something is being learned and a relationship is being enhanced. But how can we determine its nature and value for the design of these experiences and to benefit human and cultural capital?

If as Csikszentmihalyi suggests our challenge is to be more expressive with creative making tomorrow than we are today and to learn how others are expressive, then our goal is to understand better how we make sense of experience and reapply it to our next experience to remain in flow. Or is it enough to see the smiles on the faces of children, however briefly?

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“Do they know they’re composing?”: Music making and understanding among newly-arrived immigrant and refugee children

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ABSTRACT

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

Keywords

Composition, child immigrants, ESL/EAL, visual scaffolds, musical understanding

INTRODUCTION

For community musicians in many countries, the groups with whom we work are becoming more and more multicultural, as populations shift and change in response to global patterns of work and study, as well as because of conflict, civil instability, and other world issues. Music, along with other forms of creative and artistic expression, has a great capacity to offer meaning and pleasure to young people undergoing the stress of cultural transition. It is a powerful means of expression, and can act as an outlet for difficult emotions; it can also support participants to build social connections and self-esteem (Rousseau, Drapeau, Lacroix, Bagilishya, & Heusch, 2005). Musical vocabularies can be flexible, with great capacity to fuse or become hybrid forms, and in a community setting, music making can connect directly with previous skills, experience and knowledge in ways that are not language-dependent and that do not always require lengthy discussion, explanation or negotiation.

Despite the capacity of music to connect beyond words, confusion and misunderstandings can still arise when there is a lack of a common language between participants and facilitators, especially among younger (school-age) participants, and those experiencing huge “cultural distance” between their country of origin and the new country of residence (Babiker, Cox & Miller, 1980, cited in Ward, Bochner, & Furnham, 2001, p. 9). It isn't always easy for facilitators and teachers to recognise

the frustration that can be hidden behind smiles, effort and enthusiasm (Brown, 1979).

RESEARCH CONTEXT

I have been the resident music artist at a Melbourne English Language School [MELS – a pseudonym] since 2005, working with children and teachers in both primary and secondary school classes to develop compositions that support musical development, emotional journeys, and English language learning. I am employed by an external arts organisation that provides music experiences for disadvantaged young people in schools and community settings throughout Australia, and spend one day a week in the school throughout the school year, working with three classes each day.

In the State of Victoria, English Language Schools provide specialist language and learning support for new arrivals of school age. Students typically spend two to four terms at language school before making the transition to mainstream schools (Department of Education and Early Childhood Development [DEECD], 2007). New students arrive throughout the term, and exiting students leave at the end of each term, thus in every class the newest arrivals will be working alongside peers who are preparing to make the change to a mainstream setting.

In 2007, I commenced a Master of Education research project at MELS that investigated the way newly-arrived students in the primary section of the school perceived music making and music learning. I interviewed students and teachers, and observed general classroom work and a series of music classes, viewed retrospectively using video footage. These observations in particular revealed much about the way newly-arrived children learn and make sense of the environment when they have little English to help them, but also suggested the possibility that many new students had little understanding of the intention or meaning of the activities in music. *Do they know they are composing?* was one of the questions that arose.

“I SAW THE DRUMS... I FIGURED THIS WAS MUSIC”

The first time I met you, I didn't know you. I didn't even know where we were going... then I saw people starting to do some drums so I figured this was music. – Susan, 14, Sudanese

How do new arrivals cope without language when they

first enter a new community? My initial investigations into the way new students navigate and make sense of the new school environment revealed the importance of visual information, and the essential role that routine, repetition, and imitation play in building students' confidence before they have the language skills to make more detailed, thorough sense of things (Brown, 1979; Muir, 2004). Many refugee and humanitarian entrants have lived much of their lives in dangerous, unstable settings, and have had severely interrupted prior schooling; thus the cultural rules of the new environment are completely foreign to them, in addition to the language. Refugee camp life will have honed their survival skills, but these are often in complete contradiction to classroom expectations of waiting patiently, standing in lines, taking turns, sharing, and asking for adult help when resolving conflict (Birman, 2005; Cassity & Gow, 2005; Earnest, Housen, & Gillieat, 2007; VFST, 2004).

I observed a progression of increasing understanding among new arrivals aged 8-13 that had important implications for all areas of learning and participation, including music. There were three distinct "levels." The first level involves making sense of the new environment and working out how to behave within it. At this level, the students take part in activities with their class simply by copying what they see their peers or the teacher doing. This visual information ensures they understand what they are supposed to be doing (most of the time), but they don't necessarily understand *why* they are doing it, or the learning intention behind the activity. This way of building understanding corresponds with the "beginning" stage of the Victorian DEECD's English as a Second Language [ESL] Developmental Continuum for primary students with little or no prior English language (DEECD, 2009).

The second and third levels of understanding are linked to English language learning. As students become more familiar with English they begin to understand the meaning or purpose of an activity (level two) and make greater individual contributions. As their language proficiency grows, concurrently with their familiarity with the school environment, they build confidence at a tremendous rate. They assume the role of "experts and helpers" in the classroom, modelling processes and activities for the newest students, and taking on independent challenges (level three). The visual demonstrations they provide for the newest students play a key role in the learning continuum (Howell, 2007).

The initial dependence on imitation as a way of navigating the new environment has implications for music learning. In music, we can see that full participation is possible from even the newest arrivals, due to the non-verbal, visual nature of many of the activities - particularly hands-on, experiential, participatory music-making using percussion instruments and voices. However, when tasks move towards creative work and individual input, participation becomes more complex. I have described elsewhere (Howell, 2009) some of the strategies I use to encourage creative work, but what sense do the recently-arrived participants make

of a composition or inventive process? How much do they understand of what is taking place, and at what stage does this understanding arise?

The following vignette imagines what a newer arrival – someone who has perhaps only been at the school a couple of weeks – might make of a typical songwriting activity, where lyrics are generated through questions to the group, and children's ideas are written up on the whiteboard before being sung.

You sit on the floor, because that is what you see your classmates doing. You look at the teacher, waiting for a cue or a clue. You hear the teacher ask a question (or say something – you may not recognise the interrogative vocal inflection). You see other children raise their hands. You see the teacher look at a particular child and say their name; that child then says something. Then the teacher turns and writes something on the board. This pattern is followed for a while, with different children speaking, and the teacher writing something after each child.

Then the teacher takes the guitar and says something. Then she sings something. Everyone repeats what she sings, so you do too. She sings something else – you copy it along with your classmates. Sometimes it seems the words are sung several times in a row, and the sounds become more predictable. You test them and taste their unfamiliar shapes in your mouth, perhaps trying some out loud.

If you didn't understand the language of the teacher or the children what sense would you make of all of this? How would you know that the words the teacher wrote on the board were the words spoken by the child? How would you know that these were later the words that were sung?

“COMPOSING” IN CONTEXT

In considering the meaning that newly-arrived children may ascribe to their music experiences, it is helpful to bear in mind the different meanings ascribed to “composing” in different contexts and cultures. Within my music practice in communities and schools, “composing” is broadly defined as the invention of new musical material. Compositions may be recorded or written down, but they are often ephemeral, existing within the timeframe of the composition project, and performed only by the group(s) responsible for their creation.

In the wider community, the word “composing” may have a narrower definition, only referring to music that is written down using standard Western notation. In my experiences working with young Australians, the word “song” or “songwriting” is often more helpful than “composition” or “composing” when establishing understanding of a project's intention, regardless of whether there will be lyrics in the composition or not.

Within newly-arrived communities of both adults and children, the notion of composing may be a foreign one to start with. Western music places considerable emphasis on the composer, but in other cultures, it may

be that the performer is the composer, or that the music is created through improvisation or group processes.

Lastly, the idea that students can invent or suggest content to the teacher may be an alien notion to some newly-arrived students and their parents. Schooling and teaching styles vary greatly between countries and cultures; of those immigrant students that have had prior schooling in their country of origin, many will be familiar with a system that places heavy emphasis on the teacher's expertise and authority. Students are rarely asked for their opinions - indeed, offering an opinion could be seen as impertinent or disrespectful (Igoa, 1995) - and much of their schooling may have been focused on learning information in order to reiterate it, rather than experiential, constructivist, interactive learning models where students make their own discoveries and apply concepts across multiple settings (Roessingh, 2006). Music education is likely to have followed the former model.

“THE WAY THE MUSIC CHANGES”

What are the characteristics of creative music-making at MELS that indicate to newly-arrived students their role in choosing and determining the musical outcomes? I asked their class teacher (who works with them on a daily basis and participates alongside them in all music classes) for her thoughts on what they understand of the composition work they are engaged in.

Maybe they don't understand at the beginning, but I think it clicks that it is their music because of the way it's changed. "Oh yeah, this suits us better, so forget about that, now we're doing this!..." It is actually changing all the time until we get to the one that suits us. Especially the older ones, I think they know they've got the input... I think they're very proud when they've put it together, done a concert... proud of their ability, and of the fact that they're playing music that no-one has ever played. – Alice, class teacher at MELS

Certain elements in every composition project at MELS can be controlled or decided by the students. Words for songs are brainstormed together, or in small groups. Possible vocabulary may be pre-taught, in order to provide greater context for newer students. Students' ideas are written immediately on the whiteboard to give visual acceptance and endorsement of the contribution – in this way, even the children who cannot yet read can identify which words are theirs, because of where they appear on the board and the colour in which they are written.

Children create melodies and harmonies by choosing notes from a given range. They test out ideas by playing them, and adjust them as they wish, with some going on to make decisions about melodic contour, or develop the initial melody into a four-phrase line. The students also create rhythmic material using a range of strategies, including cycles of numbers (placing beats on some and not on others) and by inventing and then speaking aloud word-phrases and exaggerating the rhythm implied by the syllables. These phrases go on to be played on instruments.

Lastly, many participants bring with them a vast vocabulary of melodic, harmonic and rhythmic material specific to their life experiences and culture. This may be offered in response to questions from the facilitator, but it may also be revealed through random tapping, experiments, or unconscious musical utterances on instruments or with the voice. This material is prioritised and highlighted in every composition project.

We can imagine that with these strategies in use, the children that understand the process sufficiently to make individual contributions probably understand that the music we are making is coming from the group. However, for the newest students, limited to participation by imitation, what takes place in a composing session may just be a series of spoken, sung or played phrases by students and teachers, unconnected to each other.

THREE CHILDREN'S PERCEPTIONS OF THE MUSIC THEY PLAY

I interviewed three students, each within their first twelve months in Australia, but at a level of English language proficiency that meant they were soon to make the transition to mainstream schooling. Each took part in interviews with the assistance of an interpreter. These three informants were Susan, aged 14, from Sudan, Kevin, aged 11, from China, and Lek, aged 12, from Thailand, and they were asked to describe their perceptions of music making and music learning at MELS.

These interviews revealed that, after some time had passed, and the children had experienced the term-long group composing process once, they seemed well aware of their role in inventing the music they play.

The music we play... it comes from our heads, not from a book... – Lek

We think it up by ourselves. We do it by ourselves. – Kevin

We do it together... you bring your idea, and others help... and then we make it together, we make the song. – Susan

They also described some of the different steps and strategies they used in putting a group-composed piece of music, or a song, together.

We tell the teacher our thoughts, the teacher writes on the board, and then we put it in order. For example, this semester the topic is about friends. Everyone in the class thinks about friends. Then the teacher will gather information from every student. Then the students help each other to organise the body of the songs and put in order. – Lek

We use the alphabet to make words to make music, and we use numbers. This way you know which letter is going with that song. To make a melody, first you just do anything, you just play letters. You find the perfect one, and then you keep doing it. To play xylophone you use the first letter and then the second, and you don't do just one letter a lot of times. And just practise... you learn something quickly if you do it many times. – Susan

LANGUAGE ACQUISITION AND MUSICAL UNDERSTANDING

However, the students remembered finding everything very confusing when they first arrived in the school, with no English to really support them to make sense of things. For Lek, the sense of fear or nervousness she felt in school stayed with her until she felt more confident in the language.

In the beginning, with no English, there's not much else that can help you in music. I felt afraid, in the beginning. But I stopped feeling afraid when I knew more English. – Lek

Susan, too, described being plagued by feelings of self-doubt in early music lessons when she was still trying to make sense of what was expected of her.

I was, you know, scared and nervous. I keep telling myself, can I do it properly, can I do a nice idea, did I do it wrong, what did I miss... – Susan

For Kevin, however, things in music were much easier than in other parts of school.

In my first days at MELS I didn't understand anything. I just feel, like, helpless! But music's not like this. ... In music, you know a little bit, you feel alright. – Kevin

CONCLUSION

These comments show that the students do begin to understand that they are composing (whether or not they know what that word means), and that their confidence in this knowledge increases as they become more familiar with English (the language in which the projects are conducted) and with the creative process being used by the facilitator. Music's tremendous capacity to connect participants beyond language offers an additional means of social connection – important self-affirming experiences that can support new arrivals to build the self-esteem and resilience that is essential in tackling the huge challenges of educational and life transition. Sensitivity to the bewilderment that lack of a common language or prior cultural reference points can induce in participants when engaged in creative tasks, and use of strategies that are as visual and non-verbal as possible, can ease any arising confusion and uncertainty, and support newly-arrived children to make sense of and contribute to the music making processes. Transition, like music, requires time to reach its conclusions, and new arrivals require much greater processing time than similarly aged, local peers. In time, they will indeed know they are composing, and will hopefully find much satisfaction, pride and joy in this knowledge.

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Sound Links: Harmonizing research with community music practice

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ABSTRACT

Community music is a vibrant and widespread phenomenon in Australia, enriching the lives of millions of people across the country. Over the past two years, the Sound Links project has researched the dynamics of community music in Australia, and the models it represents for music learning and teaching in formal and informal settings. Through a close examination of six diverse case studies, and a nation-wide online survey, Sound Links has uncovered a revealing picture of musical activity, which up until now has hardly been visible outside the circles of its participants.

This paper gives a global overview of the Sound Links research findings, drawing on significant insights from the case studies. In doing so, it models solutions to a range of issues that arise when undertaking research into community music practice. These include the development of an appropriate methodological design that facilitates a detailed representation of community music practice, the creation of dynamic research collaborations between researchers and community music workers, and the communication of results in a way that positively impacts on the provision of community music activities. As such, this paper directly addresses the CMA Seminar Strand: Research—Examining Community Music.

Keywords

Community music, research, methodology, Australia

INTRODUCTION

Community music is flourishing in every imaginable location in Australia, from bustling urban centers to remote outback towns, and millions of people are participating on a weekly basis (AMA, 2003; 2007). Notwithstanding this vibrancy, much of this activity remains hidden from the outside world. This invisibility seems to stem from community music's greatest strength: strong local engagement and support, often leading to relative independence from external drivers and forces.

To learn more about this significant, but somewhat hidden aspect of Australia's musical life, Queensland Conservatorium Research Centre launched *Sound Links*, a large-scale research project, in collaboration with partner organizations Music Council of Australia, Australian Music Association, and the Australian Society for Music Education. Over two years the *Sound Links* research team examined the dynamics of community music in Australia, and the models it represents for music learning and teaching in formal and informal settings. As the largest national study of community music in this

country, *Sound Links* addressed a major gap in research and literature, and indeed in awareness at large, of the activities of vast numbers of Australians who engage in learning and making music outside of formal (music) education.

Through a careful examination of six vibrant musical communities, ranging from multicultural suburbs to largely mono-cultural country towns, from rural networks to remote Indigenous communities, the research team interviewed and observed over 400 participants. A further 200 participants also contributed towards a nation-wide survey on the topic. As such, the project offered a revealing picture of musical activity that has been hardly visible outside of its circles of participants, and delivered a model to understand, plan and assess community music activities that should prove highly valuable to facilitators, cultural officers, local administrators, policy makers, funding bodies, and schools that seek to connect their musical activities more firmly to their environments.

This paper briefly touches on some of the most significant findings from this research, and discusses how the project has fostered outcomes that are “in harmony” with the community music practices studied. It is hoped that this discussion will provide insights and inspiration for other researchers of community music across the world.

THE SOUND LINKS CASE STUDIES

At the start of the process, the scope for case studies in community music was vast: across Australia, there is a bewildering array of activities, ranging from almost invisible small-scale initiatives to fairly major organizations. From this wealth of possible examples, with input from music advocacy group, *Music. Play for Life*, the partner organizations and their vast networks, six were selected from a list of over 20. These communities included a middle class suburban location (Dandenong Ranges, Victoria), a large established regional city (Albany, Western Australia), a small rural town (McLaren Vale, South Australia), a culturally diverse urban city (Fairfield City, New South Wales), a remote Indigenous setting (Borrooloola, Northern Territory), and an urban Indigenous setting (Inala, Queensland). Each case study revealed a number of insights into the dynamics of community music across a range of settings, locations, approaches and outcomes.

The Dandenong Ranges Music Council (DRMC) case study provided a vibrant model for creative and innovative community partnerships, both through their ongoing activities and through their flagship projects such as the Fire Cycle Project, Composers Connecting

Community, and the Water Cycle Project, amongst others. This commitment to partnership building also extends to education, where the DRMC has a proven track record with successful school-community collaborations, which occur on an everyday day level and a flagship level. At the heart of many of these collaborations is a strong commitment towards supporting activities and events that centre on local issues, which have been developed through considered consultation processes with the broader community. The programs offered by the DRMC show a commitment to social inclusion, and provide equal opportunities for participation regardless of age or abilities. As Bev McAlister (DRMC Executive Officer) describes: “The DRMC’s philosophy is about creating the opportunity for people of all ages and abilities to make music, and for music to be performed and integrated into the lifestyle of the community” (personal communication, 14 September 2007). Overall, the creative and inspiring leadership given by Bev McAlister and the DRMC team is a striking factor in its success; in particular, how they nurture sustainability and independence amongst the organization’s various units.

The Albany case study provided valuable insights into how community music operates in an Australian regional city. There was a striking community-mindedness in this regional centre, which then translated into a commitment towards participating in and supporting community music-making. Due to the scale and close-knit nature of Albany, the interaction and connectivity between the community groups was very high, and this in turn fostered a creative climate and lifestyle which was highly attractive to local residents. Sheena Prince (Senior Music Teacher, Albany Senior High School) notes this shared approach to music-making: “In Albany I’ve been really impressed with the number of people who’ve wanted to get better at their craft and share it with other people” (personal communication, 15 October 2007). This creative climate was also strongly nurtured by community leaders and philanthropists, who are part of a long and significant tradition of supporting and fostering the arts in Albany. From an educational perspective, engaged teachers played a significant role in fostering a dynamic community music environment in Albany. Likewise, highly useful models of informal and non-formal music learning and teaching were found, such as the popular music program *Recipe for Jam* and the Celtic music program *Just Fiddling*.

The McLaren Vale case study provided a practical model of how a school-initiated community music program can take shape. The local Tatachilla Lutheran College is nurturing a number of vibrant school-community collaborations, which show a commitment to intergenerational learning, and in turn enhance the school’s curriculum and students’ learning experiences. These programs, such as the Community Carols, also provide important music educational opportunities for parents, grandparents, and the broader community. Greg John (Head of Performing Arts, Tatachilla Lutheran College) explains the importance of this inclusive approach to community music-making: “It’s about

community building and relationship building and the underpinning thing in all of this is the music. That’s the thread that goes through all this community building around here, where you can get people from the stiff accountant through to the hippy performing together” (personal communication, 9 December 2007). Clear structure, support, and key leaders were also identified as crucial elements in the successful running of these events. However, the vibrancy of community music in this region was not simply limited to Tatachilla Lutheran College. In fact, there were a range of other significant venues and places nurturing community music activities both in McLaren Vale and neighboring towns, such as Willunga. Throughout the region, people attributed this vibrancy to the desirable lifestyle and location, which appears to attract creative people.

The Fairfield City case study examined how community music programs operate in a culturally diverse urban location in Australia. In this case study, there was compelling evidence to support the connectivity between community music and cultural identity, particularly in the case of migrant communities. Many attributed Fairfield City’s musical vibrancy to this cultural diversity, and the strong commitment musicians feel towards maintaining their cultural customs and traditions. As Tiffany Lee-Shoy (Senior Policy Advisor, Cultural Planning, Fairfield City Council) suggests: “One of the things that you’ll notice is the use of traditional forms of art, particularly music and dance, to be that conduit of adjusting to life in Australia where there is a leaning on homeland culture to be that connection socially, and to be that connection toward culture as well in Australia” (personal communication, 18 February 2008). They also identified the crucial role that community music plays in connecting the generations of particular cultures, and the somewhat complicated situation that then arises when second and third generation migrants look to define themselves in relation to their parents’ and grandparents’ cultures. This case study has hinted at the potential role community music could play in connecting these cultural groups further, although this is still to reach its full potential. At the present time, the most visible cultural connections are being made in schools and various community music educational programs, which are having a very positive impact on the lives of young people in this area.

The Borroloola case study illuminated how community music operates in a remote Indigenous context. It showed that in such contexts, notions of culture, kinship and the land are deeply connected to Indigenous concepts of community, and by extension community music. In other words, music-making in this particular context cannot be understood independently from its relationship to people and places. Liz Mackinlay (a long-standing researcher in the community) explains the importance of these connections: “Everybody relates to each other as family, but that family relationship is inherently linked to country and where people live is about country. People are really strong about keeping these relationships to country in place, but those relationships aren’t divorced from family. So I think that’s partly what community is

about here; country and family. Music is one of those very powerful and potent ways that those two things come together” (personal communication, 25 April 2008). In this case study, the strong connections between “traditional” and “contemporary” ways of making music, singing and dancing were observed through the vibrant women’s culture and the re-contextualization of traditional cultural messages through popular music in the four local bands. From an educational perspective, many identified the important role that music could play in connecting young people with their culture, and the potential of school-community collaborations to facilitate this was being explored at the time of the fieldwork. It was also observed that somewhat controversial external forces, most recently a local mine’s community benefits trust, have the potential to positively impact upon the provision of music and the arts in the community.

The Inala case study demonstrated how a community-driven program, strongly supported by a local council, can be used to engage young Indigenous people in an urban context, and allow them to feel a sense of pride about their cultural identity. As was observed in the local hip hop festival, Stylin’ UP, in order to engender this strong sense of community ownership and engagement, a rigorous community consultation process is needed. By and large, this consultation process is highly successful, but is not without its challenges in terms of intergeneration and intercultural interactions. The complex balancing act of meeting the needs of council, community and schools in the organisation of the workshops and event day was also observed. This model thus heavily relies on sensitive and high quality organizers, negotiators, and facilitators who are able to run the skills development workshops, liaise with schools and work closely with the local community to address such issues. Finally, the case study showed the importance of choosing a musical genre that engages its target group, in this case hip hop and R ’n’ B. The case study also uncovered compelling evidence to show how such genres can create a sense of cultural identity, community, and empowerment amongst Indigenous youth at a local level. As Chelsea Bond (Community Crew member) says, “Stylin’ UP is our corroboree for today and that’s what I think has pulled people in over the years and attracted people to it. It has imagined us very differently to how we’re frequently talked about” (personal communication, 16 June 2008).

A *Sound Links* nation-wide survey was also designed to validate the aforementioned case study findings and benchmark them against national impressions and perceptions. Over 200 people responded, representing every state and territory. Unfortunately it is not within the scope of this brief paper to outline the results of the survey, although it is worth mentioning that the findings from the survey closely echoed those found in the case studies, and substantiated the importance of engaging practice and pedagogy, the provision of infrastructure and organisation, and connections to the broader community in vibrant community music-making.

SIGNIFICANT SOUND LINKS FINDINGS

Given the fact that each of the six case studies was

selected to represent a very different set of circumstances and environment, many of the characteristics of the community music activities observed were unique to their specific participants, facilitators, sites, contexts, aims, and infrastructure. However, there were also strongly shared underlying characteristics between the activities. As the data analysis phase progressed, it gradually became clear that nine domains were present (in varying degrees) in all community music activities observed, and indeed in the experience and recollection of such projects across the world: Infrastructure; Organisation; Visibility and public relations; Relationship to place; Social engagement; Support and networking; Dynamic music-making; Engaging pedagogy and facilitation; and Links to school (see Appendix 1).

This may well constitute the most significant outcome of *Sound Links*. As it represents the first community music research project that has juxtaposed six widely different practices examined through a single methodology, the research team was able to draw comparisons that were hitherto difficult or even impossible to make. Without aiming to start “comparative community musicology” as a new sub-discipline in music research, the nine domains seem to represent a significant contribution to understanding the workings of most community music activities from an international perspective. It achieves this without forcing normative behavior or entailing value judgments; the framework of nine domains merely represents a demonstrably successful instrument to describe and gauge community music activities in and between settings. It also models a way of analyzing, comparing and contrasting the varying data which often arise from research into community music practice.

HARMONIZING RESEARCH OUTCOMES WITH COMMUNITY MUSIC PRACTICE

The *Sound Links* team was committed to conducting research that yielded outcomes that were “in harmony” with the community practices observed. The most significant outcome was 250-page report, published as a book (see Bartleet, Dunbar-Hall, Letts & Schippers, 2009). The report was launched on the 10 May 2009 at a Community Music Symposium co-hosted by Queensland Conservatorium Research Centre and *Music. Play for Life*. It paints a vivid picture of musical activity in Australia, and has been made available for free download from the websites of the Queensland Conservatorium Research Centre and partner organizations, to ensure that the results are widely disseminated and utilized. So far, it has garnered highly positive feedback from communities, schools, and local councils for its content, depth and rigor.

The *Sound Links* research team was also committed to the developing dynamic collaborations between researchers and community music workers themselves. To assist in this process the research team recommended the establishment of a national network to link people working and volunteering in community music. The purpose of this recommendation was also to enable the

exchange of skills between individuals and groups, help build capacity around Australia, and address the sense of isolation which can sometimes be felt by community music leaders, especially in rural, regional and remote areas. On the day of the launch of the *Sound Links* report, this network was established as the *Music in Communities Network*, under the auspices of the Music Council of Australia (www.musicincommunities.org.au).

Finally, the *Sound Links* team was dedicated to communicating the results of the research in a way that would have a direct impact on the provision of community music activities in Australia. As such, the *Sound Links* report outlined a number of concrete recommendations based on the nine domains identified and designed to create a sustainable environment for community music to flourish now and into the future. Some of the recommendations were aimed at practitioners, others at cultural officers, policy makers, music educators or other stakeholders. As a result of these recommendations, a number of significant community outcomes are already materializing at the local, state and national level—including changes to local arts funding, development of infrastructure for community music, and collaborations through the *Music in Communities Network*. For example, in McLaren Vale the community is drawing on *Sound Links* data to set up a local Music Council. In Albany the local city council and eisteddfod committee has drawn on the *Sound Links* findings to inform their city's strategic arts planning. In Borroloola, the *Sound Links* team assisted in the design and production of the *Jalu yinbanyi: The women are singing* CD, which is currently being sold to raise funds for the local Yanyuwa women and their community. In Fairfield, the local city council has used the report produced by the *Sound Links* team in its cultural policy planning.

The results of the *Sound Links* report are also beginning to be taken up by the partner organizations. The Australian Music Association will be using the results to inform their industry members of strategies to support and cultivate more music-making in their local communities. The results are also being taken up on an international scale with NAMM drawing on the findings

to inform their large membership base. Likewise, the Music Council of Australia and Australian Society for Music Education are taking up recommendations outlined in the report relating to curriculum design, policy and advocacy.

Assessing the project, external moderator David Price OBE from the UK observed that *Sound Links* is unique in its combination of academic rigor and determination to follow the practice, resulting in outcomes that he believes will support the project's aims: stimulate understanding and appreciation of community music activities, facilitate their practice, advocate their importance, and stimulate the dialogue on learning styles and possibilities of collaboration with formal music education. As such, it is hoped that the research approach used by *Sound Links* will provide ideas and inspiration for other researchers of community music across the globe, and provide an important contribution to the CMA Seminar Strand: Research—Examining Community Music.

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APPENDIX 1**Nine Domains of Community Music in Australia**

| | | | |
|-----------------------------|--|--|--|
| Structures & Practicalities | Infrastructure | Organisation | Visibility/PR |
| | <ul style="list-style-type: none"> • Buildings • Performance spaces • Equipment • Regulations (e.g. council by-laws) • Funding • Earned income • Legal issues (e.g. copyright, insurance, incorporation) | <ul style="list-style-type: none"> • Method of organisation • Inspired leadership • Structures & roles • Division & delegation of tasks • Mentoring of new leaders • Membership issues • Forward planning • Links to peak & related bodies | <ul style="list-style-type: none"> • Promotion, audience and membership development • Exposure in local press/media • Awards/prizes/champions/prestige • Community centres as identifiable places |
| People & Personnel | Relationship to place | Social engagement | Support/networking |
| | <ul style="list-style-type: none"> • Connections to location (e.g. urban, suburban, regional, rural & remote) • Connection to cultural identity and cultural heritage • Pride of place • Balance between physical & virtual spaces | <ul style="list-style-type: none"> • Commitment to inclusiveness (and sensitivity to issues of exclusiveness) • Engaging the marginalised 'at risk' or 'lost to music' • Providing opportunities • Empowerment • Links to well-being • Relationship to audience | <ul style="list-style-type: none"> • Links to the local community • Links to other community groups • Links to local council • Links to business • Links to local service providers (e.g. police, fire & health) • Connections to national peak bodies |
| Practice & Pedagogy | Dynamic music-making | Engaging pedagogy/facilitation | Links to school |
| | <ul style="list-style-type: none"> • Active involvement open to all • Responsive to ambitions & potential of participants • Short vs. long term orientation • Flexible relationship audience & performers • Balance between process & product • Broad orientation facilitators | <ul style="list-style-type: none"> • Sensitivity to differences in learning styles, abilities, age & culture • Nurturing a sense of group/individual identity • Commitment to inclusive pedagogies (ranging from formal to informal) • Embracing multiple references to quality • Recognising the need to balance process & product • Attention to 'training the trainers' | <ul style="list-style-type: none"> • Locating activities in schools • Identifying mutual interests • Sharing of equipment & facilities • Marrying formal & informal learning • Exchange pedagogical approaches • Realising activities as part of the curriculum • Support & commitment from school leadership |

Transferring community music into the classroom: Some issues concerning the pedagogy of Japanese traditional music

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ABSTRACT

Based on the author's personal experiences of learning *nagauta* as a case study, this paper examines the process of learning traditional Japanese music. It raises attention to potential issues relating to its pedagogy when it is introduced into school music classrooms, as is suggested in the recent Japanese course of study for music. Four points became clear: traditional one-to-one and face-to-face teaching and learning situations are unfamiliar to school music teaching; historical and cultural background of this particular music may cause some obstacles to the students' learning; music teachers are not familiar with this genre and it is difficult to learn it in a short time because there are no written scores to rely on; its performance is based on individual presentation supported by a community of musicians of the same school joining in. With these issues in mind, the paper concludes by presenting possible strategies on how and in what ways the traditional Japanese music of *nagauta* can be taught in the music classroom, by calling upon professional musicians from within the community.

Keywords

Japan, traditional music, secondary music education, music pedagogy

INTRODUCTION

In 2008, the new Course of Study for Lower Secondary Schools was announced in Japan and schools nationwide have been preparing for its full implementation from 2012. Prior to this, in 2006, the new Fundamental Law of Education was declared and one of the main changes or additions made from the previous act is about cultivating attitudes towards respecting and loving the tradition and culture of Japan as well as one's hometown. The 2008 course for music reflects this requirement by stating that some of the teaching materials for classroom singing are to be chosen from "among the singing traditions of our country such as *min'yō* and *nagauta*, with consideration given to the appropriateness for the region and its schools, as well as for the realities of the students, in order to perceive the characteristics of traditional voice production" (The Ministry of Education and Science, 2008: 75-76).

In the previous version of the course of study in 1998, for the first time learning Japanese musical instruments with practical experience became compulsory and it required teachers to plan their courses in such a way that students could appreciate the goodness of the traditional music of our country (Japan) and our hometown (The Ministry of Education and Science, 1998). This requirement is again

stressed in the 2008 course of study. In a sense, the 2008 version would complete the implementation of teaching Japanese traditional music in the schools by making playing musical instruments and learning traditional songs compulsory activities. It should also be noted that the 2008 course specifies for the first time two particular musical genres as examples to be taught, namely *min'yō* and *nagauta*.

Min'yō literally means folk songs in Japanese. Hughes, the ethnomusicologist and scholar of Japanese folk music, tells us that the expression associated with this genre of music says that "Folk song is the home town's heart," instead of a more general expression such as "Folk song is the heart's home town" (Hughes, 2008). He explains that "hometown" is the most natural translation of *furusato*, which means old village, home community or native place that people call their old country home. It is very understandable why *min'yō* is selected as a good musical example for cultivating attitudes towards respecting and loving the tradition and culture of one's hometown as declared by the new Fundamental Law of Education.

However, the other genre of music mentioned in the Course of Study for music, *nagauta*, is a musical genre developed within the context of the Japanese theatrical art of *kabuki*, which is well known in the west, yet the transmission of repertoire has been strictly carried out within a closed community of professional musicians, who belong to particular schools or styles. This infers that the teachers would face considerable difficulties in introducing *nagauta* into the classroom, because even if they may know some famous repertoire relating to the theatre, they do not know how it is actually taught in reality. Furthermore, most music teachers in Japanese secondary schools have been trained in western classical music and the ways they have learned in teacher training programmes is often very different from what has been going on in the closed community of traditional Japanese music teaching.

With the above in mind, in this paper, based on her own experiences of learning *nagauta* as a case study, the present researcher will examine the process of learning traditional Japanese music and raise attention to potential issues relating to its pedagogy when it is introduced into school music classrooms.

TEACHING AND LEARNING NAGAUTA IN THE COMMUNITY

Nagauta literally means "long song" in Japanese and is categorized as one branch of music for *shamisen* (a three-

stringed plucked lute). It is characterized as lyrical and narrative. Malm (2000) calls it “the heart of *kabuki* music” and the growth of the music genre has been intimately connected with the evolution of the *kabuki* theatre in Edo (the old name for Tokyo) since the early seventeenth century. By the mid seventeenth century, with the efforts of the Kineya guild of musicians, many *nagauta* songs were composed and performed for dances throughout the *kabuki* theatres. Lessons in *nagauta*, along with those in *kabuki* dance, became popular among feudal lords as well as rich merchants. In the early nineteenth century, concert *nagauta* compositions appeared, along with concert versions of the dance music and new non-*kabuki* dances. These new versions of *nagauta* became very popular in the late nineteenth and early twentieth centuries.

The present researcher started her *nagauta* lessons first of all by learning the *shamisen*. Her teacher is in his early 80's and has a long professional career, both in theatres as well as the concert stage. He said that as a professional musician he used to play more than two hundred pieces on demand from memory. In *nagauta*, both the *shamisen* and singing parts are played as independent melodic lines, yet they are delicately interwoven with each other in such a way as to be neither too close nor too remote. Although *nagauta* musicians are specialized either in playing the *shamisen* or singing professionally, in lessons, like those of my teacher, they play both at the same time from memory with the student throughout the lesson. It is obvious that there are very special skills involved and that acquiring them would take many long years of dedicated practice and training. There are special notations with mnemonic syllables for *shamisen* parts as a supplement for the student to remember what is to be learned. After about one and a half years of learning *shamisen*, the author started learning *nagauta* singing with the repertoire she had already learned on *shamisen* with the same teacher.

The researcher's experience of *nagauta* singing lessons started on a one-to-one basis, sitting *seiza* style (upright on the floor with knees folded) on a *tatami* (straw mats) floor face-to-face with the teacher. Written verses in large print were placed in front of her, but there was no musical notation or score to look at. The learner sings the song by imitating the teacher and sings along with him while he plays *shamisen*. The vocal quality necessary for *nagauta* singing is a sort of natural speaking voice with long sustained syllables and strong pushing forward-like accents towards the end of each phrase.

The teacher does not say anything about how to produce the appropriate vocal quality, but the learner soon realizes by herself that when he goes ahead after only a few repetitions that her teacher evaluates her singing as more or less acceptable. However, when certain phrases take many repetitions, it becomes obvious that he is not satisfied with her singing. The learner tries by herself to sing like him again and again along with him, yet sometimes without any clue as to how to improve or what he expects her to do. Then suddenly she realizes that if she moves the upper half of her body in the same way that he does, it helps her to sing like him. The

teacher smiles and carries on to the next section.

The teacher explains very little or nothing about technical or interpretative elements of the music. He never uses any metaphoric explanations with words about expressing certain parts of the music. Nor does he give any hint or knack to the learner for her to overcome certain difficulties. It would seem that the learner should experience these difficulties and find out the solutions by herself on her own initiative and the teacher patiently waits for her going through the process. The teacher teaches the learner what kind of singing it should be not by words, but rather by being a supreme musical example himself.

The processes observed above require a lot of concentration and sensitivity from both teacher and learner towards one another and both should be completely aware of what is going on in the mind of the other at any given moment during the lesson. The teacher allows short periods of time for the learner to write down notes and instructions in her own way on the written text of the verse. It was tremendously difficult for her to write down quickly what she had just sung by using a kind of self-invented symbolic representation. What she could write was a sort of primitive graphic notation, using lines and marks. The teacher told her that if she invents her own ways of recording or notating what she has done, she would never forget how to sing the parts. It would seem that experiencing difficulties as such is part of the valuable learning process. It usually takes more than six months for beginners to learn one piece of music after having weekly lessons and, in the researcher's case, after two years of practicing *shamisen*, she played a piece at the *ozashiki*¹ concert along with the teacher and her senior students, who supported her performance.

SOME ISSUES AND PROBLEMS WITH TRANSFERRING COMMUNITY MUSIC INTO THE CLASSROOM

The Japanese Course of Study of 2008 recommends practical experience of *nagauta* singing in school music classrooms in order to teach the students characteristics of traditional voice production. As we have seen above, teaching and learning *nagauta* in the traditional way by a teacher, who belongs to the professional community, is very different from teaching and learning in a formal school music education situation.

The main differences between traditional *nagauta* teaching and that of school music is that it is carried out in one-to-one and face-to-face situations, where the learner imitates the teacher's playing and singing of not only the words, notes and rhythms, but gestures and bodily movements as well. By doing so, the learner is expected to be able to play and behave like the teacher. There are multiple tasks involved for the learner, such as watching and listening to, mimicking the action, playing the instrument or singing, matching pitch and rhythm, evaluating and adjusting and so on. These overwhelming

¹ This style of concert reflects that *nagauta* has a long history in the entertainment quarters with professional musicians as well as geisha.

multiple tasks are challenging, but they seem to strengthen communication between the teacher and the learner and therefore makes the bond between them stronger. These factors would contribute to develop the learner's musicianship in a balanced way as well as give her/him a sense of belonging to the *nagauta* community of a particular *ryū-ha* (school or style – in the researcher's case, the "Okayasu-ryū"). It is difficult to bring such teaching and learning strategies into the music classroom. In school music education, the teacher teaches a number of students simultaneously and it is impossible to adopt one-to-one teaching methodology or create intimate relationships with each student through and for music that are so crucial for *nagauta* teaching and learning in a more typical situation.

As already mentioned, the course of study's purpose of introducing *nagauta* into the classroom is for the students to "perceive the characteristics of traditional voice production." However, *nagauta* is not just characteristic voice production, but its repertoire has a long history of professional development as well as a rich social and cultural background. Indeed, in the Edo period (ca. 1603-1868) when *nagauta* flourished, the supporters of this particular genre of music for *kabuki* theatre were a community of people working in entertainment and pleasure quarters of the city and their wealthy clients and patrons. Although *nagauta* songs are most frequently played on the stages of *kabuki* today, they are also often played in expensive Japanese restaurants by musicians as well as entertaining women known as *geisha*. Given its social background, much of the *nagauta* repertoire includes songs relating to stories in the entertainment quarters and therefore great care should be taken when choosing which songs are to be introduced into the classroom.

Another issue concerning the introduction of *nagauta* into the classroom is that the music teachers themselves are not familiar with the *nagauta* genre of music. As we have seen in traditional *nagauta* teaching, the teacher should be a good musician, who is able to give examples of good *shamisen* playing and singing throughout the lesson for the learner to imitate. Music textbooks and music scores help music teachers to learn and teach unfamiliar music, but in the case of *nagauta*, very specific and specialised *shamisen* scores using mnemonic syllables are used as supplemental guides to aid the learner. Even if teachers understand how to read them, they are difficult to use. A possible solution to this particular problem is to invite professional *nagauta* musicians into the classroom. However, the problem of how to go about teaching *nagauta* in a classroom situation remains, as traditional *nagauta* training is *individual* rather than group-based.

There is another important matter to be considered concerning *nagauta* performance. When this researcher played in a student recital, she played along with the teacher as well as with people she had never played with or even met before. That was her programme then, but her teacher, his senior students as well as his professional friends joined in and supported her beginner's performance. This was a great experience for her not

only because the music sounded wonderful, but there also emerged the big challenge of playing with other people for the first time. In this way, playing in the concert does not seem to be the purpose of the lessons or practicing, but rather a special opportunity to learn different aspects of the *nagauta* music tradition. Private one-to-one lessons with the teacher are supported by musicians of the same school or style, who from time to time to join and help teaching at special occasions such as recitals. Often in school music education, performing at concerts is thought to be the main purpose or aim of music classes, where the students rehearse together for the occasion. This is not the case for *nagauta* teaching and after a long time of private practice with the teacher, the learner is finally given an opportunity to play together for a special occasion as a member of the *nagauta* community she or he belongs to.

CONCLUSION

As we have seen there are major issues concerning introducing *nagauta* into the classroom. Same, or at least similar, problems exist for many of the other genres of traditional Japanese music as well, but a comprehensive discussion of these is outside the scope of this paper.

It would seem crucial to seek support of professional musicians if the music teacher is seriously considering bringing *nagauta* into the classroom. When doing so, the music teacher should be aware that the students are exposed to the distinctive music culture of *nagauta* and not just practicing a bit of singing and experiencing the characteristics of traditional voice production.

One possible suggestion is to bring in several musicians from a particular *ryū-ha*, preferably consisting of different stages of learning and perhaps even including a beginner. They can demonstrate to the music class how the lessons are carried out in one-to-one and face-to-face situations taking up a simple piece with the teacher playing *shamisen* at the same time. By listening very carefully, the students will soon realize that learning *nagauta* requires a considerable amount of concentration and sensitivity on both the teacher's and learner's parts towards one another. They will also learn what is considered to be good singing and what is untrained singing. They could also appreciate how singing and *shamisen* playing are interwoven in the music. Then perhaps, a few students could volunteer to take the learner's parts and practice with the teacher. Other students could observe and support their classmates while they struggle to sing this unknown music that demands so much and seems so very difficult to learn at all.

After the students have enough exposure to the *nagauta* learning situation, the musicians can perform the piece that has just been learned by the class with the students who had the lessons as part of the group. It is in this way that creating a similar experience that the researcher had for the first time when playing in a student recital, along with the teacher, supported by his senior students and professional friends could be achieved. It would not be a problem if the students are not able to sing, as the others will continue to sing and the music will go on.

The issue of bringing *nagauta* into the classroom,

considering its history related to entertainment and pleasure quarters in the Edo period is difficult to solve. Even a song that the researcher thinks may be a good example for teaching and is also the first song most people learn, is about wishing and congratulating a young girl working in the gay quarter to be promoted to the highest rank in the future.²

Although verses are sung in old Japanese, it is very likely that the students will raise questions about it. This is inevitable and we must face it. It could be a good starting point for discussing about music and its cultural background if the students have already been exposed to the interesting and worthwhile experiences of the music itself. In this way, perhaps the students may realise that music stimulates our imagination about the unknown world and lives of people crossing over time and space, and that it is also the power of music to reflect perhaps the same sadness and transience we ourselves sometimes feel.

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² The song is called “*Matsu-no-midori* – Greenness of the Pinetree.”

Music Links: A Malay music ensemble outreach programme for schools

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ABSTRACT

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

INTRODUCTION

The music scene in Singapore has developed along diverse multi-racial and multi-cultural paths and experienced significant growth, with the number of music performances increasing almost three-fold from 670 to 1889 within a decade (National Arts Council, 2009). Western musical genres are popular, with the Singapore Symphony Orchestra playing over 100 well-attended concerts a year. Furthermore, there are many choral groups, and contemporary western music enjoys wide listenership. Ethnic music groups in Singapore are equally vibrant and comprise Chinese, Malay and Indian music in both traditional and contemporary styles.

However, professional artistes today also realized that if they do not promote their art to the youth of today, the future of their music may be in question. This is even more critical for “ethnic music”. Many ethnic music groups have recognized the need to make the first move and go out to the audiences of the future, to the schools and bring their brand of music to these audiences. Their task is to somehow teach potential audiences that their music, culture and the arts are an important form of enjoyment and worthy of their attention (Synder, 1996).

Such outreach programs have been recorded as far back as 1868, in a symphony concert for young people by the Philharmonic Society of Cincinnati (Plourde, 2000, p.3). Other music groups soon followed the same pattern and began to plan programmes to bring their musics to schools and others. Thus, one of the purpose of these “outreach program” is to familiarize school-age children with the particular art form in order to promote greater understanding and appreciation for the art form. Typically, educational outreach programmes are defined by “visits to the school during the normal school day” with activities that provide more educational value than merely entertain the students (Eustis, 1998, p. 1, 8)

Another important issue that has arisen in Singapore

since 1997 is the Ministry of Education’s initiative that requires the teaching of music of the local Chinese, Malay and Indian cultures in the music curriculum. Many music teachers often struggle to conduct meaningful lessons in local ethnic music in their classrooms, not having much background knowledge or resources to do so. Many turn towards outreach programmes to support them in their teaching of these lessons. One of the factors identified for an effective outreach programme is that the programme should “supplement the current education system” (Plourde, 2000). The National Arts Council’s Arts Education Programme (AEP) supports ethnic performing groups into schools to provide outreach programmes. The AEP has been the major promoter of local ethnic groups in an effort to garner interest and support for local ethnic arts. It has provided an avenue for these groups to reach out to the youth in promotion of their art form. This paper presents an outreach educational programme by local Malay music ensemble, Sri Warisan Som Said performing Arts group.

LITERATURE REVIEW OF OUTREACH PROGRAMMES

Educational outreach programmes by professional music groups around the world have been recorded as far back as 1868. Today many orchestras and music companies run outreach programmes for youth and community. For most professional groups, the main motive for outreach has to be an urgent need to reach a new generation of audience. It is a matter of “passing on of good ideas to the next generation” (Synder, 1996) and building “audiences of the future (Ministry of Information and the Arts, 1999, p.19). In the document, the Renaissance City Report, the Ministry of information and the Arts (Singapore) reviews 10 years of Arts development in Singapore. Both music practitioner and government body recognize outreach as a fundamental need if performing artistes are to continue to form fruitful relationships with community. In Singapore, the relationship is described as a “symbiotic” partnership between the “private sector”, “individual citizen” and the arts community (Ministry of Information and the Arts, 1999, p.5)

Despite these pragmatic motives, many outreach efforts also tend to seek to fulfill more altruistic goals. Eji Oue believes that beyond audience building and even a “warm memory”, outreach programmes must include educational goals for the children. Concurring with music director Oue, she believes that there is a need to involve students in different ways, more than just as audience. “In this respect, more participation of children in the outreach programmes is needed” (Plourde, 2000, p.17).

Plourde’s 2000 study focuses mainly on the need to

better prepare pre-professional performers at the college to plan and carry out outreach programmes. She stresses the need for good outreach programmes based on sound pedagogical principles and attractive presentation in order to be effective for students. Her report highlights the need for an educationist or teacher to provide pedagogical and educational input. Outreach programmes must employ strategies that take their audience seriously and cater to their needs if they are to be effective. The “tone of the presenter” needs to be appropriate for the students, the concepts learned need to be relevant and pitched at the right level, and the material should be useful in class (Moore, 2002). Both Oue and Plourde strongly believe that future of the performing musicians lies in educating the youth of today so that they will be patrons of the future.

Apart from professional musicians being concerned about promoting their art, the arts is sometimes seen as a platform for national development. In Singapore, the Ministry of Information and the Arts (MITA) has highlighted in their Renaissance Report strategies to “position Singapore as a key city in the Asian renaissance of the 21st century and as a cultural centre in the globalised world” (Ministry of Information and the Arts, 1999, p.5). Since education is one of the key means of socialization of a community, one primary strategy outlined in the report was to “expose students to the arts as an aesthetic experience as well as to broaden their understanding and appreciation of the creative possibilities in our world”, towards developing a strong arts and cultural base amongst students. With this, additional and expanded funding was allocated to the National Arts Council, Arts Education Programme to oversee the “systematic introduction” of arts education at all levels in schools (p. 5). The increased funding for the Arts Education Programme was mainly to subsidize the cost of schools inviting art practitioners and their outreach programmes into schools to share their art form with students.

THE ARTS EDUCATION PROGRAMME (AEP)

The AEP was launched by the National Arts Council, Singapore (NAC) in 1993 to promote and awareness and appreciation of the arts among students and to cultivate and arts audience base (NAC, 2009). The AEP receives generous sponsorship of up to 60% of the cost from the Singapore Totalisator Board, and this has enabled schools to afford many of the arts outreach programmes for their students. The National Arts Council Arts Education Programme (AEP) develops initiatives that advocate the value and importance of arts education and appreciation among the young in schools. It connects the arts community with the education sector and supports the professional development of arts educators and arts education providers

The AEP features a large number of performing groups offering a diverse range of educational presentations to schools, and through this programme, schools enjoy a wide choice of performances not only in Music, but also in Literature, Drama, film/media and the Visual Arts as

well. The AEP assesses and endorses arts education programmes offered by Singapore arts groups and arts education providers for schools. Endorsed programmes are then eligible for the Tote Board Arts Grant subsidy. Assessment of the arts education programmes are conducted by a panel of arts and education experts, principals and officials from the Ministry of Education and the National Arts Council. Endorsed programmes cover the Literary, Performing and Visual Arts and are categorised into three types: Arts Exposure, Arts Experience and Arts Excursion. These fall into three categories according to the type of student involvement required

Arts Experience

Arts Experience programmes provide students hands-on participation in the various art forms. These programmes are suitable for smaller groups of students. The programmes are highly interactive and enhance students’ skills while expanding their capacity for creative thinking.

Arts Excursion

Arts Excursion programmes refer to students’ attendance at performances at performing venues, and students’ visits to museums, art galleries, art centres, artists’ studios, theatres.

Arts Exposure

Arts Exposure programmes introduce students to a particular art form. The programmes are 30 to 40 minutes in duration and presented as performances by the arts practitioner. Each programme is accompanied by an explanation on the background and development of the art form or a talk-cum-demonstration segment. This is probably the most popular of the three. (National Arts Council, 2009)

The AEP provides an important vehicle for the promotion of local ethnic arts in Singapore. The programme includes a number of introductory appreciation sessions on Indian Classical and Folk music, Chinese orchestra and Chinese opera as well as several Malay traditional music groups. For these performing groups, the AEP is a valuable area of outreach and a means of teaching the younger generation to appreciate these art forms. While inviting such ethnic outreach programmes into schools assists the music teacher in exposing and familiarizing students in ethnic arts, some of the performing arts groups have been going a step further in packaging their performances with added educational emphasis, such as more detailed narrative commentary and explanations during the assemble performances, or suggestions for further follow up activities for teachers to carry out in class.

THE SRI WARISAN SOM SAID GROUP

There is rich diversity in Malay music as well. While there is a prevalence of percussion forms such as the *hadrah* and *kompang*, the range spans from vocal forms such as the *dikir barat* to Malay pop music. One particularly active performing troupe under the AEP is the Sri Warisan Som Said Performing Arts group. Sri Warisan is a performing arts company founded by

renowned cultural Medallion recipient, Madam Som Said. Sri Warisan, formed in 1997, is one of the pivotal forces in Singapore's Malay dance scene. Blending rich traditional forms with contemporary techniques is Sri Warisan's trademark. Its performers are trained to excel in multi-disciplinary art forms such as dance, music, theatre and multi-media. This group of young performers has a passionate interest in educating young people about Malay music and dance. It has provided arts education and enrichment to students at more than 300 schools through the NAC-Arts Education Programme (Sri Warisan, 2009).

The Sri Warisan Som Said group has several performances in the NAC's Arts Experience programme. "Let's Play Kompang, The Art of Playing Angklung and Understanding Diker Barat" are three courses that are offered under the Music Experience category. These courses are conducted over 3 – 6 ninety-minute sessions. In these sessions, an instructor teaches students to play the traditional Malay instruments or learn to perform in the unique Dikir Barat style (Sri Warisan, 2009).

The aims and objectives of the Sri Warisan Som Said group are closely linked to the overall objectives of the National Arts Council in their desire to "instill more cultural vibrancy and to make arts a way of life in Singapore" (National Arts Council, 2002). The group recognizes its important role in nurturing new talent and audiences for the Malay arts through dance and music. They are committed to providing quality programmes which do not only entertain their participants but also engage them in the arts to foster healthy appreciation for Malay culture. The AEP has been an ideal platform for this group to realize its goals. It is their hope that through this outreach effort, more art enthusiasts can even "work towards the art profession" (National Arts Council, 2002).

The link between an ethnic music group such as Sri Warisan Som Said group and the drive for ethnic music to be integrated into the music curriculum in Singapore is a worthwhile one. It is through the NAC's Arts Education Programme that links such as these have been forged and developed. The outreach efforts of the performing groups represented in AEP have come to a point when many of them realize that their presentations need to go beyond merely entertainment level and reach into the classrooms if they are to be relevant to their audience.

Let's Play Kompang

The kompang is a small hand drum that produces different sounds when struck with the different strength of the palm and the fingers, using interlocking movements to produce various composite rhythms. It is played with legs crossed when sitting, standing or walking in procession with players using one hand to hold the drum and the other to strike it. Kompang originated from the Arab Peninsula, and is believed to have been brought into our country by Muslim Indian traders in the olden days. A kompang ensemble constitute at 4 persons, who will accompany nasyid (a group singing of Quran recital) or a wedding procession. The

programme aims to teach students more about the Kompang. There are 3 sessions in this interactive programme, students will not only learn to play the Kompang, but will also learn about Kompang music through a comprehensive sharing on the background and history of the instrument.



The Art of Playing Angklung

The Angklung is a musical instrument made out of two bamboo tubes attached to a bamboo frame. The tubes are carved so that they have a resonant pitch when struck. The two tubes are tuned to octaves. The base of the frame is held with one hand while the other hand shakes the instrument rapidly from side to side. This causes a rapidly repeating note to sound. Thus each of three or more angklung performers in an ensemble will play just one note and together complete melodies are produced. Angklung is popular throughout Southeast Asia but originated from Indonesia. This programme introduces students to the Angklung. Through an interactive programme of 3 sessions, students not only learn to appreciate Angklung music better by playing the instrument in a hands-on session, they will also learn the importance of team work as they harmonize melodies in a group.





Understanding Diker Barat

Dikir Barat is a musical form native to the Malay Peninsula that involves call and response singing, and almost always without instrumental accompaniment. A Tukang Karut, who writes poems and sings them as he goes along, usually leads a Dikir Barat Group. The chorus echoes in response to what was sung verse by verse. During the performance, members clap and perform rhythmic body movements, which bring energy to the performance. Performed usually on festive occasions, the programme provides students with the rare opportunity of learning and experiencing this unique cultural art form.

CONCLUSION

Today, because of the increased availability of funding in schools in Singapore, students have been benefiting from different music education programmes offered by Singapore's National Arts Council. The literature on outreach programmes and the music curriculum reveals that there is much scope for further development of better outreach programmes. The Malay music ensemble outreach programmes can be further enhanced with the involvement of expertise in pedagogy. Although there have been outreach programmes in schools in Singapore, there is a need to evaluate the efficacy of these programmes especially so for the local ethnic performing arts.

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The Israeli song during the early Days of the Jewish community in Palestine (1880-1948) and its projection on music education narratives

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ABSTRACT

This paper discusses the meta-narratives of the Israeli-Jewish song historiography, its connection with the hegemonic ideology—Zionism and Socialism—during the early days of the Jewish Community in Palestine (1880-1948), and its projection on music education dilemmas and official songs repertoires since then. The Zionist settlement in Palestine (as the country was called during the centuries when it was part of the Ottoman Empire and later the British Mandate) began in the last two decades of the nineteenth century and continued with further waves of Jewish immigration during the thirty years of British rule after World War I., typified with such appellations as the Settler's Generation, the Settlement Fathers, the Founding Generation, the Idealistic Workers, etc. By 1948, when the State of Israel was established as a Jewish state, the overwhelming majority came from Eastern and Central Europe. By 1952, the Jewish population had almost tripled with the arrival of large waves of immigration from Arab and Muslim countries (Yemen, Iraq, and Morocco were among the largest).

The rejection of the culture of the Jewish Diaspora and the invention of a "new" Hebrew person, the Israeli, were the two major goals of the Zionism ideology. According to this view, the measure of successful absorption of Jewish immigrants was their internalization of the values of the new settlement society.

The narrative being critically re-examined concerns the process whereby social groups like the Judeo-Arab immigrant groups competed with a system of values which represented the Jewish veterans of the European immigrant waves to Palestine (1920-1948).¹

Music, as the most social and active art, has acted as a powerful social and psychological agent in the process of invention, diffusion and distribution of the new Jewish-Israeli song repertoire. In this connection it is interesting to note the problem of the participation of the many voices in the building process of the folk songs, both from the side of the creator and that of the receiver.

¹ The systematic-functionalistic approach was modelled after that developed by Talcott Parsons in the USA in the fifties. It was adopted in Israel by Shmuel Eisenstadt, head of the Department of Sociology at Hebrew University maintaining a commitment to the core beliefs of Zionism. This approach was strongly criticized by the post-modern generation of sociologists. (Uri Ram, 1993). (A. Kemp, D Newman, U. Ram and O. Yiftachel (eds.) (2004)

The logical question from the perspective of our time is concerned with the possibility of a shift from the search or fight for a collective identity between non-equals, to a process of equality between the non-similar.

Keywords

Jewish-Israeli song invention, Jewish communities in Palestine (1880-1948), meta-narratives and ethos.

INTRODUCTION

Over the two past decades, and with the commemoration of the sixtieth anniversary of the State of Israel (1948-2008), a re-examination of the values which guided the Zionist-National Liberation movement leaders during the period of the early settlement and the time of the founding of the State, has been questioned and extensively criticized. Changing notions of identity were prevalent in Palestine –Jewish community (1880-1948), whose dominant tendency has been subject to understanding their past in terms of a prevalent the ideology of state formation—the Zionist-Socialist one.

In the official historiography this process was described as the aim to unite the renewed settlement society by internalization of ideological Zionist-Socialist values into the modernization of patterns exported from the West. This narrative nurtured the image of the new Hebrew man-pioneer and Israeli. While the former pre-State era was documented as that which contained the main elements of the nation-building process, and its society was defined by the first five waves of immigration from East Europe (1890-1948), the post-State era (1948-1960 approximately) was considered to be a kind of expansion of those values and socio-political patterns which were founded before the state. If a certain social group like the Jewish immigrants and refugees from the Middle East and the Magreb, did not integrate into the system organism, it was considered to be "suffering" from anomie: in other words, loss of the values existing at the heart of society's consensus.²

² The Zionist settlement in Palestine (as the country was called during the centuries when it was part of the Ottoman Empire and later the British Mandate) began in the last two decades of the nineteenth century and continued with further waves of Jewish immigration during the thirty years of British rule after World War I. By 1948, when the State of Israel was established as a Jewish state and fought its War of Independence, there were some 600,000 Jews in Israel, the overwhelming majority of whom came from countries in Eastern and Central Europe. By 1952, the Jewish population had almost tripled with the

Music, as the most social and active art, has acted as a powerful social and psychological agent. Jewish immigrants and refugees from Europe craved a Vision of the East and searched for a new musical style absorbing influences from the East—whether real or imaginary. They brought along with them their musical traditions which acted as a cushion to soften the trauma of resettlement. Conversely, the Jewish immigrants and refugees from the Middle East and the Magreb preserved their own traditions. (Motti Regev & Edwin Seroussi, 2004).

A process of differential integration of Judeo-Arabic immigrants became a matter of debate, a struggle to blend vying memories and backgrounds, ideologies and will, while searching for the creation of a unifying Israeli song style, influenced by Romantic idealism as an expression of Herder's *Volksgeist*. (Herder, 1778-1779).

“CIVILIZATION AND ITS DISCONTENTS” (S.FREUD)³

The narrative being critically re-examined today concerns the process whereby social groups like the Judeo-Arab immigrant groups competed with a system of values which represented the Jewish veterans of the European immigrant waves to Palestine (1920-1948), typified with such appellations as the Settler's Generation, the Settlement Fathers, the Founding Generation, the Idealistic Workers, etc.⁴

arrival of more European Jews (many of them Holocaust survivors) and, most significantly, large waves of immigration from Arab and Muslim countries (Yemen, Iraq, and Morocco were among the largest). Defined as a Jewish state, Israel has adapted Jewish religion, tradition, symbolism, and mythology to its modern, secular nationalistic purposes. Zionism, as a set of cultural practices in Palestine and later in Israel, evolved around two major goals: the rejection of the culture of the Jewish Diaspora and the invention of a “new” Jew, the Hebrew person, the Israeli.” (Motti Regev & Edwin Seroussi, 2004).

³ This title is borrowed from Sigmund Freud's (father of the Psychoanalytic School, 1856-1939) important essay “*The Civilization and Its Discontents*,” published in 1930. This essay is different from most of his works; it deals with fundamental questions of culture and society, confronting us with the difficulties of life. According to Freud, institutes created by culture have adopted the power to control people and social order, whereas people have been forced to repress their aggressive, erotic and belligerent desires, resulting in perpetual feelings of conformity, instinctual repression and discontent.

⁴ With the establishment of the nation and the Israeli nationality, primarily based on territory and language, the new or renewed folk song was created mainly by composers who immigrated from Eastern Europe in the second and third waves of pioneers immigration, like Matityahu Shelem, Nachum Nardi, Yoel Engel, Mordechai Zeira, Emanuel Amiran, David Zahavi, Daniel Samburski, Marc Lavri). Notable among the merging of the eastern Jewish style on the one hand, and the stereotyped Yemenite East on the other hand were the songs written by Mordecai Zeira (“Shney Shoshanim”), and by David Zehavi (“Hekhalil”).

On the propaganda services of the folk song and on the acculturative processes in music through educational means, see Carolyn Livingston article which indicates *The Era of*

Like the older settlers who emigrated from Islamic lands in the pre-State era, the new waves of Judeo-Arabic immigrants were characterized mainly by their preservation of tradition and religion. The perpetual feeling of discontent in those communities can be discussed based on the included identification and deconstruction of the Zionist meta-narratives and exposure of several mechanisms of stigmatization and othering used against minorities as a way of defining and securing the hierarchical Zionist positive identity through the stigmatization of another; e.g. although the Jewish religion gave the Zionist movement many foundations and symbols (the language, the land—Zion, most of the holidays and festivals), and although it was the only true measure by which to define the collective identity, the Zionist ethos held with the non-religious view, ignoring almost completely the liturgical and para-liturgical practices of the Judeo-Arabic Communities.

In this connection it is interesting to note the problem of the participation of the “many voices” in music-making, which expressed, within the founding generation, the aim of designing the national identity, unity, distinct and comprehensive: I refer to Hosbawm's sociological concept on the invention of the tradition of folk songs, and in the Palestine-Jewish folk-song's case, an inventing tradition created mainly by Jewish composers who immigrated from Eastern Europe in the second and third waves of pioneers immigrations. (E.Hosbawm, & T.Ranger (eds.) (1983). Thus the Israeli-Jewish folk song, and particularly the songs of its golden age (the 1920s to the 1960s), composed in many cases by kibbutz members, became the musical paradigm of the new Hebrew culture. (Motti Regev & Edwin Seroussi, 2004).

The new or renewed folk song was to have served the Zionist enterprise and its leaders well, as a monolithic expression for nationalism and patriotism, for morality, heroism, for building and physical labor. (Lichtensztajn, 1998).

THE NEW ISRAELI FOLK SONG

At first, songs were based on borrowed melodies from German, Russian, or even traditional Jewish-Ladino songs with new lyrics written in Hebrew. Starting in the early 1920's, however, Jewish settlers composers made a conscious effort to create a new Hebrew style of music, a style that would tie them to their earliest Hebrew origins and that would differentiate them from the style of the

Referentialism in the American Society of the 19th century, in which the general and music education system was used as a monolithic channel for patriotism, tradition and manual labor. The writer describes the songbooks that were studied during that time in the school system as indispensable keys for American natives and the children of the new immigrants. Their contents were full of texts and tunes which aroused the spirit of national unification with an emphasis on discipline, exactness, effectiveness and successful performance in any job or task, according to Protestant ethical ideals. The process of changeover from an agricultural society to an industrial economy was also aided by the use of these songbooks as a central idea depository for instilling new national values in the children of the immigrants.

Jewish Diaspora of Eastern Europe, which they viewed as weak. This new style borrowed stereotype elements from Arabic and, to a lesser extent, an oversimplified Yemenite tradition, and eastern Jewish styles: the songs were often homophonic (that is, without clear harmonic character), modal, and limited in range (ibid.).

Parallel to the emergence of this new style, many composers continued to write songs in the more familiar styles they brought from the Eastern European Diaspora – songs with a distinctly Russian or Slavic character, and some composers succeeded in merging the two trends.

The process of publishing the representative repertoire, a process which turned into an immediate national goal, and became institutionalized within a short period, is well described by the musicologist Yehoash Hirshberg:

- Publication of the composed songs in songbooks and anthologies
- The songbooks dissemination and distribution by the establishment through Workers' Union and mechanisms allowing for mass conventions, mainly in the kibbutz and moshav settlements, in order to establish the phenomena of community-public sing-along, a tradition that continues to the present day as a characteristic of modern Israeli culture.
- Teaching the repertoire in schools by music teachers who in many cases were composers themselves who wrote those songs. (Yehoash Hirshberg, 1995).

A synchronic analysis will raise the question of the participants in the building of process of the fabrication of the folk songs, both from the side of the creator and that of the receiver.

- Who was the literate population who had access to the printed songs?
- Which populations participated in mass conventions in kibbutz settlements or sing-along evenings in the cities?
- To which children and in which institutions were the new folk songs taught by singing teachers?

In this process both creator and receiver were identified with Jewish new born generation in Palestine toward the end of World War I through the 1920s and 1930s, as well as the European waves of immigrants who arrived in Palestine as youngsters and were assimilated into the same milieu.

Suffice to propose a look at a few facts which explain the absence of additional voices in building this splendid new folk song tradition, the absence for instance, of the Yemenite Jewish immigrants old timers who were not characterized by the European ideologies – the various kinds of socialism, the non-religious, liberal nationalism, all these being ideologies of clearly romantic origin, which were based on the modern Zionist movement and which, as we know, directly influenced the text and melody of the song repertoire.

Therefore song categories such as building, morality and physical labor, nature and agriculture, fighting and heroism, independence, liberation, and lullaby songs, which characterized the official Israeli songbooks, did

not represent for instance the older settlers from the Yemenite or Magrev communities, neither in their often imported European melodic style, nor in the modernized Hebrew language they used, which was not the Holy Language.

Another fact: The musical practices of the Judeo-Arabic immigrants existed mainly within home frameworks or in synagogues in connection with liturgical, para-liturgical, and family festival times, in the holy language or in Arabic. Therefore, already at this stage of the process of creation and distribution of the new Israeli folk song, not all the cultures participated in its creative and consumer depository.

Another difficulty in the inclusion of the Judeo-Arabic song into the public sing along, was connected with the fact that this repertoire is often built from a two-part style which includes an improvisational and ornamental free part, the traditional Arabic *mahawal*, which demands a high level of solo ability performance on one hand, and the use of a modern technical notation for the rhythmic twists, and intervals of less than half a tone for another.

The attempt at forging a unique Israeli cultural identity by melding the constituent cultures failed when the disparate musical traditions did not blend well together.

As to the creating side of the invented song repertoire, the following should be examined: In the acculturative meeting between the Western artists and the new cultural scene, it is known that the trend in composing was to blend the Western musical practices with Eastern, or pseudo-Eastern characteristics. With respect to the new national-social situation described here, this merging of tonality-modality portrayal with the cultural one becomes a deficient association of exoticism, adopting external musical characteristics and at times of stereotyped images.

The one-way process of exoticism allowed importing of elements from the Palestinian and Jewish-Arabic culture, not only as a reaction to the “magic of the unknown East,” but, and mainly, as a solution to aesthetic problems of collective language for the founding composers identified with Romantic, National, and even Impressionistic trends.

It appears that those additional voices which brought with them a music tradition from the Judeo-Arabic immigrants did not appear in the collective memory except through the western eyes: i.e. the Bedouin and Arabic music in the eyes of Yedidia Admon, a singular artistic born in Russia (in wonderful songs such as “My Field” – Shedematy, “Camel My Camel”) or, for instance, in the enlarged shepherd songs repertoire in the pseudo-East style .

FROM OUR PERSPECTIVE

Music education has its own history of exclusion, a history that continues to self-perpetuate in part due to the imposition of colonial value judgments upon musical genres and practices. Under the influence of the ethnic protest in Israel in the seventies (the Jerusalem Black Panthers), there was a surge of publishing of anthologies and song books of different musical heritages on behalf

of public and national institutes. This trend continues till the present day and includes a enlarged production of contemporary Israeli vocal composition and choirs arrangements based on ethnic community Jewish traditions.

But the concept of multiculturalism has acquired many different meanings in diverse contexts since its inception in the wake of the social movements of the 1960-1970s. In the 1980's the former emphasis on race and racism was replaced with an emphasis on cultural diversity. Then, music educators in Jewish schools were copying with dilemmas which required much mental openness to cultural patterns concerning both the massive Jewish immigrations from the former Soviet Union and Ethiopia, and to the Arabic-Palestinian traditions.

Today there is no question that the maximal presence of performers from various cultures and roots within the teaching staff of schools and particularly in music teachers' training institutions, will benefit much the fields of performance, composition, theory and aesthetics, and most importantly, give a new dimension to the learning process shaping their knowledge and widening their imaginary. Multiculturalism is not just about expanding individual horizons but a part of a larger project of justice and equality; on this ideological basis the collaborative practice also means moving the curricular and program practices to a real inclusiveness that engages students and the communities in which they live.

The logical question from the perspective of our time is concerned with the possibility of a shift from the search or fight for a collective identity between non-equals, to a process of equality between the non-similar. The music education agenda requires a renewed discussion on histories, myths and mainly on ethos that accompanied the design of the Israeli songbooks for schools and communities. This committed attitude is based on the idea that the human being, as a speaking subject, does not place himself in the center, but turns to the other toward a "new dialogic encounter dimension" (Martin Buber, 1923).

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Attitudes of appreciation of musical tradition: The Sephardi communities, a case study

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ABSTRACT

This paper, based on my own observations in the last three decades, will offer more open questions than answers in regard to the relationship between the community's musical tradition and its bearers, performers and listeners. I will try to inquire how do communities relate to the musical culture of its elders, and how does the individual sees, evaluates (respects or despises), knows and transmits the musical tradition inherited from the older generation. We will take into consideration how age influences the ideological position about musical tradition. This is more evident when we deal with a society of immigration, any society that is formed by immigrants from different origins. Therefore we can differentiate what the situation is, whether the individual is himself or herself an immigrant, or belongs to the next (the first local born) generation or to a later generation. Questions and observations as those posed in this paper may be applied (or asked) nowadays in many countries in which the phenomenon of immigrant communities is present, due to the active mobility of people from less developed countries that move, driven by poverty, into more promising regions. However, my research of the last three decades on the music of the Sephardi Jews, allowed me to inquire in the process of immigration of these communities.

INTRODUCTION

I have chosen the Judeo-Spanish speaking Sephardi Jews, as a case study for considering the attitudes of intracultural appreciation of musical tradition. During their Diaspora the Sephardic Jews had developed a minority-consciousness, as many other ethno-groups dispersed among different nations. They can be studied in Israel as an immigrant's society, well mingled among other ethnic groups and local born Israelis, but in various stages of identity definition.

The Sephardim include two wide branches, which, starting from the Jews' expulsion from Spain (15th century) separated into two groups, one that established its communities in what then was the Ottoman Empire (later the Balkan countries and Turkey) and the other one, in Northern Morocco. These two branches of the Sephardi Diaspora show different stages of the problems here considered, for the simple historical fact that these two branches immigrated at different times so that their antiquity is different as is the stage in which they departed from their homelands. Wherever they were, language (*Ladino* or *Judezmo* in the Eastern Mediterranean and *Haketía* in Northern Morocco) and music were among the important traits that defined their identity.

AUDIO-VISUAL EXAMPLES

Let us focus first in the Sephardi communities from the Turkey and the Balkan countries (Greece, Bulgaria, Macedonia, Bosnia, Serbia and Croatia). To a stable society of Sephardim that lived in Jerusalem for centuries, a first wave of immigration arrived since 1900 (mostly driven by religious faith) but the next, big wave of immigrants from the Balcans arrived in 1948-1950. After them, a thinner wave, around 1980-1990, arrived from Turkey.

The first generation, that of the immigrants that arrived soon after the declaration of the State, met with the ideology of unity, of a search of a common culture for all the Jews. This ideology, called "the melting pot", sustained that the newcomers should forget all the characteristics (culture, music, language, customs) of their diasporic culture and therefore this generation did not cultivate the music that was theirs in their communities abroad. They did not practice their songs until they grew older and could recover their repertoire, functional a social entertainment when, as retired (?) pensioner, gathered in the Clubs for Senior Citizens provided by the local municipalities.

Ex.1 Continuity of Music and customs in the first generation of Eastern Sephardim:

Bulgarian and Turkish Jews sing at the Moadon Yeffet in Yaffo, in 1980, and their age then is then between 60 and 80. They sing, continuing a custom they kept in Bulgaria, where they used to meet once a week, every time in another house, to sing and enjoy themselves. They sang as they used to in their Diaspora's homelands, singing in unison, following the Turkish *makam* of the song (even without any theoretical knowledge of the name or structure of the *makam*) and accompanying themselves with the *dumbelek* and with the main instrument: the pandero or *panderico*. The Judeo Spanish text (about the common joy of Turkish and Bulgarian Sephardim) is sung to the melody of a Bulgarian popular song.

The next generation, who grew up in this melting pot concept, did not learn their parent's songs, but grew in the same Hebrew songs' repertoire as other youngsters from other origins. Little was maintained alive from the Sephardi culture: some expressions in Ladino (blessings, jokes) and gastronomy. Otherwise, this generation, in their younger years, showed no interest in the musical repertoire of their elders. Later on, this generation, and the following one even more, already well established in the Israeli society, with no need to stress their belonging to the actual society, and unafraid of being special, different from the Israeli main stream, tried to redefine

their origin. However, not having their parents' repertoire to hold on to, they adopted a very small part of the repertoire as it was performed by professional singers, in commercial recordings in which the voice was accompanied by a huge orchestra that ironed out all the delicacies of the Turkish makam into the Western mayor/minor scales. A part of this generation, had a more serious interest which let them into studying the language from accomplished teachers and professors in courses and Universities, vesting their interest into deeper studies of old literary sources and historical documents. This intellectual interest became the expression of their identity as Sephardim.

An interesting fact I could witness at the "Festiladino", a festival in the model of Eurovision, in which new songs (new lyrics and new music) compete for a prize; the winners are chosen equally by a Corpus of Judges and by the attending public. I will not deal here with the lyrics, as this is not my topic here but, in regard to the music, I could appreciate clearly that all the tunes were Western style, composed by composers that were not Sephardim and without any personal deep roots in the Judeo-Spanish repertoire at all. Among the songs that were competing, two of them had the rhythmic structure common in the Balkans, a meter of 9/8, consisting of 2+2+2+3, a rhythmic structure (*aksak*) well known in Sephardic Bulgarian and Turkish wedding songs and love songs. Here are two examples of traditional Sephardic songs in *aksak* rhythms.

Ex. 2 & 3. Preservation of musical features influenced by the local musical environment:

Ex. 2: Dora Conforti, born in Dupnitze (Bulgaria) sings wedding songs in her kitchen, in the Balkan rhythmic structure based on the Turkish rhythm (*usul*) in 9/8.

Ex. 3. A lyric song, performed by Malka Dayan, Mazal Ginni and Yaffa Mayish, from Izmir (Turkey) recorded in Yahud (near Lodd), using a Turkish *usul* in 5/8.

I now return back to my experience at the Festiladino songs' competition. When I heard these two songs, in the *aksak* rhythms, my ears rejoiced, eyes shone and I (one of the Judges) gave them the highest points...but...I was the only one...Nobody seemed to recognize this folkloric family trait, these traces from the traditional tunes, these footprints from the music in the old homeland. I understood then that the musical referent in the minds of these Sephardim had been erased, confused, obliterated. Only commercial popular renderings remained as the sole identifying musical traits of the community.

Luckily there are some people among the Sephardim that appreciate the professional singers that choose to offer a wider program of less popular songs. These performers learn from recordings collected in research inquests and can offer the songs in their performances on stage: among them, "the voice of the Turtle" in Boston, "Arboleras" in Spain, Esti Keinan-Ofri, Ruth Yaacov, Orit Perlman, Ety Ben-Zaqen and Hadas Pal-Yarden in

Israel) are interested in the richness of the Judeo-Spanish repertoire, the jewels of the ballads originated in Medieval Spain, the expressiveness of wedding songs, dirges and lullabies, and are proud to perform such repertoire.

The other branch of the Sephardim established their communities in Northern Morocco. The Moroccan Sephardim left Morocco after 1956, many of them emigrated to Spain, Canada, USA, Venezuela and other South-American countries, and some arrived in Israel in several following waves. Their children, like those of immigrants everywhere, tried also to adopt as fast as possible the Israeli common character but, even so, they kept the memory of their culture and a new/better evaluation of its worth. Recognizing its right to be remembered, this generation did not avoid the music of their elders. Even today, many Sephardic Moroccan families, wherever they are, celebrate the "Noche de novia", when the bride is dressed in the traditional custom and is led to her future husband with accompanying traditional songs.

Ex. 4. Continuity of music and customs in the first and second generation among the Moroccan Sephardim:

A family of Moroccan Sephardim in Tel Aviv, in 2008, celebrates the "Noche de novia", when the bride (second generation) is dressed in the traditional costume that was handed down from generation to generation, and is accompanied by traditional songs...but sung from written texts and without the traditional instrumental accompaniment with *sonaja* and castanets as in the following example. .

Ex. 5. Traditional performance of Moroccan Sephardim

Yo me levantaría un lunes, one of the "cantares de boda", (the traditional wedding songs) sung by Ginette Benabu, born in Tetuan (Morocco) a field recording of wedding tunes in an authentic rendition, accompanied only with *castañuela* (one castanet) and *sonaja* (pandero) in a Berber rhythm in 6/8.

A group of Moroccan immigrants from Tangier, the group "Mabat" (Hebrew acronym of the Tangier Émigrés Encounter) tried to fix a referent of their tradition: to provide a documentation of customs they prepared a re-play of a wedding in Tangier.

Ex. 6: Preservation and modernization in Moroccan Sephardim's performance

Two wedding songs, *Ajuar Nuevo + Desde hoy la mi madre*, performed by the ensemble "Mabat" with a guitar instead of castanets and *sonaja*. As we see in this recording, they were not too worried about authenticity and, with a certain coquetry, to make it sound "even better", they added a guitar, an instrument totally strange to the Moroccan wedding. When I asked where are *castanets* and the *sonajas* (like the *panderico* in the Eastern tradition) I got answered that these were for lower class people.

However, apart from the common drive of immigrants to blend in their new environment,, we should consider that a very decisive factor in the preservation and

intracultural appreciation of the musical tradition as frame of identity is the functionality of the repertoire. A song will stay alive as long as its actual function.

Ex. 7: Songs, dance and customs preserved by their function in the life cycle

In other, non Jewish traditions, in Arab villages in Israel, the cultural heritage of traditional customs and music, songs, instruments, and dance, in wedding ceremonies and funeral observance, are maintained. Debqa men's dancing and women antiphonal singing and dance in a wedding at the Arab village of Eblin.

The questions may be asked: what is happening and what will happen to the repertoire of the multiple ethnic groups in Israel? Is this a process of agony of traditional music? Or is it because we dealt here only with urban communities, as Jewish were mostly urban. Is the situation better in the rural environment?

Ex. 8: Generational gap in European folklore

Here is what I witnessed in a village near Tartu (Estonia). A group of old women sing traditional songs, in the traditional manner (*responsorium*), dressed in the traditional costume....and not even one young woman participated. a group of women singing traditional songs, rendered in the traditional way, in *responsorium* with a plurivocal (polyphonic) chorus, and dressed in the traditional costume....and they were all quite old, and not even one young woman or girl participated in the singing.

In my inquests in Spain (which I started 20 years ago, and continued until today, always looking for similarities between the Sephardi and the Spanish oral tradition) I found and find now too, that all our informants are old, over 80. The next generation was more modern and often despised the treasure of medieval ballads still in the memory of their elders. However, the next generation, the old informants' grandchildren, is discovering the value of their grandparents' songs and quite often they try to learn this repertoire or, at least, they are happy to witness the interest of academic scholars in this repertoire.

Exs. 9-12: Musical revival through educational frame and its communal impact

The last examples show of a very successful project in the Sephardi community of Istanbul, where a very enthusiastic Izzet Bana succeeded in enrolling the children of the community in a very energetic choir, who perform songs in Judeo-Spanish, some that have been composed for them and mostly learned from publications of research projects. Their success goes beyond the musical achievement, as through their singing the children meet values from the Sephardi society's customs and tradition and, of course, they learn the language, as Judeo Spanish is probably the strongest of the defining parameters of the Sephardi society. This revival reaches also the generation of the children's parents, who remember the musical environment of their own childhood, through the voices of their offspring.

Ex. 9. *Un cabritico*, a song from the Passover liturgy, in a Ladino traditional translation.

Ex. 10. also from the traditional repertoire in Judeo Spanish, *Complas de Purim*, sung at the carnivalesque festivity of Purim (in February or March) following the Biblical book of Esther.

Ex. 11. *De la faja saliras*, a traditional Judeo-Spanish lullaby from the Bulgarian Sephardic tradition, followed by a children nursery rhyme.

Ex. 12. from the Turkish Judeo-Spanish tradition, a humorous song about the animals preparing the festive meal, in the Turkish *usul aksak* in 7 and 9

Today we witness in Israel and abroad, a new appreciation of the Sephardic based on an intellectual interest that becomes the expression of identity, resulting in several processes:

1. serious *interest to study the community's culture* and tradition,
2. rise of *qualified teachers* and lecturers,
3. enrichment *courses and university programs*,
4. channeling the student's interest into *deeper studies* of literary sources and historical documents from the past centuries.
5. recovery of *musical repertoire through field work*, interviews, recordings and research
6. the collected *songs catalogued at institutions open* to professional musicians, singers, composers and music teachers,
7. *accurate performance* of the collected materials by professional singers and musicians throughout the world,
8. *didactic processing* of the traditional repertoire for its inclusion in music learning curricula in schools

A special interest in traditional music, not only Sephardi but of all different traditions, I witnessed in the class I teach in the postgraduate course for music teachers. For the paper they prepared as their course project, each student worked on the musical tradition of some informant, recorded and transcribed text and music, and reached whatever conclusions could be drawn from the corpus recorded. Interestingly enough, most of the students found their informant among their family and this work was a very special occasion to meet and discover musical treasure so near, at home. After analyzing each item and reaching the relevant stylistic conclusions, each one chose a part from the recorded material and prepared a didactic plan how to bring these jewels of the Jewish musical tradition to the pupils at school (primary or high school):

- Braha Shnitzer, worked on music of the Hasidim from Eastern Europe, namely the *zmirot* sung on Shabat,
- Yael Ganon recorded her father, who is an educator and *hazan* and *paytan*, who sang for her *piyutim* from the Moroccan liturgy.
- Hadas Arazi recorded a musician born in Poland,

- Orly Magiar, from Romania, and Rina Ben-Naim, Yiddish songs from Poland.
- Cecilia Fayerman, from a kibutz in the Neguev, recorded her own family, mainly her mother and father who offered a rich repertoire of children songs from Argentina,
- Maayan Amir recorded her father's family in a rich repertoire of Yiddish songs, and
- Rina Glasner, herself from a kibutz in the Galilee, recorded a woman living in nearby Beth Shan, who had emigrated from the Moroccan region of Ya Zam; thus, our student was getting acquainted with a different repertoire, involving her interest in a tradition that was far from her own experience.

In all cases, the interviews included customs and history, so that every student could learn the repertoire offered her by the singer inside a cultural context necessary to better understand the function that each song fulfilled. The didactic plan for every paper can be used as application of the musical material thus collected and may help in recycling musical gems from ethnic tradition, carrying a message of openness to the other in all senses. In the words of one of the students: "I have no doubt about the importance of recording and getting to know the music that might be forgotten by most people. The documentation and its thorough analysis unveil for us new-old worlds and teach us about the place of music in different cultures among us today."

CONCLUSION

As I had said in my opening words, my paper offered more open questions than answers in regard to the relationship between the community's musical tradition and its bearers, performers and listeners. Questions and observations such as those I pose in this paper, focusing on the case study of the Sephardi traditional repertoire, are relevant nowadays in many countries where immigrant communities have formed of economically-driven populations settling in regions offering better opportunities, forming communities that refer in different ways to their own musical tradition as a means for keeping or building their cultural identity. When we study the music of a certain group, it is of utmost importance to consider how the members of such community relate to their own musical culture, how they received the repertoire of the older generations, and thus trying to understand how the individual sees, evaluates, knows and transmits the musical tradition he or she had inherited.

Kfar Saba: Harmony in community music

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ABSTRACT

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

INTRODUCTION

“It is clear that we must look at Kfar Saba as a model [of community music],” states Tomer Lev, Head of the Buchman-Mehta Academy of Music at Tel Aviv University, speaking of this suburb of Tel Aviv at Israel’s waistline. Is being a model community a prerequisite for supporting a model of community music??

I shall emphasize, in this paper, the importance of “community” in the Kfar Saba model of community music, describing the quantity and the quality of Kfar Saba’s musical activity, based upon its strong community support, without which it would surely collapse.

THE SENSE OF COMMUNITY IN KFAR SABA

The city of Kfar Saba, a modest suburb, northeast of Tel Aviv, situated on the Israeli side of the famous Green Line at Israel’s narrowest midsection, has a population of 91,475 (29,420 families)(<http://www.kfar-saba.muni.il>)

Which of the many definitions of community fits Kfar Saba? Is it “a substantial moral entity addressing the inherent values of tradition”? (Higgins, 2008) I do not believe this is the case. Kfar Saba is proud of its very varied population. There are the “sabras” (those born in Israel) and immigrants (new and old) from all over the world, from Africa and Asia, Eastern and Western Europe and from North and South America. There is no real common tradition among them. Even their Jewish traditions range from one extreme to the other.

Perhaps more appropriate is the anthropological approach whereby “community” involves common interests between people, a common ecology and locality or a common social system or structure (Rapport & Overling,

2000). The 90,000 residents of Kfar Saba certainly share a common ecology and locality, as well as a common social system. As for common interests, I believe their interests are as common and as different as those of any other city of its size. However, the large majority of Kfar Saba residents do share a common interest in working together for the common good, to enhance the quality of life in the community. (Volunteering, for example, is a major social value in Kfar Saba, which has more volunteer organizations per capita than any city of its kind in Israel.) This spirit of working together for the common good is, in my opinion, what makes Kfar Saba the model community which can then support model community music activities.

“IN THE BEGINNING” – THE VISION AND THE REALIZATION

Kfar Saba’s extensive music program began as the dream of a local pediatrician, Dr. Shmuel Franco, who believed that “the best way to help children’s health was through the creative spirit”(Haaretz,2009). Upon hearing a young wind ensemble in the city of Acre, Franco dreamed that Kfar Saba would have one too. On a visit to Kfar Saba’s sister city Delft, in Holland, Franco was destined to meet Pierre van Hauwen and to learn of Delft’s tremendous music education project, linking music education to child development. It was this model which he brought back to Kfar Saba.

After many unsuccessful attempts at convincing the city’s leaders of his idea’s value, Franco gathered a small group of local musicians and music educators and, in 1986, created a non-profit organization called the Kfar Saba Music Foundation (KSMF). The KSMF began by raising funds to buy instruments. At the same time, Franco developed an economic basis for the Foundation, whereby the parents would cover the cost of individual teaching while the KSMF and the municipality would cover the cost of the conductors. He succeeded in convincing one school to try the idea and that began the snowball effect. This model, which combines the private and municipal sectors, continues today, under the enthusiastic direction of Maestro Yerucham Scharovsky who has been Director of the KSMF since 1991.

IN-SCHOOL MUSIC

Kfar Saba’s music touches almost every age group in the city. Almost all of the 51 kindergartens in Kfar Saba have a music program, emphasizing rhythmic, through song and movement.

There are 16 public elementary schools in Kfar Saba. They are the base of Kfar Saba’s community music. The KSMF has projects in all of the elementary schools in the

city, where all first through third graders learn to play either recorder or organ in school, during regular school hours. All first through fourth grade students participate in a year-long preparation for a classical concert, including chamber performances by professional musicians (based on the model developed by Dochy Lichtensztajn (Lichtensztajn,2008)) By the end of the project, when all these children are welcomed into the Kfar Saba Cultural Auditorium, with proper decorum for concert listening, they hear the pieces played live by the Israel Kibbutz Orchestra and they experience music as few are privileged to do.

From fourth through sixth grade, students can choose to study an available wind instrument in small groups, at school, during school hours. (Strings begin in first, second or third grade). Those who choose wind instruments will play in the fourth grade band within several months. The fifth and sixth graders, play in the fifth/sixth grade band.

“When kindergarten children visit the school in which they will enter first grade, they get a concert. The school [band] plays for them. From the child’s first encounter with the school he understands that he will learn aleph-bet along with do-re-mi.” (Haaretz 21.5.2009)

There are 9 fourth grade bands, averaging 30 players, and 9 fifth/sixth grade bands averaging 50 players. Each band player has two parents and several siblings. The number of people touched by the KSMF’s projects is enormous.

One of the problems of the in-school music program is that it is mandatory until fourth grade. Occasionally there are parents who, despite community consensus, are not interested in paying for their child to learn recorder or organ. Music lessons, however, are part of the curriculum and no student is exempt from the lesson or the payment.

LARGE ENSEMBLES

From elementary school, the instrumentalists are directed to the Kfar Saba Conservatory to study privately. The wind players from seventh to ninth grade play in the “City Band” and in tenth grade they progress to the “Youth Band”, where they play until their graduation.

The KSMF string project is newer than the wind project and has fewer children, but both offer ensemble playing from very early on. String players join the “Young String Ensemble,” advance to the “Youth Orchestra” and then to the “Symphonic Youth Orchestra,” which has become the regional young symphonic orchestra.

In the wake of these children, a band of almost 100 fascinated parents, newcomers to music, rehearses weekly. We know from Coffman’s research (2007) that adult amateur musicians can come from no background to almost professional (but neglected) backgrounds and still find great satisfaction in music-making. Kfar Saba has an answer to almost every adult player. In addition to the beginners’ Parents’ Band, there is a Community Band for more advanced adults and a Big Band for those who prefer Jazz.

Dr. France enthuses, “What is happening in Kfar Saba today is far beyond the realization of my dream. There

are so many projects that begin with great enthusiasm and then die as that enthusiasm wanes. The opposite has happened here. There is not only continuity but constant growth in our community’s music programs.”

THE NEXT STEP – CONSERVATORY AND HIGH SCHOOL MUSIC TRACK

The next step in the city’s music education is the K.S. Conservatory, the largest in the country, with an enrollment of 700 students (including dancers). The city’s fame as a musical empire draws very senior teachers, willing to work in a smooth-running municipal framework. Yair Mashiach, Principal of the Conservatory, explains, “you don’t have to cope with intensive bureaucracy or a mayor who isn’t interested. There is a constant feeling of momentum here, because everyone wants it to succeed.” (Haaretz, 2009).

Another important piece in this musical jigsaw puzzle is the music track at the Katzenelson High School. I opened the Music Major in 1983, before the Foundation was born, with the purpose of bringing music education to teens with no experience with music, but who were interested in learning. I was the only staff member other than a choral conductor. As the Foundation’s players reached high school age, the Music Department grew to a staff of eight teachers for the 115 music majors. The high school’s outstanding Jazz, Classical and Vocal staff offer students a wide range of new musical experience, adding to their development in the Foundation’s classical bands and orchestras and the Conservatory’s chamber groups. Another high school has a music track emphasizing pop and rock music.

The harmony and cooperation between the Foundation, the Conservatory and the high schools did not always exist. There were many years of jealousy, competition and ill-feelings which curbed the development of Kfar Saba’s music. A change in personnel was all it took to allow the program to flow smoothly. Accordingly, the K.S. municipality has recently merged the Music Foundation and the Conservatory to form the Kfar Saba Center for Music and Dance and has invested millions of dollars in building a State of the Arts building to house their extensive activity.

A perfect example of the continuity and scope of Kfar Saba’s music is 30 year old Nir Nahum who began his music career by choosing a trumpet in fourth grade. “The trumpet opened a door for me to a new family, new friends, love, encouragement and self confidence.” He continued through the Kfar Saba cycle: Conservatory, Music in high school and, after his army service, a degree in Music education from the Levinsky Music College. Today Nir is the conductor of the same elementary school band in which he began his journey, and the Assistant Manager of the very Music Foundation which built *his* foundation. “It seemed the most natural thing in the world for me to give back to Kfar Saba some of what I received from her.” Nir’s story seems a perfect example of Estelle Jorgenson’s description of community:

Community as place provides a sense of interconnectedness with others, their ideas and

practices. The belief that one is part of a large group of persons, that one has something to offer and something to take from others, that one is interdependent with others for comfort, personal affirmation, intellectual stimulation, a livelihood, goods and services, friendships and love, among a host of things contributes to one's sense of personal identity...(Jorgensen,1995)

VOCAL MUSIC IN THE COMMUNITY

Kfar Saba's community music includes over 14 adult amateur choirs (most of which receive some municipal support). These choirs, who often sing at municipal events and gatherings, vary both in their repertoire and their musical levels, including almost all of the range of attributes for a community choir suggested by Cindy Bell, seeking a definition of community choirs:

- Small ensembles of very skilled performers who, although not making their living through the group are truly "professional," in every sense of the word
- Choruses of various sizes whose membership may include just-graduated high school seniors up to and including true "senior citizens"
- Large, institutionally sponsored or supported choirs
- Small, non-auditioned groups which meet more or less regularly and perform as the need arises (Cindy Bell, 2008)

Other vocal ensembles the city hosts include Feedback – a group of Kfar Saba teenagers who perform with playbacks and choreography, the Conservatory Choir, and various high school ensembles. The city often invites the singing group from "Akim," the organization for special needs young adults, to perform at city functions.

Singing is less developed in the elementary schools in Kfar Saba than in neighboring towns, to the dismay of the Area Music Supervisor. Is this because the schools are, perhaps, over-saturated with musical activity? Is the one more important than the other? This is a subject worth researching in order to strengthen the vocal music in the city.

REMEDIAL AND REHABILITATIVE MUSIC PROGRAMS

Music, when used as a remedial process, can "promote rehabilitation and reintegration to the normative peer group" (Sandbank, 2008). Kfar Saba has several musical projects based on this principle.

The "Building a Community" Project is based on the belief that "every person has the ability and the talents necessary to give of himself in order to strengthen another." The purpose of the project is to create equal groups of youngsters from both regular and special needs educational frameworks, who participate together in various kinds of projects. One of these projects is always musical.

Another city welfare project, the "Music Club," for new Russian immigrants and other teens, includes a fully equipped rehearsal room and recording studio where the teens spend much of their time making music.

The KSMF began the Etzion Project last year, backed by

the Welfare and Immigration Departments, teaching trombone and tuba to young Ethiopian immigrants. These children, who would not have participated in the Foundation's instrumental project without both financial and social assistance, now play in the City Band along with children they might never have otherwise known.

This year the Foundation is starting a Steel Pan Band project in a special high school for high risk teens. This is a classic example of trying to "break the cycle of failure" (Taylor, Barry & Walls, 1997), "enhancing self esteem and positive peer interaction, fostering a better adaptation to society" (Lehtonen, 1989).

COMMUNITY PARTICIPATION

Almost all of Kfar Saba's music-making is paid for in part by the participants (or their parents). The world economic crisis has made it harder for all to manage. The city offers many scholarships, but without the community's willingness to invest personally in the music, to support the music-making by being a loyal audience and to take pride in their community music, the whole empire would collapse.

EPILOGUE

In an interview with Kfar Saba's young mayor, Yehuda Ben Hamu, he explained how the city benefits from its community music. "We have no statistical proof that Kfar Saba's music-makers are better students, or that they become more successful adults, but we do have proof that Kfar Saba's music-makers are more humane, more caring, more considerate and more aware of their responsibility to the community...especially those who participate in group music." (Ben Hamu, 2009) As Birge wrote seventy years ago "[Music] affords the opportunity and encouragement of each person old and young to use the music that is in him in co-operation with others" (Birge, 1939)

Twenty-three years have passed since the KSMF planted the seed for musical growth in Kfar Saba. It would be most interesting at this point to follow the hundreds who spent their youth in the city's community music programs. What professions have they chosen? What part does music play in their lives today? Are they active, caring, responsible community members?

At the end of our interview, the Mayor said: "You can write as much as you want about Kfar Saba's music – no one will understand it unless he's felt the energy of a big community concert."

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Philomela of a hundred songs: Faces and phases of a Finnish female choir

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ABSTRACT

Drawing on cross-disciplinary literature and empirical data of the work of a female choir, this study explores the complex nature of community music with regard to the given perspectives of history, community, practice and education. Of particular interest are questions of art, power, gender and media, by which multiple forms and effects of music as signifying practice in the contemporary socio-cultural context are studied. The choir crosses several borders of encyclopedic categories, constituting an instrument with emancipatory potential. It uses media as a tool and has stepped out of Küche and Kirche to meaningful creative arenas with a transformative agenda. Two examples of its versatile engagements are examined for the purpose of extracting constitutive elements of world's musical communities in the future that can be reached by various performative reconciliations.

Keywords

Choir, cross-art, equality, performative, community

INTRODUCTION

The Finnish word “satakieli”—a “nightingale”—refers to the bird’s ability to elicit a hundred different vocal patterns. This paper, drawing on a cross-disciplinary literature and empiric data, seeks to describe and analyze the work, orientation and constitution of a female choir named after such vocal *virtuoso* to address complexities of community music with regard to the given perspectives of history, community, practice and education. Of particular interest are the questions of art, power, gender and media, which together constitute multiple effects that music has as a signifying practice in the contemporary cultural context within and across various borders.

Philomela “was born” in 1984 with the municipal support of Helsinki.¹ According to Marjukka Riihimäki, the founder and the conductor of the ensemble, a group free of other social markers and associations than their constitution as “women” was a foundational reason. The year 2009 thus marked the 25th anniversary of a fruitful collaboration, performances and tours across the five continents as well as various awards in Finland and abroad. This year their Asian tour will include a stop at the World Expo in Shanghai.

Describing the choir and its work and investigating two recent examples of its activities more closely I seek to locate elements and features which demonstrate socio-

cultural, civic and communal significance of choral singing, adhering to the means of reflexive methodology in social sciences (Alvesson & Sköldbberg, 2000). Acting as a colleague and collaborator of the conductor since 1982, and related to the choristers via bonds of a colleague, teacher, fan and a collaborator - I see my query informed by phenomenology and post/feminist literature (Merleau-Ponty 1968, 1962, Jones & Stephensen eds. 1999), as an ongoing process of negotiation in music education, which from the school context extends to the musical life of the city, country, and the world.

THE MYTH OF PHILOMELA

Philomela crosses several borders of encyclopaedic categories. The name reveals something of its constitutive nature and expressive means which link it to the long history of singing and composing women who have been active members of the society, even if unnoticed or neglected in their time.

A choral instrument is constituted by “a body of singers who perform together”.² Being a “choir/ chorus”, hence, suggests that more than one singer sings per part. The ensemble, which can range up to tens in different parts, with or without instrumental accompaniment, is directed by a conductor. Choirs can be categorized by the sound of the featured voices, by the institutions and functions, and by the kind of repertoire they sing. They also differ with regard to the layout and space used in performances as well as the skills of singers. Three phases in which the nature of choral activity has served important aesthetic or social functions in European history of choral music will clarify the emancipatory potential in a female choir.

Firstly, the Greek mythology has preserved a story of Philomela, a princess of Athens, who was subjected to brutal violation by her brother in law, a king, who – in order to cover up his offence - cut her tongue out and imprisoned her.³ The resourceful maiden, however, told about the rape by weaving the incident into a tapestry which her sister could decode. After a cruel battle, all three were turned into birds, the king into a hoopoe, the sister into a swallow and Philomela into a bird which enchants us, day and night, by its loud song which ranges from whistles to trills and gurgles.⁴

² <http://www.wikipedia.org/wiki/Choir>

³ Philomela. Retrieved October 30, 2009, from Encyclopedia Mythica Online.

<http://www.pantheon.org/articles/p/philomela.html>

⁴ <http://en.wikipedia.org/wiki/Nightingale>

¹ <http://www.philomela.fi>

By its most versatile repertoire Philomela the choir lives up to this image, performing in most varied locations, which range from churches and concert halls to TV-shows and the Internet. But the mythological origin also point to exercise of sex/gender based power relationships, which will be discussed below.

Studying Greek choruses and the education of girls in antiquity, Ingalls (1999) concludes that choral activity and training were socially important. Leading a chorus was seen as an important task and competitions were part of the practice. A choir represented a larger community, a state or a tribe, its significance extending beyond technical and aesthetic aspects of music making. Choral instruction combined poetry, music and dance, providing thus education also in the values and conduct of the *polis*. Learning of laws and customs as well as social roles and civic responsibilities took place by means of myths and religious celebrations. Young girls were subjected to the rites of passage, to be prepared for their “social roles as mothers of future citizens” (392). The famous poet Sappho is quoted criticizing uneducated women - *apaideuton gynaike* – as uncultured and ignorant and thus unable to “share in the ‘roses of Pieria’”, i.e., “the world of the muses” through which they can make themselves more significant in the social market of wealth and power (387).

Such practice realizes Plato’s belief, expressed in his *Laws*, that an “educated person is fully chorally trained” and that “education in music and the fine arts is most potent, because of this rhythm and harmony sink into the inmost parts of the soul and take the strongest hold there, bringing grace of body and mind which is only found in one who is brought up in the right way” (Ingalls, 1999, 377). “The state should [thus] regulate choral activity, both in terms of when it might occur” as well as “what it might deal with and how”. The poetic repertoire, the songs and dances served as vehicles for a content drawn from the myths. The young, as initiates removed from their homes for instruction and rites of passage, were thus assumed to gain knowledge about their adult roles and virtuous behaviour.

Such practice resembles the rites whereby the young in various pre/modern societies are introduced to the beliefs, values and customs, which create and protect a community. However, ideas about women’s inherent sexuality and sexual appetite have lead “to a separation between women and men’s expressive domains” with the curbing effect on women’s musical activity. E.g., in a Javanese society, “women who like to sing” have been “regarded with suspicion as not real women” (in Koskoff ed.1987, 7). Taken-for-granted categories of sex, similar to the reproductive roles in nature, have been linked up with “other symbolic dualisms” to the effect that dichotomies surrounding gender categories - male/public/monied/heroic/rational/active/soul/sacred/strong/culture as opposed to female/private/slave/pitiful/emotional/submissive/ body/profane/weak/nature - have tended to confine women’s roles in music to singers and dancers instead of that of an *auteur*, of instrumental performance and composition.

Choral and communal singing has played an important role in various cultures over the thousands years of human history, but we are only now gathering important bits of information, e.g., about the role of symbolic expressions in the evolving communal life of man (McNeil & McNeil 2003). Levitin (2008) assumes that “*synchronous, coordinated song and movement* were what created the strongest bonds between early humans, or protohumans and these allowed for the formation of larger living groups” (50). He also claims that sound, which “transmits in the dark” and “travels around corners” thus reaches “people who are “visually obscured”. Sound, therefore, surpassed vision, and a community, which could use voice to send “distinctive vocal messages... across territories”, was better off in evolution. As Floyd’s (1995) study of *The Power of Black Music* indicates, the very elements of African tradition, which were significant part of the early cultural scene - drum, dance and song and the structure of call and response in the communal ring shout – have lived up to our time in various diasporic genres. More or less straightforwardly, they influence today the music’s of the world.

Secondly, women in early Christianity sang psalmody with men, but during the medieval period their practice became cloistered in Europe. Sometimes, a monastery provided a safe haven for female intellect and creativity (von Bingen, 1969).

The Baroque period saw the revival of Greek drama with chorus as well as the choral spectacles reminiscent of the Roman entertainment. In church it was “a perennial problem” to fill the soprano part “until the women were allowed to sing in church” (Jerold 2006, 4). Burney observed in his “*eighteenth century musical tour in Central Europe and the Netherlands*” that such acquiescence would be a service to mankind”, particularly in Italy, by helping to eliminate castration, “and in the rest of Europe render church-music infinitely more pleasing and perfect” (81). In the early 19th century more and more writers expressed critical views about the all-male choirs, which were seen as “degrading to women” (82).

At this junction, thirdly, Herderian and Hegelian ideas spread out of Germany, inspiring composers to write *volkstümlich* and patriotic pieces also for female choirs, which thus became part of the nation building efforts across Europe. In Finland, choral music was significant both in the national project and in the context of the civil war in 1918 (*Otavan iso musiikkietosanakirja* 1975, *The new Grove dictionary of music and musicians* 1980/1988). The first female choir was founded in 1863, currently the Finnish Association of Women’s Choirs, founded in 1945, counts 76 member choirs.⁵

PHILOMELA CULTURE AND COMMUNITY

Marjukka Riihimäki works with four choirs, which all are well established in the Finnish musical scene.⁶ It seems

⁵ <http://snkl.sulasol.fi/>

⁶ <http://philomela.fi/english/category/marjukka-riihimaki/>

that a choir and a conductor's work with the upper secondary school students constitute a modern equivalent of the rite of passage, which serves an important function in the curricular context. After graduation, students may continue their choral lives in her mixed choir *Grex Musicus* or in two female choirs. In adult responsibilities their choral past, in which both the readiness to stand up and deliver as well as to socialize with different people in diverse contexts at many continents, may serve them both professionally and socially. The work of a school music teacher can, thus, carry on widely into various communities of work and leisure.

Both long choral careers of Philomela members and the embodied presence as an instrument in every stage suggest intrinsic rewards by which 40 plus women of different age, profession and social makeup stick together to make – sometimes very demanding – music. There are more mundane reason, e.g., tours and opportunities to dress up, meet people and have fun, but as one chorister said it, it is the joy that singing and belonging gives back that matters most.

Call and response is played out on several fronts: while the conductor magically seems to hold the sound in her hands, her curiosity and zeal for adventure, her artistry and an embodied sense of responsibility, create a rewarding sense of trust, of “us” and “voice”, in return.⁷

The choir uses media as a tool for communication and marketing. Their website proclaims: “We want to touch and surprise. We want to surpass the boundaries of ourselves and choral music” and “Philomela is a wonderful experience that will linger in your mind even after the music has died down.” The vision is backed up by innovative practice and achievements of the “group of 40 unprejudiced, music-loving women who together form a graceful, polyphonic musical instrument”. The choir also has an account in the Facebook and in MySpace.⁸

The choir is also creatively engaged, providing a vehicle and an instrument for its members with more serious compositional ambitions. It reaches out to its friends, collaborators and partners on several fronts, and the consequent web of relations, which co-produce a complex set of challenges, opportunities and influences locally and globally (see Figure 1). Philomela's contacts and influences extend from the choral scene, various artistic and other social collaborations and audience contacts in Finland to those abroad; from friends and family through workplaces and colleagues to various public parties which represent public or private and media.

The energetic vibes, in live and recorded settings, tell about a sense of identity and voice, which finds support in both private and public spheres. In the history of music in the Western world, where women, as McClary (2000) says, “have been spoken for more than they have been permitted to speak” (44), Philomela's cultural tools are, to a certain extent, performative (Butler 1990, 1993). The

songs, the voice and the expressive manner of their performance constitute means of valorising and re-negotiating the codes of “woman” and “female” expressed in cultural constructions of desired feminine

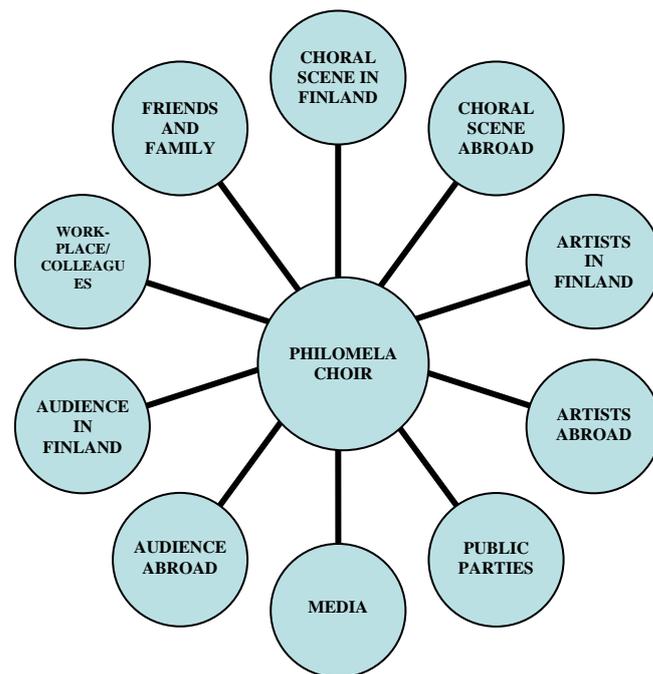


Figure 1. Philomela's contacts and influences.

behaviour and desirable bodily attributes. In addition to expanding the expressive palette of the choral community, their performative collaborations also explore the scope of auditorial engagement, as in theatrical *Suden aika* by Tellu Turkka and Päivi Järvinen, in which the distinction between performers and audience is partly wiped off and the individual singers come “to the skin” so close that those listening cannot but feel the breath and the flesh of the singers who move about the performance space about which the audience is scattered on separate chairs.⁹

The choir has thus stirred the Finnish choral scene in terms of repertoire and elements of performance. At the borders, they both metaphorically and literally step out of *Küche* and *Kirche*, demonstrating plural implications of the contemporary make up of a singing “woman” who at equal ease and integrity performs in churches and celebrates traditional chores by singing about cooking potatoes, who sing in bars, as in August, when the annual Helsinki Arts Festival kicks off with choral sounds as well as traditional concert halls. The choir thus functions as a resonant feminist soundboard, claiming agency as cultural agent, educating peers and raising consciousness in the issues of power, sexuality and violence while catering also for the needs of love and care. The goals expressed in the anti-violent pamphlet *just sex* (Gold & Villari eds. 2000) - which call for appreciation of one's roots, collaboration, free use of tactics, politicization of one's work to address power inequalities, and advocating of an alternative system to promote equality and protect human dignity – seem to overlap with the transformative

⁷ <http://philomela.fi/english/category/partners/>

⁸ www.myspace.com/philomelachoir
<http://www.facebook.com/pages/Philomela/46567887604>

⁹ <http://philomela.fi/english/category/repertoire/>

agenda (e.g., Ahmed, Kilby, Lury, McNeil & Skeggs) implied in Philomela's attitude, music and musicianship and explores multiple cultural representations (Haussila 2005, 2003, 2002) as its collaborations, e.g., with a South African ensemble Women Unite in 2002 and a Sambian Vocal Collective in 2009 indicates.

Example 1: An artistic affair

The credentials include dates with major orchestras, e.g., in the works of Beethoven, Holst and Debussy, but Philomela has also premiered several compositions of composers who find inspiration in ethnic or avant garde styles, methods and materials. Contemporary partners include musicians across the genres as well as many female artists, such as Anna-Mari Kähärä, Tellu Turkka and choreographer Päivi Järvinen.¹⁰

A recent work is the *Armless Maiden*, which explores the means of co-creation challenging also the audience "to reflect on their own feelings and thoughts, their fears, sorrows and moments of joy" as in Greek drama.¹¹ The work is based on an Indo-European folklore and re-enacts the battle of the evil and the destructive against the good and the pure. The project constitutes, so far, Philomela's most demanding production both in terms of the artistic and communal means. Moving about time and space, the work crosses many lines, bringing together a piece of oral folklore with sophisticated artistic means, in which the ideal is embodied expressively. The expressive register extends from that of a fairytale to most nightmarish, from the beauty to the grotesque and it combines vocal means of a female choir to those of theatre and dance.

For the composer Tellu Turkka this project meant "a realisation of a long time dream". For Päivi Järvinen, who directed and choreographed the piece, the work constituted a study of trust with the choir, in its means of improvisation and in the story of mythical dimensions. The project meant another step forward on the chosen path of testing aesthetic/expressive field by playing with the "feminine" openness of the theatrical", through "the strategic mode of *othering*", thus staging the choral creations not as objects of disinterested mental observation, but as "corporal, invested, mutual, intersubjective" co-creations (Jones & Stephenson 1999, 41). The choir worked without traditional notation, plunging in the depths of deep interaction to make sense of the visions of the artists, working their way through the hidden and the unknown. Improvisatory element is intended to be crucial also in future realizations with other choirs.

A choral concept, which rests on improvisation and dramatic elements is demanding in many ways. It requires a highly concentrated presence and embodied cross-arts modes of cognition and expression. It belongs to the cutting edge of expressive arts in the West; even if they in many ways suggest holistic expressive traditions,

e.g., of African culture (Agawu 2003, McClary 2000). After the premier in June 2009 at the Tampere Choral festival Anne Välinoro described in her Aamulehti critique the "elemental" sound of Philomela as "the Earth in the beginning of time, pure, exploring its limits and full of surprises". Such critique attests to changing assumptions about what constitutes art and the consequent critique of high/low brow cultural expressions. Marjukka Riihimäki and Philomela have been fundamentally involved in such change of scene, to which media has contributed in many ways.

Example 2: A date with media

In fall 2009 Philomela enjoyed an extended exposure in the national TV, when it sang its way from the pool of 40+ choral groups to the finals, competing of the title of the Best Choir in Finland. Philomela entered yet another performance space this highly popular TV format – a kind musical version of a reality show, in which the TV audience and the three professional judges could each at every round elect one choir to continue the race.¹² Rehearsing new songs for each phase over the weeks Philomela demonstrated the breadth of its expressive register and the scope of its vocal means, for which the jury praised the group. Skilled and elegant, the women threw themselves with equal ease in lyrical reflections and in the pounding beats of hard rock and the lukewarm sentiment of the popular tunes. In the end, they were found lacking "sex" and the means of "female allure" by both male and the visiting female jurors and lost the game for a youth choir.

The sex factor provides an entry into the complicated matters of gender and power. We may ask to what extent does gender on ideational and practical level affect musical functions, thought and practice and in what ways does music reflect and affect inter-gender relation in public and private spheres (Koskoff 1987)?

The date with media, symbolically, turned into a rape, constituting a Foucauldian (1988, 1980) scene of power: the jurors, two of which work in the entertainment business, judged bodies and voices as authorities, succumbing to the normalizing effects of media. Their critique repressed the emancipatory and the artistic sensibilities Philomela seems to embody, on which its very ethos and substance is built. Such judgement caused confusion and resistance both in the choir - whose fresh integrity and style saves them from first pleasing the most chauvinist eye and ear. By their skills and creative charisma, which during the competition was tested in many ways, they revealed another dimension of a kitschy rock tune, which - while it pleases the plain ear – can also impose a set of cultural assumptions.

Facebook comments indicate that Philomela's approach, which provided a rupture to the grinds of the media machine, had support. Studies of Bessie Smith (McClary 2000) and Madonna (Whiteley 2000) provide further angles to the scene in which African diasporic musical traditions that often "treat the body and eroticism as crucial elements of human life" and do this without

¹⁰<http://armlessmaiden.weebly.com/group.html>

<http://neito.weebly.com/in-english.html>

¹¹<http://satumaa.yle.fi/suomen-paras-kuoro/kuorot?kaupunki=Helsinki>

¹²<http://www.philomela.fi/category/arvioita/>

“shame and prurience” (McClary 2000, 35) are exploited in variously twisted cultural scenes. Did these high-profile entertainers/jurors rehearse a marketable sense of sexuality and use a spectator’s gaze for the sake of media exposure, knowingly or unknowingly objectifying the group and individuals in it? Such stance often in an exploitative manner draws on “jazzy” and “funky” characteristics of African and its diasporic cultural expressions. Philomela’s style and grace, and what I would call embodied truth of voice that expresses existence, in my mind, captures this, but without cheap postures and gestures, which the jurors perhaps expected. Were the jurors corrupted, we may ask, by the stream of playful, ironic and threatening images and voices in mediated public space, which may have confusing effects in the private lives of people around the world?

THE FUTURE OF COMMUNITY MUSIC

We need to read old masters and more recent thinkers in the light of what we grasp from the contemporary world and politics, to put in practice artistically what we are constantly seeking through the difficult balance between tradition and change, between the ordinary and the spirited, in “a history of perpetual bricolage and fusions of hand-me-down codes and conventions” (McClary 2000). Educating a community takes place formally and informally: we need critical aesthetic explorations and ethical musical involvements as well as performative reconciliations in order to implement pluralist values in and through music.

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18 years of More Music

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ABSTRACT

The purpose of this paper is to show the development of a community music organisation over nearly 20 years within the context of the growth of the sector in the UK. It starts with my arrival in the seaside resort of Morecambe in 1993 and shows the creation and growth of an organisation that now employs 22 full time people and has a turnover of over £700,000. This period has seen the world of community music explode with the ever changing agendas in regeneration, the arts, education and culture. There have been four clear periods of growth and More Music is currently two years into a five-year business plan that sees the organisation maintain community development and regeneration at the centre with an ever expanding strategic education programme and an innovative range of work in the area of creative production. This case study will show in picture, song, music and speech how More Music has developed into one of the key community music organisations in the UK.

INTRODUCTION

More Music is a community music organization that has grown over 18 years from a solo musician-in-residence scheme to an organization employing over 22 people with a national and international reputation. It has grown within the context of the explosion of the community music scene in the UK. This paper will show the growth within that context and will also give an example of an organization working within the specific context of community music in the UK. Community music is being regularly examined and defined and now is under a greater academic scrutiny, and through this case study I hope that themes will emerge that help both academics and practitioners to put their work in context and consider new research methods and practice.

NATIONAL CONTEXT

In 1984 Arts Council England set up its first “music animateur” scheme, allowing a first tranche of musicians to work in communities over a three-year period. This was the start of the growth of the community music scene in the UK, which now sees millions of pounds invested in the sector, BA courses, numerous MA courses and countless vocational college and informal training schemes. In the 1960s and 70s community theatre dominated the community arts scene, followed by visual art and dance, and in the beginning of the 1980s, with the Parish Map projects and the larger community plays, there was a wide acceptance of this more “radically political” form. By their nature some of these other art forms are more intently political and have focused on issue-based

topics. The growth of the community music sector may have something to do with its focus on “softer” targets, which means that it rarely attacks its funders and political masters.

The growth over 25 years can be seen to have been fed by the following factors:

1. *Arts Council Development Priorities* – these have increasingly moved towards inclusion and participation with a focus on young people, diverse communities, artist residencies and support for individual artists (www.artscouncil.org).
2. *Social Regeneration Schemes* – in order to deal with social issues in many places, successive governments have initiated schemes such as the SRB (Single Regeneration Budget), the Neighbourhood Renewal Schemes, and so forth, which often have invested heavily in the infrastructure of towns and cities for 5-to-6-year periods. These schemes have viewed community arts projects as deliverers of “soft” targets—outcomes that are difficult to quantify, such as confidence building and individual growth—instead of specific “hard” targets, such as the number of jobs secured or reduction in street crime. One of the key issues that has been raised is how to evaluate and show the success of the work (see later – evaluation). In addition to these national schemes the EU has also poured finances into the regeneration arena (ERDF), though its heavy monitoring requirements have dissuaded many CM organizations from engaging with the schemes.
3. *Lottery Funding* – Since the start of the lottery the government has focused on “giving it back to the people” in many ways. This has seen the building and refurbishment of a massive infrastructure of arts venues and buildings. but more importantly for this sector it has redistributed funding through the “Awards for All” schemes and big national schemes such as Youth Music (www.youthmusic.org.uk). This organization has distributed over 10 million pounds sterling a year for 11 years and has had a massive effect on the sector initiating and supporting many new areas of work.
4. *Creative Education Initiatives* – Over this period the education sector has seen a series of initiatives including the creation of the National Curriculum and a massive program of teacher training in order to improve and revitalize the work in schools. More recently a series of creative initiatives, such as Creative Partnerships, have poured money into schools for creative projects that engage artists of all disciplines in new work. On another level the Music Manifesto (www.musicmanifesto.co.uk) has started

to bring together organizations working in the formal and informal sectors, and it is trying to create an situation that, according to Mark Jaffrey (it's Champion), "when a child looks up there should just be music opportunities, no barriers, no-one fighting for his or her attention" (Music Manifesto Report 2, <http://www.musicmanifesto.co.uk>).

In this rich soil of funding, practical and theoretical thinking More Music has been able to grow and flourish.

LOCAL CONTEXT

Morecambe is a seaside resort linked to a county town of Lancaster with a total population of approx 120,000 people. A scenic resort that, throughout the 20th century, relied on a tourist flow from the Yorkshire towns (Bradford by the Sea), mass visits from Scottish cities (the Glasgow weeks) and a reputation for a more genteel holiday (Naples of the North) compared with the "Kiss me Quick" reputation of Blackpool down the coast.

Situated on the edge of the dangerously tidal Morecambe Bay with views to the Lake District, a migratory bird population, and countless Bed and Breakfast businesses, it hosted the national beauty pageant, Miss Great Britain, for many years and with its three piers was a great entertainment resort. By 1990, when I arrived, this had all changed and its visitors had shifted to cheap holidays in Spain or just lost their disposable income to unemployment. There was multi-occupancy housing, a transient population, the piers had burnt down, and the yearly lights on the prom were cut by the council (1995). Poorly invented schemes failed to increase visitors (the Crinkly Bottom theme park), and there were divisions in the local authority with investment focused on Lancaster with its university and its heritage sites.

FIRST STEPS, 1993-1996

I am a musician, composer and performer who had worked for 12 years in the north as the Musical Director of Welfare State International (WSI) – a significant celebratory arts organization that grew in the 1960s and 70s and had a massive impact on the theatre and community arts scene. The final part of his work with WSI was to run a three-year Arts Council music amateur scheme project in the very distressed town of Barrow-in-Furness. This was a great success, working across the whole community developing bands, choirs, schools tours and major events, and culminated in the Shipyard Tales Festival in 1989. My move to Morecambe saw the start of the new long term community music development through an approach to the local authority and its Arts Manager, Tom Flanagan. Tom had the vision to invite me to start work in Morecambe and offered a first offer of funding. Working within the arts development department of the council the scheme soon attracted small amounts of funding from the county of Lancashire, the Arts Council and the local tourist bodies. The first few years saw a number of projects including:

Baybeat – a community carnival band created through open access workshops in schools, centres and shopping arcades.

Song for Morecambe – a commission from Morecambe Tourism to rival a recent effort by Blackpool to create a unique song extolling the virtues of the resort. This was created through workshops with many people and resulted in the following chorus

You can feel the Big Bay View

Wrap her loving arms around you

Morecambe Streets – A Parish Map songwriting project with people from across the community making new work based on their personal experiences of their own homes.

The One Man Band Shebang – A festival showcasing bands from across the UK growing out of countless local performances by me in local centers. This built More Music's reputation for fun, playfulness, adventure and brought the organization into the local papers on a regular basis.

Finally these three years also saw the beginning of the creation of a team of musicians, many of whom such as Geoff Dixon and Steve Lewis, are still working for the **More Music** organization.

GROWING UP. 1996–2001

In 1996 **More Music** received three years of funding from the local Single Regeneration Scheme scheme "to address issues of young people, drugs and crime through arts activities" (Jon Harris, SRB Funding Bid for Morecambe). A key element in this was the creation of community music trainees, and through local authority logic there had to be a building involved so that these employees had somewhere to "brew up." The organization became firmly based in the very impoverished West End of the town in a building that was soon named the "Hothouse." A key new appointment was the arrival of Kathryn MacDonald as administrator, who came from a theatre background with a firm commitment to social justice and working within communities. As the current Strategic Development Director, she has grown the company both on a local and regional stage through working with me in a partnership, taking on all the combined roles of administration, human resources, finance, fundraising and project development.

This second period saw the following projects build on the existing work.

Stages - work with teenagers, bands, sound tech and performance, *County Projects* across Lancashire including the beginning of significant work with the Asian population of Burnley.

Flights of Passage - a choral song cycle celebrating the birds of Morecambe Bay that brought together massed choirs from the district in a series of performances.

Start Again - a song cycle written with political poet Adrian Mitchell celebrating the 50th anniversary of the

Universal Declaration of Human Rights that created new community choirs in Ulverston, North London, Manchester, Gateshead and Hebden Bridge.

Special Needs Projects - working within various local settings with relationships building at Beaumont College (a Higher Education college for students with multiple and complex disabilities), Morecambe Road School (a school for children with social and behavioural issues) and the Loyne School (a school for young people with severe and complex disabilities). This work has developed as a key theme with the development of skills and an method of practice using a variety of music-making techniques.

Finally, over these six years More Music ran a unique series of professional training weekends for community musicians, teachers, youth and social workers that both brought people to the resort and also started to spread the reputation of the organization on a national scale. These included

With One Voice – vocal repertoire and technique

Beat the Bay – drumming styles from round the world

Audiotech – new ways into new digital technology

Approaches to Composition – how to do it yourself and with others

Songmaking – lyrics, melodies, contexts

Ways into Workshops – the nuts and bolts – whatever the style of delivery.

All of these were delivered by nationally recognized experts working together over two-day periods to create holistic inspiring learning environments.

This was 5 years of growth and ended with the start of a new partnership with Youth Music and the creation of the first Youth Music Action Zone in Lancashire in 1999.

MAKING A SECURE HOME, 2001-2006

In 2001 the organization became a company limited by guarantee and a charity, and this started a new period with a radical refurbishment of the Hothouse and the creation of three workshop rooms and a recording studio. The funding portfolio was increasing with new partnerships and a steady set of three-year agreements with key funders that allowed for planning and sustained thinking. A weekly program in the building began in 2001 and has continued in a similar pattern for 10 years with changes brought about by evaluation and reflection procedures undertaken with staff and participants. These sessions included

Clapping Song – a developing set of projects for children under the age of five that coincided with national priorities focused on this age group.

Hothouse Classes – Adult education classes in guitar, voice, hand drumming created with the local Adult College.

Stages nights for teenagers.

Baybeat Carnival band sessions.

Seagull Café – a new scheme for adults over the age of 55. This involved both a regular afternoon of performance, singing, tea and cakes and also the development of the touring **Seagull Troupe** – elders taking their songs and stories to primary, secondary schools and nursing homes.

Across Lancashire this period saw the work in Burnley develop with a four-year development that tackled issues of community cohesion through the creation of the **Dhamak Beats** project. This followed the race riots of 2001 and was funded from the local SRB and Neighbourhood Renewal schemes. Starting by developing skills with local music leaders from both communities, the project grew mainly with young males in their teens and the creation of a band that mixed rappers, dhol drummers, DJs and guitarists. This band produced a CD and toured across the northwest to various venues and featured at arts and social change conferences.

Meanwhile the regular festivals in the Morecambe now included summer festivals such as:

West End Festival – a local “parish” fair

Catch The Wind – a kite festival on the beach that now draws over 20,000 people to the resort

Lantern Festival – a winter festival where people make lanterns from willow and tissue paper and parade together before meeting and singing and eating.

Regionally More Music began to take a more important role and in 2006 received the **ART 06** award for Arts in Communities from Arts Council England. This prestigious award was true recognition of the sustained commitment to powerful community arts practice.

Community Music: A Handbook was published in 2003 and distilled the ideas that had been developed over six years of training weekends with a key set of contributors including Katherine Zeserson, Peter Moser, Hugh Nankivell, Martin Milner, Dan Fox and Steve Lewis. Inspirational poems by Lemn Sissay and design by local artists Annamarie Lightfoot created a publication that is still the only major book on the market in the UK that presents the issue of Community Music.

During this period the Hothouse the team was established with finance and administrative staff. A committed team of music leaders and project managers took responsibility for the development of their own projects and a Board of Trustees helped steer policy and progression.

CHALLENGING TIMES, 2007-2012

In 2006 the core team of 11 and members of the Board spent a day considering the future and creating a vision for a five-year period. This vision stated

After fourteen years of strategic development, with support from a wide range of partners, More Music is on the cusp of a ground breaking transformation. This will have an impact on the staff, audiences and participants and our peers across the country. These ambitions have been developed in

consultation with the More Music workforce, the Board of Trustees, Arts Council England and Youth Music.

In the new vision we are examining an organization of four distinct and interlinked elements - Creative Production, Education, Regeneration and Young Peoples Projects.

This is a response to the changing sectors in which More Music operates and to the internal drive to put music at the forefront of the organization. The changes will allow us to secure a sustainable future by maintaining a broad range of income with new areas of earned income in the statutory education sector and the events/entertainment environment.

The purchase and development of our building is central to this change. It will continue as an inspirational center for the local community, and the diverse range of musicians, and arts professionals who visit and work with us. Buying the building (and doubling our existing capacity) will create a unique space for exploration, incorporating training and workshop facilities, a performance space, studio, offices and storage.

While the organization is moving into a new stage of development, the core activity and broad range of work will continue to develop in response to individual project needs. Within the program of work there is an aspiration to balance the artistic aims of projects with their social context (More Music Business Plan 2007-2012 - Development Vision).

This vision was a response to many of the contexts mentioned at the start of the paper (such as national initiatives in education and social regeneration) and also local changes (which included the creation of a new hotel and a resurgent tourist industry that wanted more events and festivals). In addition to external factors, there was the need to create progression routes for the staff that would allow people to take on new responsibilities. This was a brave move because until this point More Music had resisted expansion, and there were risks as the organization took on more staff, created a management team and set itself on a path of growth.

Since that meeting in 2006 the organization has seen the growth and development of all the projects, with significant new creative projects and the making of a new strategy in the education delivery. This is all working even though the financial crash of 2008 has made the whole environment very unstable.

FUNDING FACTS

In 2008-2009 More Music received core funding with 3 years agreements from Arts Council England (£87,000), Local authorities (£40,000), and Youth Music (£120,000). Earned income from education work, partnerships and fee for gigs amounted to £233,000 and funds received from trusts foundations sponsors was approximately £100,000. This is a typical spread of funding that I hope will see the organization safely

through these very troubled times with spending cuts and a new conservative government.

EVALUATION PROCEDURES AND ISSUES

Throughout the last 18 years More Music has documented its work with photos, recordings, websites, articles and project reports. There is an extensive archive of physical and digital material and a few research reports have been written by outside organizations. The regular projects and sessions all have evaluation procedures that allow for change in practice to develop from reflection, and this is seen as a fundamental part of all of our work. In addition, all the core funders and the charity commission require yearly narrative and monitoring reports that force More Music to consider its vision and how it is delivering against a wide variety of development priorities. Much of this evaluation work is narrative, case-study led rather than through measurable figures, although the monitoring figures and financial spreadsheets could be used to analyze growth and change. Most of the funders accept this approach but there have been some who require more fundamental statistical evidence, which the More Music just cannot provide. We are looking for ways forward in this area and the evaluation procedures instituted by the Creative Partnerships project in schools have begun to inform the work.

THE LONG WALK

Morecambe Bay is a tidal bay with a tide that comes in so fast that they say it moves 'faster than a man can run.' It has a history of tragic deaths, and on the night of February 4th 2004, 24 Chinese migrant workers died in the sea at night as a result of mismanagement by gangmasters. They were out digging for cockles when the tide came in, backed by a strong cold wind and though some escaped, 24 people died. It was the biggest industrial accident in the UK in 30 years and had a significant impact on local community. More Music took a while to develop a response, which finally took the form of a community music development project called the *Long Walk*.

The *Long Walk* is a new composition and also a framework for a larger music development project that particularly engages with Chinese communities and culture.

The new piece was conceived by me in collaboration with professional musicians and artists and provides a platform for new work that arises from a community development process. In performance, the *Long Walk* showcases an orchestra of professional musicians and community participants in a finely tuned and innovative musical offering.

As a response to the Morecambe Bay tragedy of February 2004, the *Long Walk* was inspired by Chinese music and culture. This tragedy raised issues of displacement, exploitation and journey that are relevant to people, whatever their background or nationality.

Arts Council England commissioned this new major composition and an extended music project from the

Artistic Director of More Music (me). Together with acclaimed poet, Lemn Sissay, I worked with hundreds of people in Morecambe and Lancaster from September 2006 for six months to create the first performances in March 2007. (<http://www.thelongwalk.info>)

In an early statement Lemn and I said

This is a story of a journey

A story of a journey of some people we didn't know

A story of a journey of the Chinese cocklers who came to Morecambe Bay

And it's a story that may open up our own stories and resonate with them

Their journey a metaphor for all of ours

Over three years in four places More Music has made the project, each time spending over six months working with hundreds of people and resulting in a series of evening performances. In each place the **Long Walk** has engaged with new groups from the Chinese community and made links between groups and music leaders. The localities were:

- Morecambe, March 2007
- Liverpool, March 2008
- Gateshead, April 2008
- Hong Kong, March 2009

For full details, photos and music see www.thelongwalk.info.

As the project developed we became interested in seeing whether the work that we have developed in the UK could transfer to the Chinese context and allow us to bring some hope and positive energy from a horrific tragedy. We may be able to develop work in the communities in Fujian Province, from which the migrant workers came. Slowly More Music is building realistic local practice trying to understand the local context, creating partnerships with arts organizations, individuals and educational institutions and sourcing funding that allows for long term development.

Building from Hong Kong to Shanghai to Hangzhou to Beijing and then onwards, we aspire to develop this work over ten years and at this point are five years into the process

(<http://www.musiceducationzone.net/zonemagazine>).

CONCLUSIONS

Community music is everywhere and is defined in different ways in different countries. For More Music essential characteristics are *access* (for everyone through a wide variety of activity), *imagination* (giving people a creative individual voice), *continuity* (committing to long term development and thus building trust) and *community* (leading within a geographical community and also working as social/welfare workers). Eighteen years into this effort, the More Music organization will yet again have to reinvent itself within a new political and financial environment, and it will survive precisely because it is able to change and adapt, to negotiate and work in flexible manner, to change its spots while keeping its heart.

WEBSITES

<http://www.musicmanifesto.co.uk/>

<http://www.youthmusic.org.uk>

New technologies, traditional education and partnerships in access and outreach: A move towards blended learning

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ABSTRACT:

This paper aims to discuss the notion of blended learning, investigating the workings of the blend and the various modes associated with it. It will attempt to outline the necessity for support and partnerships through using new technologies in the area of community music and third level access and outreach programs, using the University of Limerick's Certificate in Music and Dance as a working example. Reasons for choice and balance of course delivery will be outlined.

COMMUNITY MUSIC AND THE NOMAD PROJECT, THE STORY SO FAR

Introduction: Community music in Ireland as experienced by the author

From the outset of this article it is important to point out that community music in the Republic of Ireland, although it shares the sentiments of community music as suggested by Sound Sense, has a different history to that of the UK. The fact that community music in the Republic of Ireland and the UK have followed two similar yet distinct paths through their histories accounts for the subtle yet significant differences in this lateral development.

In the UK for example, by Higgins (2007) outlines that community music developed within the wider community arts movement with those working as community musicians taking "their music-making outside formal institutes" (p. 281). In Ireland however, it could be said that community music has emerged and gained momentum through professional development and is linked to community education. The Irish were not concerned with music education outside the context of formal institutions as was the case in the UK during the 1970's, with a strong Irish traditional music scene historically having rooted itself firmly in the community. Perhaps there was little need. Christie (2005) offers a comprehensive history of social care and youth work in Ireland and points out that the emergence of community education (non-state funded/outside formal institutions) was in the late 19th century with groups such as the "Girls' Friendly Society," the "Boys' Brigade," "the Girls' Brigade," and the "Catholic Boys' Brigade," which were church lead initiatives. Countess Constance Markievicz, a republican activist, founded "Na Fianna" in 1909 and this was in response to the setting up of the Scouts in the UK. "Na Fianna" were concerned with after school and weekend activities for young people, where members enjoyed scouting activities, classes on Irish

history and culture including music. There were some points of interest including the signing of the "Vocational Educational Act" in 1930 and the setting up of "Comhaltas Ceoltóirí Éireann" in 1952¹ as well as many other regional community based organisations. The development of youth groups did not emerge strongly until the late 1990s. In 1997 "The National Youth Council of Ireland" was set up and funded by the Irish government and today has over 500,000 young people on their books and plays host to almost 4,000 volunteers and 1,000 fulltime employees. (Christie, 2007, p.117). Another recent development was that of the establishment of the Irish World Academy was established in the 1990s bringing with it an MA in Community Music. In my experience it has been the timing of government funded community education programmes coupled an increase in Arts Council funding at the time that has lead to a consistency in the number of practicing community musicians in Ireland.

It is my belief that an Irish perspective on community music must include Irish traditional music but this is not an attempt to define the place of the tradition in community music. That is another day's work. Having taught a community music component on the University of Limerick's BA in Irish Music and Dance for some years, I have witnessed, at times, strong connections between community music and Irish traditional arts. The tradition is based on sharing and exchanging tunes and takes place in a variety of settings. Through the medium of music and playing at competitions and festivals, mobile musical communities have developed and continue to grow. As with community music, Irish traditional music claims to have a certain "feeling" that only those who "play" can relate to. For example, even though I play some Irish traditional pieces on the guitar and accompany my husband, who plays the whistle, I am not a traditional musician, I do not "play" in the manner that my husband and others do. I was not part of the wider Irish traditional music community growing up and do not fully understand that "feeling." This is the same emic view that we as community musicians experience and often find difficult to explain to those who are not immersed in community arts. The "connection" between

¹ "Comhaltas Ceoltóirí Éireann" aims to preserve and promote Irish traditional music. As a non-profit organization Comhaltas have been instrumental in the international and national distribution of Irish traditional music learning and education, with over 400 branches throughout Ireland, the UK and Northern America.

community music and Irish traditional music is uncertain, but on that will become more defined with further research and the development of an Irish community music network.

Although community music in Ireland did not emerge in the rebellious fashion as its counterpart did in the 1970s throughout the UK, the “attitude” and “welcome” that Higgins (2007) refers to in his inspiration-filled “*The Impossible Future*” is the same.

Community music “outreach”² at the University of Limerick

At the previously mentioned Irish World Academy, “outreach” programmes are designed to increase access to and awareness of Higher Education (university level) opportunities for recognised under-represented groups. There are two “outreach” programmes at the Academy:

- Sanctuary
- The Nomad project (Nomad)

‘Sanctuary is a cultural initiative from the Irish World Academy which celebrates the musical traditions of refugees and asylum seekers in Ireland, while also recognising the importance of music in cultural integration’ (Irish World Academy, 2010). Directed by Dr. Helen Phelan, the project recognises the need to engage with community groups and has strong connections with local Asylum Seekers organizations in Limerick city.

The Nomad project, founded by Niall Keegan and Sandra Joyce, aims to honour the music culture of the Traveller community at the University of Limerick. The Traveller community has played a vital role in the oral music tradition of Ireland, accredited to exchanging and sharing tunes from around Ireland and in many ways keeping certain styles alive. During a time that people did not travel, this was a wonderful education. Traveller musicians were considered to be expert fiddlers in Co. Donegal, as outlined by Nic Suibhne (1993) who places Travelling fiddlers at the top of the “fiddler’s hierarchy,” above local and house players. This tradition is not as strong as it once was and musical tastes and traditions have changed mainly due to technology and much of the community “settling” in houses.

The Nomad project facilitates community “outreach” programmes, workshops and seminars and has a wide educational remit. Community music projects are at the heart of Nomad’s work and are used in making connections with families paving a pathway and welcome into the university. Nomad recognises the need for collaboration and partnerships for sustainable projects to

² The term “outreach” is put within quotation marks as it is felt that “outreach” implies when engaging in such activity there is a “reaching out” to those receiving rather than a shared musical or educational experience. The community engagement programmes run at the Irish World Academy attempt to offer a shared experience and refer to “outreach” as “bealach,” which is the Irish word for path or direction, it is often used in the specific context of a lowered pass between mountains or hills. For a general understanding the term ‘outreach’ will be used in this article.

occur.

“Complexities,” challenges and pride

“Complexities”

In his study “Mapping the Field: Arts-Based Community Development,” Cleveland (2002) refers to “outreach” as being “out” and suggests that universities and other well-meaning groups do not understand the “complexities” of the communities that they attempt to connect with. In his mapping he suggests that “many “underserved” communities have been subjected to a cycle of outreach and abandonment that has undermined local efforts and produced a legacy of bitterness.” (p. 12)

It is with Cleveland’s observations in mind that Nomad welcomes and visits those interested in the developed community music and education projects. In working with regional and local Traveller training centres Nomad has gained an invaluable cultural insight, aiding sustainable approaches to project design and delivery. The Traveller communities are deemed to be non-traditional learners and are evidently underrepresented in higher education (see Fig 1). In the past this was mainly due to their nomadic lifestyle but more recently, reasons of community are more prominent. Whether a student best learns actively, passively or in an observatory manner, engaging on a regular and consistent basis is key. Irrespective of whether a Traveller is expected to attend a performance or sit an exam, where a family member is in need, the student will choose to be with their family. This can be a frustrating experience from an educator’s point of view but it should be understood that this attitude does not dismiss or undermine education; it simply does not take priority where family matters are concerned. The sense of community is well described by Helleniner (2000) who conducted a nine-month long ethnographic participant observation piece of fieldwork. Living on a halting site in Galway city on the west coast of Ireland, she observed and participated in the daily social activities giving the reader a rare insight into daily occurrences:

Before 9:00 in the morning some of the children who were going to school, and those who attended a training centre, would be picked up by their respective buses. Shortly afterward, some of the adult men would gather in on of the larger mobiles on the camp, where they would be often joined by others who had arrived from elsewhere in the city...After breakfast most of the men would drive off in their cars or vans to collect scrap metal and other recyclable items, engage in door-to-door selling etc...They returned frequently throughout the day to eat meals, work on cars, etc...While some married women joined their husbands, many others spent much of their day engaged in cooking, cleaning and childcare inside their own dwellings. This work was often broken by short trips to other women’s trailers to borrow items or have a brief chat...none of the women in the camp drove a car or van. (pp. 19-20)

This paints a vibrant and busy picture that focuses on gatherings and coming together. Returning to the halting

site throughout the day to eat and discuss their day highlights the value that is placed on family and community.

Challenges

In 2004, 6,000 Traveller children enrolled at primary school level, nearly 100% of the population. This is a clear indicator that education is now valued within the community at an early age and is a very positive step in the right direction (ITM, 2004).

Post-primary education raises many concerns, with a dramatic drop in numbers attending mainstream education (see Figure 1).

| DISTRIBUTION OF TRAVELLER STUDENTS IN MAINSTREAM POSTPRIMARY SCHOOLS IN RECENT YEARS | | | | | |
|--|---------|---------|----------|---------|---------|
| | 1999/00 | 2000/01 | *2001/02 | 2002/03 | 2003/04 |
| 1st YEAR | 478 | 531 | 582 | 650 | 626 |
| 2nd YEAR | 266 | 319 | 397 | 482 | 527 |
| 3rd YEAR | 116 | 183 | 220 | 272 | 341 |
| 4th / TRANSITION YEAR | 31 | 27 | 31 | 26 | 44 |
| 5th YEAR | 51 | 67 | 86 | 102 | 113 |
| 6th YEAR | 19 | 38 | 49 | 62 | 63 |
| P.L.C. | 1 | 13 | 16 | 14 | 15 |
| TOTAL | 962 | 1178 | 1381 | 1608 | 1729 |

Figure 2. DES Visiting Teacher Service for Travellers³

In the same year that almost 100% of Traveller children at primary school entrance age enrolled, 16%, 626 out of a possible 4,000 went onto post primary education and only 15 engaged in post leaving certificate (PLC) courses. Based on the figures offered here it is clear that the Traveller community value education and are willing to engage and numbers are slowly, but surely increasing. A Certificate level course with an option of accessing the University's BA in Irish Music and Dance seemed to be the most appropriate and so Nomad extend a warm "welcome." The course is not exclusive to the Traveller community and this has been reflected in the cross section of applicants.

In Nomad's experience projects had to account for an inconsistency in faces and numbers due to family and community commitments, which prompted those involved to devise an access course based on the needs of the Traveller community. A "Certificate in Music and Dance" was developed in consultation with Nomad tutors and students; pilot projects and bridging courses were delivered in order to gauge how best to deliver the academic and musical components of the course. The main aims in choosing delivery modes was that the course content would remain intact and not omit or glance over the "challenging elements" of the Certificate. It was decided that a "blended learning" delivery in partnership with regional Traveller training centres

would satisfy the needs identified throughout the eight years that Nomad had been working with the community. This development offers new challenges to those interested in taking a step into an academic arena and to those of us offering the course.

Student Folder

The student folder contains all course documents and materials needed for the semester. Colour coding is used throughout to promote an organised and clear approach to learning. There are 5 sections in the folder;

1. An introduction to the University of Limerick and to the Irish World Academy
2. Course documents and other important information and all lecture material in the shape of "Articulate" presentations
3. Learning portfolio, a guide on how best to use reflective practice
4. A guide on the ins and outs of academic life, with tips on how to cite correctly etc.
5. All other resources, reflective practice diary, timetables, suggested study plans etc.

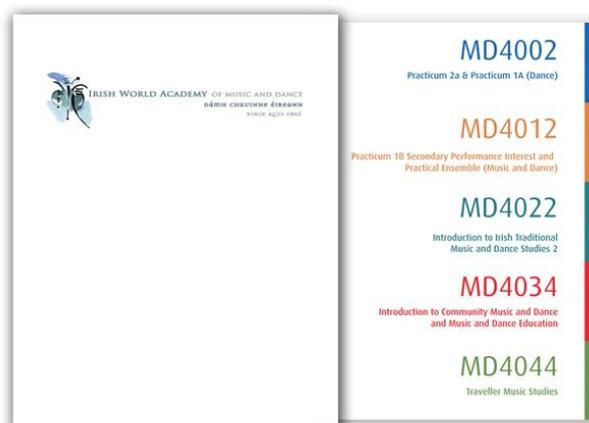


Figure 3. University of Limerick, Certificate in Music and Dance student folder⁴

³ DES (2006) *Report and Recommendations for a Traveller Education Strategy*

⁴ Figures 2-4 *Certificate in Music and Dance Course Folder* by Tiernan, J, McCabe, M, Keegan, N, Joyce, S, Ní Bhriain, O, Dillane, A, 2009, University of Limerick: Irish World Academy. Unpublished.



Figure 4. Folder insert example, section 3 layout



Figure 4. CD-Rom lectures as presented to students with colour coding throughout

Course content, session 1:

- *Practicum 1a* – is concerned with the student’s first performance interest. Tutors are sourced locally, rather than expecting the student to travel to the university. Where appropriate, “Skype” singing lessons are offered.
- *Practicum 1b* – deals with ensemble and second performance interest, where possible, students gather 3 times per semester at the University for ensemble. In cases where students cannot attend, regional/in-centre ensembles are identified.
- *Introduction to Traditional Music and Dance Studies 1* - lectures are delivered using “Articulate,” an e-learning device that allows learners to take lectures at their own pace. Tested online classrooms showed some students falling behind the pace. With “Articulate,” students can pause sessions and have a dictionary to hand. The software from a lecturer’s point of view is user-friendly and highly cost effective. The University’s virtual learning environment, Sulis is used to create an online community discussion group based around questions at the end of each lecture. Exams and assignments are submitted using Sulis also.
- *Popular Music and Dance Studies / Audio-Visual Technology* – This component is also delivered using “Articulate” and “Sulis.”
- *Reflective Practice portfolio* – Allows the Course Director gauge how students are getting on as well as

allowing the student keep a clear map of their learning. Weekly “Skype” tutorials are devised around reflective practice entries - What worked? What didn’t? What is the way forward?

The course is still at early stages, with one semester completed there is still much to learn. However, feedback to date has been positive and students have engaged well in the programme. As with all new ventures it is not perfect, but it is getting there.

The blended delivery has proven popular with the current students. This blended delivery and student centred learning approach has proven popular with students:

“I have all the information I need with theory and examples. I like viewing lectures on CD-ROM as it gives me a chance to learn at my own pace and look for my own examples online while I learn”

“The course eased me back into education as the regular contact meant I could check things such as what time is a lecture, what assignment is due and when? These things may seem small but can be quite daunting as a mature student as it feels like everyone else knows what's going on. Having the contact was a comfort as I had someone to check in with”

“I prefer the CD-ROM to the on-campus lectures I have attended as I can learn at my own pace and really absorb the information and understand it fully”

“Very good materials, really well explained”

(Certificate students 09/10)

Pride

The 2009 theme for Traveller Focus week was “Traveller Pride.” The aim of the programme is to celebrate the contribution Travellers make, both within their own communities and to Irish society as a whole, through their culture, enterprise, sporting excellence, professional expertise across every area and unique history and tradition.

Speaking about the event, Irish President Mary McAleese said the event was a “valuable opportunity to celebrate the Traveller identity, highlight Travellers contribution to Irish society and raise awareness and understanding of the position of Travellers in Ireland”.

The objectives of Traveller Focus Week were

- To develop Traveller pride in their Irish identity and cultural background
- To develop awareness and promote an understanding of the position of Travellers in Irish society
- To highlight Travellers’ contribution to Irish society
- To promote Traveller participation in public life and policy development

Two Certificate in Music and Dance students, Liz Connors and Selina O’Leary, based at Nomad’s sister centre in Carlow were nominated for an arts award. Liz was also nominated for an education award and both ladies were short-listed for each category, competing against hundreds of other hopefuls. To her delight Selina won the arts award and travelled to Dublin’s Liberty Hall to receive her prize, where she performed “Thousands are

Sailing,” a song she learned from Muireann Nic Amhlaoibh during her time at Blas⁵, Summer 2009. On hearing the news of her success Selina commented “I am very happy and honoured to take this award. I will take it with pride and hope that it will make me stronger and more confident.”

CONCLUSION

Innovative, student-centred, open-minded educational and shared learning experiences are all key elements in community music practice and the results speak for themselves. Sustainability of “outreach” and access projects is imperative if they are to succeed in making notable impact socially, musically or educationally. Understanding the mechanisms and processes by which such projects succeed is crucial to ongoing effectiveness. The need for a middle ground between academia and community work has been an ongoing theme in Nomad’s work – we recognise the importance of marrying theory and reality in a coherent, constructive and accessible manner.

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⁵ Blas International Summer School of Irish Traditional Music and Dance is an internationally accredited summer school hosted annually by the Irish World Academy and set on campus at the University of Limerick, Ireland.

Select musical programs and restorative practices in prisons across the US and the UK

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ABSTRACT

This article examines select musical programs in United States and European prisons. Twelve of these programs have a group organization that helps support its work and four are primarily coordinated by individuals. Each program's history, musical practices, key leaders, and intentions are described. I introduce ideas from restorative justice and restorative practices and describe how these programs correspond with these models. I suggest particular aspects of these programs that might serve as promising models for people who wish to facilitate musical activities in prison contexts.

Keywords

prisons, music, programs, restorative practices, and non-profit organizations

INTRODUCTION

The types of musical programs in prisons are as diverse and varied as the cultural background, expertise, and interests of prisoners and community members who facilitate prison-based music-making. Some programs have non-profit organizational support, while others have strong musical leaders and volunteers that keep the projects going. A few programs partner with a local university. Although many instances of music-making in prisons have been initiated by prisoners, the primary focus of this article is on programs organized by non-prisoners.

Reflecting on a letter written by a prisoner serving a long term sentence in a United States prison, Skyllstad (2008) suggests music programs in prisons may lead to restorative justice practices even within dominant retributive justice systems. He indicates that music may increase a prisoner's empathy, reduce animosity, and lead to reconciliation at individual and social levels. Other functions of music programs in prisons include prisoners' improved well-being (Cohen, 2009), leisure activities and employment possibilities upon release (Richmiller, 1992), and participants' broadened perceptions and improved self-esteem (Cohen, 2007). Silber (2005) reports that female Israeli prisoners singing in a choir developed listening and breathing skills that help reduce tension, more appropriate use of the vocal register for respectful communications, delayed gratification in the process of preparing for performances, and improved self-esteem. Additional purposes of music-making in prisons include self-expression, community-building, success-building, and a possible pro-social leisure activity to pursue when released.

With respect to community music practices across the globe, Kari Veblen (2008) suggests that programs have

contextual differences with respect to five different aspects of community music practices: (a) types of music and music-making, (b) intentions of the programs, (c) participants, (d) types of teaching, learning, and interactions, and (e) the interplays between formal and informal contexts (p. 6). I follow a similar model in examining music programs in prisons across the globe. This study fits into the 2010 Community Music Activity conference theme of practice with respect to the role community music plays in creating harmony within the tension and turmoil of prison life and descriptions of community music partnerships. It also fits into the conference theme of research with an historical examination of select music programs in prisons across the globe. Because of the extremely high number of prisons existing today, this paper provides only a brief introduction to this topic. Further in-depth case studies and meta-analyses would provide researchers and practitioners a more thorough understanding of community music activities in prison contexts.

The following research questions guide this paper: (a) What are some of the musical programs in prison contexts across the globe, how did each program begin, and what is possible in these contexts? (b) What aspects of these programs employ restorative practices? (c) What components of these programs and practices might serve as useful models? (d) How do these data inform our work as community music researchers and practitioners? In order to examine restorative practices (research question B) within musical programs in prisons (research question A), I first discuss restorative practices.

RESTORATIVE PRACTICES

Restorative practices are rooted in the broad framework of restorative justice. The focus of restorative justice is to repair harms done to people and relationships. Howard Zehr (2002) defines it as "a process to involve, to the extent possible, those who have a stake in a specific offense and to collectively identify and address harms, needs, and obligations, in order to heal and put things as right as possible" (p. 37). Native American peoples and other indigenous cultures have practiced restorative justice for thousands of years. In traditional Native American justice practice, peacemaking interactions bring the perpetrator and the victim together to work toward resolution and forgiveness (Mirsky, 2004). These restorative and reparative customs contrast the U.S. justice system which is punitive, hierarchical, and adversarial (Melton, 1995), where an offender is prosecuted with little to no direct interaction between perpetrator and victim.

Restorative practices focus on how people are more cooperative, productive, happier, and more likely to

make positive behavioral changes when people with positions of authority do activities with those under their leadership, rather than to them or for them. The most critical function of restorative practices is building and restoring relationships. In general, music programs organized by volunteers in prison settings tend to follow a restorative practice model in the sense that they provide an outlet for the prisoners to learn, grow, heal, and build human relationships. However, the non-prisoner music teacher has a somewhat authoritative position over the prisoner students. If a teacher's pedagogical approach relies on imparting knowledge to the students, the learning experiences may not wholly employ a restorative practice framework. When the teacher works side-by-side with the prisoners in activities such as songwriting, the learning experiences may be more restorative in nature. Nevertheless, any experience of music-making may allow the prisoners to express themselves in a personal way. Group music-making experiences additionally allow participants to interact socially in complex ways. Such activities may give the prisoners tools to build human relationships and to self-reflect upon and address their obligations to their victims and the community.

After researching music in prisons for six years, I have collected information about many prison music programs. Through the process of editing a special issue on Criminal Justice and Music (3.1) for the *International Journal of Community Music*, I have learned of additional music programs in prisons. In the research for this article I have supplemented this information by completing Internet searches using the terms "music programs in prisons," "music and prisons," and "inmate music." After collecting initial information about each program, I contacted the music instructors for further details and up to date information about their work. Although Internet data were secondary source material, primary source data from practitioners informed much of this study.

Because of the huge number of prisons across the globe, this article does not intend to have examined every non-prisoner led music program occurring in prisons. The music programs I examine in this study primarily fall into one of two categories: (a) within a group structure that supports the program ($n=12$) or (b) primarily by an individual leader ($n=4$). Some music-based prison programs are currently funded internally such as music therapy programs and the Arts in Corrections programs in California, however funding for the California program is expected to stop in the near future. Other music programs that are prisoner-run or religious-based worship programs are not examined in this study. I have learned of a few programs about which I have not obtained detailed current information about such as Thai prison choirs, South African prison choirs, Ugandan prison choirs, and a Venezuelan orchestra program. These programs, music therapy programs, and programs not active at the time of data collection are not examined.

NON-PROFIT BASED PRISON MUSIC PROGRAMS

Storycatchers, originally named Music Theatre Workshop, began in 1984. Founder and artistic director, Meade Palidofsky, realized that the drama workshops she offered to urban Chicago youth communities were highly meaningful to incarcerated youth. Fabulous Females, one of Storycatchers projects, is a year-long program at the Illinois Youth Center in Warrenville where participants share personal stories that are the basis for songs, poems, and scenes that they perform in the facility for approved family and guests. Partnerships and collaborations have been an important part of the Storycatchers programs. They have partnered with three college programs: a creative writing class from the College of DuPage (COD) where the college students write their life stories alongside the female offenders in Warrenville. Music education students from Northwestern University have participated with the Fabulous Females program. In 2010 the Chicago Symphony Orchestra (CSO) under the direction of Ricardo Muti partnered with the Fabulous Females program where educational outreach personnel have assisted the girls as they prepare for their performances. The partnerships with CSO, COD, and Northwestern are ongoing. Yo Yo Ma has a three-year term with CSO as the Judson and Joyce Green Creative Consultant. He has visited the inmates at Warrenville and plans to return with Muti for a performance in fall 2010. Palidofsky collaborates with the University of Iowa's Oakdale Community Choir. She has assisting with the choral performances, the songwriting program, and choir's community prison advocacy group. The Fabulous Females performed "May the Stars Remember Your Name," an original song composed by an Oakdale Community Choir prison member. Temporary Lockdown provides drumming, movement, and storytelling for male youth incarcerated at the Illinois Youth Center in Chicago. See Palidofsky (2010) for a detailed description of the Storycatchers program.

Prison Performing Arts (PPA), established in 1989, is based in St. Louis, Missouri. Its mission is to enrich "the lives of adults and young people in the Missouri criminal and juvenile justice systems. We foster individual and social change by providing current and former inmates' opportunities to participate in the performing arts as artists, students and audience members." The organization offers after school and weekend classes for female and male youth ages 12 to 17 who are incarcerated at the St. Louis Juvenile Detention Center. Approximately 60 youth are incarcerated weekly, and PPA reaches over 1,000 youth yearly. They also have provided music programming at the Hogan Street Regional Youth Center. Their programs encourage youth to develop self discipline, commitment, and teamwork. The types of music-making in their programs include hip hop projects, soundscapes—which Eric Shieh (2010), former music teacher at Hogan Street, describes as "narrative organization of sound in unstructured time" (p. 25), a West African drumming program, Afro-Caribbean dance, Middle Eastern dance, and Capoeira—an Afro-Brazilian art form that incorporates music, dance, and

martial arts. Rachel Tibbetts has established an a cappella choir at the juvenile detention center. About 12 youth participate in this choir, mainly boys with a few girls as well. The average incarceration length is around one month, so rather than a formal performance, the group prepares a “sharing” for other incarcerated youth, prison staff, and board members of PPA. They have facilitated spring and summer week-long intensive hip hop projects where the participants write poetry, dance, and perform their original creations. They audio record the performances at the end of the week for participating youth and for PPA and the Detention Center to distribute. The Prison Creative Arts Project (1990) based at the University of Michigan was founded by English professor Buzz Alexander in 1990. Their mission is “to collaborate with incarcerated adults, incarcerated youth, and formerly incarcerated to strengthen our community through creative expression.” This program primarily offers theater, writing, and visual arts, but they also offer a few music programs. According to their website they have offered six music workshops in prisons and numerous arts programs including music in juvenile facilities. PPA plans to bring musical ensembles to the Women’s Huron Valley Correctional Facility in the fall of 2010 and hope to have music students participating in PPA programs soon (Alexander, personal communication).

ArtSpring, Inc., a 501(c)(3) not-for-profit organization in Florida, believes in the power of art to transform individuals and strengthen communities. Their mission is to use arts, education and environmental programming to develop self-growth and effective life skills for incarcerated women, men and youth as well as other at-risk populations in underserved communities. Since 1994, ArtSpring has achieved national recognition for the longest ongoing arts-in-corrections program in Florida that provides quality arts-based, educational workshops to over 300 inmates and juveniles each year. Two primary programs, *Inside Out- Expressive Arts Workshops for Incarcerated Women* and *Breaking Free- Arts for Girls* provide quality educational programming for female offenders and teenage girls in detention and foster care. Founder and Artistic Director, Leslie Neal, was an Associate Professor of Dance at Florida International University for over 20 years. As part of her research, she developed *Inside Out*, an interdisciplinary program that uses movement, theatre, writing, drawing, music, and storytelling each week for 12 weeks, culminating in a final performance based on participants’ original work. ArtSpring’s objectives are to “offer arts based workshops to a diverse group within a community to promote respect, cooperation and cultural understanding; explore issues of self esteem and stimulate personal responsibility through creative processes, present opportunities for participants’ creative work to be shared that can create a bridge of interaction, visibility, engagement and exchange between isolated communities; and provide program participants with opportunities to learn, through the arts, behavioral and social skills that will ultimately aid them in their life transitions” (ArtSpring, 1992). The organization partners

with 14 other organizations including the Miami Dade County Public Schools, Miami Dade College, and the Girls Advocacy Project. Their programs include *Inside Out*, for adult female inmates, *Breaking Free*, programming for young girls in juvenile facilities, *Rites and Passages*, theatre and drumming workshops for male inmates, *Raices*, an Afro-Cuban dance and music program, and *Songbirds*, a singing and songwriting workshop for female inmates.

The Irene Taylor Trust “Music in Prisons” was inaugurated in 1995 and was set up in memory of Lady Taylor of Gosforth, the wife of the late Lord Chief Justice Peter Taylor. The Trust delivers intensive high quality music projects in prisons and other secure facilities throughout the UK to provide positive experiences and help in the process of rehabilitation, education, and the forming of life skills. Music in Prisons’ projects are coordinated and run by Sara Lee, the Trust’s Artistic Director who has over 20 years valuable experience in applying careful strategies for dealing with people excluded from arts activities as a result of imprisonment. The focus of every project is the creation of new and innovative music, drawing out the ideas and influences of a group of individuals who rarely, if ever, get such an opportunity to engage in the arts.

Fifteen years of experience in over 170 different projects working with over 2000 prisoners has demonstrated that participants greatly benefit from having an opportunity for self-expression and that their sense of self-worth and confidence increases greatly after taking part in a project. Cox and Gelsthorpe (2008) evaluated a series of five-day workshops and reported that these music programs helped offenders develop confidence, positive relationships with families, increased their hope for the future, developed their competencies and self esteem as well as their thinking and emotions, and helped them express their talents. The projects draw on prisoners’ creativity and experiences and while they are carefully planned, the project team adopts a fluid approach to the creative process, allowing participants to influence the direction of the music and workshops. In consistently striving for and encouraging the highest levels of commitment, it regularly inspires and engages participants in exploring positive avenues away from crime.

The non-profit organization, Arts in Prison, Incorporated’s mission is, “to facilitate personal growth through the arts for the incarcerated and their families” (Arts in Prison, 1998) began in December 1998 and was rooted in Elvera Voth’s East Hill Singers (EHS) which started in 1995. Voth had a vision of teaching prisoners to sing after returning to her native Kansas from a choral music career in Anchorage, Alaska. She made the proper connections to start the EHS at a reunion of a Mennonite men’s chorus. Realizing the prisoners’ choral sound would benefit with additional voices, she brought male community singers into the prison to practice with the minimum security inmates. The full chorus, prisoners and community singers alike, perform outside the Lansing Correctional Facility in area churches and concert halls.

Kirk Carson has conducted the EHS since 2007. It has 40

minimum security prisoner singers from the Lansing Correctional Facility and 35-37 volunteer singers as of spring 2010. Under Carson's direction they performed public concerts outside the prison walls in January of 2008. Due to budget constraints the choir performed inside the prison in June 2008-2009 and videotapes of these performances were shown during volunteer chorus concerts in public venues. Arts in Prison also has a choir named the "Tower Singers" directed by Peggy Forstad at the Medium Security Unit in the Lansing Correctional Facility. Forstad sends DVDs of the Tower Singers' performances to prisoners' families. One boy whose grandfather sings in the choir, commented that seeing his grandfather in the DVD was the next best thing to being with him. Three of the choir members who took Forstad's music theory class are now arranging songs for the prison's chapel worship services. One prisoner choir member has made connections to join the volunteer chorus that sings with Tower Singers upon his release.

Project Youth ArtReach (PYA) began in 1999 and is a core program of the Maryland non-profit, Class Acts Arts. Claire Schwadron is the Director of PYA. The focus of PYA is to engage juvenile offenders in literary, visual, and performing arts programs inside correctional facilities. These arts programs teach basic skills and integrate themes of cultural respect, tolerance, conflict resolution, and problem solving. In 2009, PYA offered more than 400 workshops or performances that reached nearly 2,000 youth.

Project Youth ArtReach has arranged for dozens of one-time musical performances inside jails and detention centers in Maryland and Washington, D.C. By tapping into the cultural diversity of the greater Washington, D.C., area, PYA offers a range of musical experiences to incarcerated youth: traditional folk music of the Andes and Quebec; American jazz and "protest" ballads; reggae and calypso; percussion performances by Egyptian, Latin or Ghanaian musicians. These introductions to a variety of music and cultures highlight both the uniqueness of an art form and the commonalities between people with a goal of raising cultural awareness and sensitivity.

Multi-day art and music workshops (or residencies) of PYA go a step further: for example, they provide hands-on opportunities for youth to learn about "call and response" and basic drumming rhythms of West Africa with master drummer, Kwame Ansah-Brew; or to "journey through Latin America" with Argentine singer and musician Cecilia Esquivel and play with charangos, berimbaus, plenas, and assorted rattles and drums as they sing and learn about the diverse sounds of Puerto Rico, Peru, Mexico, Cuba, Brazil. Incarcerated youth who participate in PYA workshops tend to be engaged and focused, and exhibit respect and discipline. In addition, they increase their knowledge of music and the arts while working as a team under the guidance of a master artist. When possible, culminating events are held within the correctional facilities for an audience of staff and family to demonstrate new skills.

In 2000 the Austin Lyric Opera (ALO) established the Armstrong Community Music School in Austin, Texas. In addition to a variety of community music education

programs, they provide teaching artists for the Gardner-Betts Detention Facility for juveniles. Their music programs have included a girls' choir and drum circles for boys. According to the ALO director of education, Margaret Perry, this program is "by far our most rewarding program" (Perry, personal communication). Perry mentioned that the teaching and learning experiences are highly valuable for teachers and students alike. The teachers are more emotionally engaged with the youth in the detention facility context compared to other environments. According to the staff, the youth describe the music hour as "special time."

Arts on the Edge is a non-profit organization founded by Pati Crofut and Janice Weiss in 2003 in Alaska. Crofut, a beginning cellist, wanted to find an adult orchestra to join. Weiss, the Education Director of Hiland Mountain Correctional Center, wanted to expand the prison's educational programming. Together they decided to start the Hiland Mountain Correctional Center Women's String Orchestra. After forming Arts on the Edge, an article about their venture in the Anchorage Daily News resulted in instrument and monetary donations. The orchestra performed their first public concert inside the prison on June 12, 2004. As of fall 2009, the program has three orchestras with 22 women participating (Warfield, 2010).

Cathy Eastburn started Good Vibrations, a Gamelan in Prisons Project through the support of Firebird Trust in the United Kingdom in 2003. The projects occur in eleven prisons and two secure hospitals. They help offenders through physical and mental coordination, the gong's therapeutic sounds, and a sense of respect and group discipline that surrounds the ritual of gamelan playing.

The Jail Guitar Doors Project based in the United Kingdom, began in 2007 when Billy Bragg received a call from a drug and alcohol counselor who taught a guitar class to prisoners as a means to engage them in the process of dealing with problems in a non-confrontational manner. Bragg had decided to do something positive to mark the fifth anniversary of Joe Strummer's (John Graham Mellor, co-founder of the British rock band the Clash) death and this project seemed ideal. He announced the formation of this project at the New Musical Express (NME) Awards in March 2007 and the first person to offer support was the Clash guitarist Mick Jones. The project has donated instruments to 33 prisons inside the UK and in the USA. The USA efforts are led by ex-MC5 guitarist, Wayne Kramer. The guitars have been donated to prisons in Texas and in California (Bragg, personal correspondence).

The Judy Dworin Performance Project, Inc. (JDPP) has created an extensive collaborative project with Families in Crisis, Central Connecticut State University's Institute for Municipal and Regional Policy, York Correctional Institution (CI), Charter Oak Cultural Center, and Hartford area schools to reach out to children who have parents in prison. This project builds upon a pilot JDPP "Moving Matters!" residency program with several of the aforementioned collaborating organizations in 2009. The first phase, titled "What I Want to Tell You," was a series

of eight separate simultaneous workshops with incarcerated mothers at York Correctional Institution and their children developed to help nurture and support communications and bonding through song, dance, poetry and visual arts (see www.judydworin.org for a short YouTube video about the project). The second phase of this program occurring in the spring and summer 2010 included eight in and after-school workshops at three different sites for children and high school-age students with incarcerated parents, a weeklong intensive arts experience at Charter Oak for these youth, and a two and a half day retreat in June at the York Correctional Institution for a group of mothers, children, and their caregivers. The program, titled “Bridging the Divides,” is aimed at using the arts to help children and youth with incarcerated parents be better able to express their feelings and cope with their situation as well as incorporating the arts as a bonding bridge between mothers and their children.

PROGRAMS LED BY INDIVIDUALS OR SMALL GROUPS

The actual number of people who come into prisons to facilitate non-religious music programs is unknown. In this investigation I list four individuals who direct prison choirs and include a brief description of their activities.

Dr. Catherine Roma, Music Professor at Wilmington College, began UMOJA, a men’s choir in the Warren Correctional Facility in Lebanon, Ohio in 1993. The choir has recorded three CDs inside the prison and funds generated from these recordings have been donated to prisoner-chosen charities. Such a project to repay society follows a restorative justice framework of trying to “make right” through offenders’ efforts to provide for community needs. Hired as an instructor for the college prison program, initially many UMOJA participants earned college credit. After Pell Grants were eliminated for prisoners in 1994, the choir continued and focused on the CD projects. Many of the selections on their CDs have original songs composed by prisoner members (Roma, 2010).

Bea Hasselmann founded the Soul of Red Wing as a pilot prison choir program in 2001. The successful first season led her to continue the program. She spends seven to eight hours each Thursday practicing with individuals and the chorus. The choir, comprised of 25 to 40 male youth chronic offenders, is in Minnesota at the Red Wing Correctional Facility. The choir primarily performs for ceremonies in the prison, but on occasion they are escorted outside the facility for community performances. Hasselmann brings in guest musicians and ensembles to perform with and for the offenders. She has also taught an introduction to music course through the Minnesota State College: Southeast Technical College. This college brings classes to the facility at the request of the warden.

Lyle Stutzman conducts the Rock Castle Chorus, comprised of maximum security male offenders at the Hutchinson Correctional Facility in Kansas. Marles Preheim started this chorus in 2002. Although the men’s vocal skills are limited, Stutzman reported that they enjoy

practicing and interacting. He chooses simple literature so the group can gain success through repeated rehearsals. The Offender/Victim Ministry Organization in Hutchinson was instrumental in helping this program begin.

I began the Oakdale Community Choir in February 2009. This choir is comprised of an equal number of medium security general population offenders incarcerated at the Iowa Medical and Classification Center and male and female volunteer singers totaling between 45 and 55 people. Some of the volunteers are students, faculty, and staff from the University of Iowa. In addition to the choir we have writing and songwriting components. The writing component has served as a tool to build camaraderie among the two groups. Each week I give the members a list of writing prompts, some based on a reading assignment, others related to the songs we are singing. Those who wish bring one page of writing to trade with another member. They respond to one another’s writing and place their writing in a basket for me to read. A choir volunteer creates a newsletter from excerpts of those who mark that they wish to share their writing, which is distributed to all members of the choir. As of summer 2010 six newsletters have been completed. We perform two themed concerts each season, one for offenders and a few outside guests, and a second for offenders’ family members and other outside guests. As of May 2010, we have completed four performances and sent CD recordings to offenders’ family members. The concert themes were: Peace and Place (April 2009), Rivers and Rocks (September 2009), Light in the Darkness (December 2009), and More Love (April 2010). The songwriting component, established in the summer of 2009, has allowed participants to express themselves through lyrics. I have set four of these lyrics to music. In the summer of 2010 I taught a songwriting class to offenders that helped them develop their lyric writing skills and their ability to read and write traditional music notation.

SUMMARY AND CONCLUSIONS

A reoccurring theme in music programs in prisons is that when a prisoner achieves success in a musical activity, he or she feels motivated to try other endeavors previously not attempted. For juveniles and adults who are incarcerated and who have failed at some aspect of their lives, such internal motivation may help them serve their time in a more meaningful way than if the opportunity were not available. It may also assist with social skills needed to reintegrate into society in a productive and non-harmful manner. Aspects of restorative practices such as transforming life stories to music (i.e., Storycatchers), may help these populations develop empathy and a broadened perspective of the harm they have inflicted upon their victim and society. Other aspects of restorative practices evident in these programs include problem solving skills, conflict resolution, tools for improved relationships with family members, personal growth, self-esteem, respect, and strengthened communities.

Reflecting on the various music programs presented in this article, it is clear that each program began with a

similar goal: to help incarcerated people through music-making. These goals are dependent upon human resources, materials, and funding available as well as support from prison administrators. What is possible in these contexts depends on the ingenuity of the leader, willingness of participants, and administrative support with respect to dealing with physical, time, and security constraints. As community musicians and researchers, reflecting upon our current practices in light of the information presented in this article may help us consider inviting other marginalized populations into our programs, integrating dissimilar groups (such as prisoners and non-prisoners), and incorporating aspects of restorative practices into our work.

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Harmony through DIScovering ABILITIES: an interdisciplinary music approach for students with disabilities with the Sidney Lanier Center, ISME CMA, and NACCM

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ABSTRACT

This paper is a project update of Discovering Abilities, a performance of research projects conducted by International Society for Music Education Community Music Activity and North American Coalition for Community Music professors and practitioners from around the world with the Sidney Lanier School Music Ensemble. Sidney Lanier is a public school for children with moderate to profound disabilities including autism, cerebral palsy, Down syndrome and other special needs. The general public, music majors and public/private schools in New York are invited to observe and interact in this uplifting and inclusive music workshop.

Keywords

Discovering, abilities, ISME, NACCM, Carnegie

INTRODUCTION

This paper is a project update of DIScovering ABILITIES, a demonstration of shared music experiences based on research projects conducted by International Society for Music Education Community Music Activity commission members, the newly formed North American Coalition for Community Music and the Sidney Lanier School Music Ensemble to take place in Carnegie Hall in May 2010. Sidney Lanier is a public school for children with moderate to profound disabilities including autism, cerebral palsy, Down syndrome and other developmental disabilities.

PREAMBLE

The preliminary project that led toward this event was the 2009 ISME CMA publication: *Leading Beyond the Walls: Interdisciplinary Cooperation Through the Virtual Classroom for Children with Disabilities Project*. This study incorporated adaptive lessons designed by music majors at Syracuse University under the direction of Dr. Emma Rodriguez Suarez, the Universidade de Londrina music majors with Dr. Magali Kleber, and Kenyan music activities with Dr. David Akombo from Weber State University in Utah. Using Skype, these institutions interacted through a variety of music activities with the

students of Sidney Lanier. The genesis of the paper was the meeting of the program leaders at the 2006 ISME CMA meeting in Singapore. It was decided that rather than present individual topics at the next meeting at the 2009 commission in Italy, the participants would combine their efforts into a project that linked the community music aspects of their programs over the course of the 2 year conference intersession. The project was conducted and published in the proceedings of the 2009 International Society for Music Education Conference in Italy.

North American Coalition for Community Music: Compiled by Dr. Chelcy Bowles, University of Wisconsin

Shortly after the 2006 CMA commission meeting in Singapore, Dr. Kari Veblen of the University of Western Ontario, arranged for a meeting of a think tank of seventeen music educators across the community music spectrum who assembled January 18-20, 2008, at Hewitt School in Manhattan to discuss the possible development of a continental organization focused entirely on community music practices. Dr. Chelcy Bowles, of the University of Wisconsin-Madison summarized the session which is presented on the NACCM website:

The intention of the gathering, called The Hewitt Commission was to continue and focus the dialogues that launched the ISME Community Music Activities Commission and the MENC Lifelong Learning and Community Music Special Research Interest Group. Kari Veblen (University of Western Ontario) organized the assembly, and posed this broad question for consideration: How can we use our good ideas and energies to best effect the transformations necessary to make music education more relevant and accessible to all?

The three days were primarily devoted to open discussions across a broad range of topics, including: What is community music in its broadest sense? Who are the people and groups most likely to effect a transformation to relevancy and accessibility, and how

could this organization support those individuals and groups? Who would the organization benefit and represent? What organizations supporting community music practices and research already exist, and how would this one differ? What are the ways in which the organization could develop? The discussions were moderated by Don Coffman (University of Iowa; chair-elect, ISME CMA) and Phil Mullen (United Kingdom; past chair, ISME CMA), and were interspersed with brief presentations, case studies, and music making.

The Hewitt Commission determined that a continental organization dedicated to the development and support of community music projects that advance accessibility and relevancy across age, ethnic, social, geographical, and political boundaries would be a worthy endeavor. The Commission also concluded that such an organization would provide a voice and network for the many diverse community music practices that currently do not have a forum for interaction and representation, and would provide opportunity for all community music practices, including school music, to inform, learn from, and support each other.”

PROJECT DESCRIPTION

DIScovering ABILITIES is a performance exhibition of music projects developed as a part of the integration of the Sidney Lanier students in Gainesville, Florida with ISME CMA and NACCM colleges and universities.

Local Gainesville, Florida Participation

In addition to national and international cooperation, local music ensembles are taking part in the performance.

Santa Fe College Jazz Band: Dr. Steven Bingham

The Santa Fe College Jazz Band under the direction of Dr. Steven Bingham coordinated a project with Sidney Lanier entitled *Speaking Through the Beat*. This project included a performance of Benny Goodman’s arrangement of *Sing Sing Sing* between the college jazz band and the Sidney Lanier percussion students. Since this experience the list of jazz music networking the two ensembles has grown to include New York, New York, Leap Frog, A Train, That Old Black Magic, Blue Skies and improvised jazz combos performed at local concerts and swing dance fundraisers to bring the jazz band on the trip to New York.

NACCM National Participation

Syracuse University: Emma Rodríguez Suárez

I am extremely excited to be a part of providing young music students with the opportunity to perform and experience music in such a way. Helping everyone experience music is exciting!—Senior music education student at Syracuse University.

As I talked to the SED340/640 Academy course on the cool Tuesday evening, the seniors stared at me more than usual. They knew that my words, even though directed to all of the music education undergraduate and graduate students in the large room, were significantly relevant to

them. Just a few months prior, when they were juniors, we had sat in one of the Setnor School of Music’s classroom and discussed the very project I was now opening to the entire student body. As I described “DIScovering ABILITIES - Weill Recital Hall at Carnegie Hall Performance 2010” I smiled thinking about the three years that had led us to the project at hand. Since meeting Donald DeVito in Singapore during the Community Music Activity section of the International Society for Music Education Conference there started a long body of work that has proven extremely fruitful in the lives of my students. During this time, Syracuse University’s music education majors have taught music lessons via video conferencing to the Don DeVito’s students in Gainesville, Florida. The 10-15 minute individual music lessons could not have been more rewarding. Each semester university students transformed from labeling students with a disability to teaching music to a “real” child, a child with a face, a name, and a passion. This is what one university student wrote about the experience:

I did not have to be so worried about what would be appropriate to teach Etorya because, as I discovered, teaching does not always have to be a completely formal and rigid thing. It is also about being able to adapt and using judgment about the lesson accordingly.

This year our project culminates in the Weill Recital Hall of Carnegie Hall as our collaboration brings us to sing an arrangement of Kenya’s folk song *Jambo Bwana*. David Akombo has graciously arranged this piece for SATB choir and world percussion instruments. As I stood in the class, the seniors proudly claimed this to be their project for this course. Organizing the details has been two-fold: on one hand, fundraising and preparing the year to help Don’s students come up from Florida, and for us to get to New York City after graduation has been a challenge; on the other hand, preparing to perform the SATB choir as Sidney Lanier students prepare the accompaniment section of *Jambo Bwana* has been a joy. The Cargenie Hall performance will bring in harmony the manifestation of what is possible.

Bergen County Community College: Professor Andy Krikun, Speaking to the Heart and Soul

Music students from Bergen Community College (BCC) in Paramus, New Jersey, under the direction of Prof. Andy Krikun, will join students from Santa Fe College and the Sidney Lanier School, to perform two classic R&B/Rock hits from the 1960s. “Hold On, I’m Coming,” originally recorded by the soul music duo, Sam & Dave, in 1966, was performed by the BCC Pop/Rock and Jazz ensembles as part of their “Tribute to Stax Records” project in 2007. “Hey Jude,” the Beatles classic from 1968, was first performed at BCC for the “Rock Through the Decades” concert. Both of these selections feature vocalist, Jimmy Vonderlinden, BCC alumnus and current Montclair State University student. Jimmy is blind and wheelchair-bound and has wowed audiences with his powerful vocal ability. He recently performed the “Star

Spangled Banner” at the Izod Center as part of the college’s graduation ceremony.

Weber State University: Dr. David Akombo, Jambo Bwana

I feel extremely grateful for the opportunity to perform with the students of Sydney Lanier at the “DIScovering ABILITIES” project and presenting at the Carnegie Hall (Weill Recital Hall) at 8:00pm on May 21, 2010. I believe in the power of music for transforming inabilities into exquisite abilities. This can be proven by several of the students of Sidney Lanier School to support the theories even further that music has an innate potential to energize teenagers. In this program, I have composed an indigenous African song titled “Jambo” from the country of Kenya. Jambo is one of Kenya’s popular songs which means “Hello” in Swahili. In this song, I have arranged it specifically for the Sidney Lanier School percussionists with the singers of Syracuse University. In this song I incorporated a number of African percussion instruments including the *jembes*, cow bell, sticks, tambourines which the children of Sidney Lanier enjoy playing weekly. Even though the students are physically and mentally challenged, these rhythms are complicated for them but the tempo gives the song steady dancelike rhythms which the students are able to maintain as the choir sings the song. I arranged the choral section for SATB capturing the Kenyan rhythm and idiom for the Syracuse chorus.

ISME CMA International Participation

Professor Phil Mullen, Traditional Irish Music

Professor Phil Mullen, board member of the International Society for Music Education and practitioner and trainer in the field of community music, will share a performance of traditional Irish folk music with the Sidney Lanier students. He is also networking with Limerick University musicians to assist in the performance.

Professor Julie Tiernan, Director Nigel Quirke

Julie Tiernan is a professor of community music at Limerick University in Ireland. Nigel Quirke is the director of the Traveller Training Centre at the Carlow Education and Training Centre where musicians Selina O’Leary and Liz Conner receive services. Together, Julie Tiernan and Nigel Quirke have drawn up a plan that jointly provides Selina O’Leary and Liz Connors with educational access to both the University of Limerick and the Carlow Education and Training Centre. The University provides the two learners with a place on the Certificate in Music and Dance. Julie Tiernan is the Course Director, and the Centre provides the pastoral and academic support for them to be able to study this course. As the two places are about 100 miles apart the course content from Limerick is received through the Internet and CDROMs and music tutors based in Carlow.

Selina O’Leary is an Irish Traveller, traditionally a nomadic people of Irish origin. In the Irish language, Travellers are called *Lucht Siúil* which means “the

walking people.” They distinguish themselves by their own language and customs, for example, the Traveller community has a long, vibrant and colourful musical tradition, where music is very much a part of the Traveller culture and forms an important part of their identity.

While there is much evidence that in Ireland the outcome of your education defines your place in society, it is also the case that your place in society defines the outcome of your education. It is a sad fact that the majority of adult Travellers do not complete, or in many cases even attend, a post-primary education and this is why Centres such as ours are in existence.

The Carlow VEC Education and Training Centre is a Traveller Training Centre based in Carlow Town that caters for adult learners over the age of eighteen, and is one of the longest established centers of its kind in the country. We strive to develop the learners self reliance, educational progression and educational integration of its learners through the provision of education and training programs. We work towards enhancing the participant’s educational and life opportunities by creating a learning environment in which the learners may grow in confidence and self-esteem.

Two learners from our Centre, Selina O’Leary and Liz Connors, have received much acclaim locally for their singing and this prompted the Centre to explore different possibilities into how it might be possible to develop both their musical talents and at the same time encourage their formal educational development. We have been extremely fortunate in having the support of Julie Tiernan and the University of Limerick who provided access for the girls to attend, through distance learning, the Certificate of Music and Dance.

Working with the University of Limerick has provided Liz and Selina with a wonderfully rich experience and provided them with an opportunity to overcome the educational disadvantages they have experienced in a way that appeals to their love of music and creative expression. The excitement that this project has generated in the Centre has at times been palpable and has left a lasting impression on everyone involved. Selina and Liz have learnt to appreciate their own unique talents and gifts and have learnt to appreciate how enjoyable and fulfilling acquiring an education can be.

Group Laiengee Conakry, Guinea: Lansana Camara, Traditional African Music

The concert includes a performance by the Sidney Lanier World Music Ensemble and Lansana Camara, founder of Group Laiengee, a world music ensemble for children with disabilities in Conakry, Guinea, West Africa. The performance will include traditional music from Guinea and techniques used in assisting the participants in the ensemble. Instrumentation includes kora (African harp), balofone, and djembes. Students in the audience will be invited to come and take part in this inclusive performance. This ensemble’s networking with Sidney Lanier was highlighted in the May 2009 issue of the International Society for Music Education newsletter. NACCM advisor Javier Mendoza arranged for a

workshop performance for Lansana Camara with the Chicago Arts Orchestra and Metropolitan Youth Symphony the week of October 27th, 2009 to integrate the music of Guinea, in western Africa with students in the Chicago area. Proceeds from this event will assist Mr. Camara and Group Laiengee.

Universidade de Londrina (Brazil): Dr. Magali Kleber, My Balaio and Marche de Pifano

The third portion of the performance includes traditional Brazilian music including: Marche de Pifano, Bande de Pifano, and an original song entitled Meu Balaio. The NY concert includes Dr. Magali Kleber and her daughter Ligia Kleber. The aim of this project is to bridge the distance between institutions and showed a large possibility to share musical knowledge and pedagogy for both the teachers and students. In addition, we could put our students in touch with another musical context and share our repertoire with DeVito's students. It was an overall unforgettable experience in the dimension of affect. The opportunity stimulated the music major Rafael Rosa to make a special composition - Meu Balaio - for the Sidney Lanier students and taught it to them using the virtual classroom with other Brazilian students. While the simple translation of the title is "My Basket", the meaning behind these words is significant. The basket, referred to by the composer as a "balaio", a word in Portuguese, is a wicker container for items of importance or emotional value in Brazilian culture. The lyrics are a comparison between the virtual classroom and a balaio for collecting the musical experiences shared between the participants of the study.

The students of Londrina State University undergraduate music discussed how their role in particular played in a person's development and the understanding of how it is possible to bridge the distance between institutions by networking universities, public schools, and community musicians using a variety of technology. And, the project is going on! We will have a chance to play with everyone that presented in the Rome paper and to perform in Carnegie Hall with DeVito's special students for the world to see. It means that we can desire and get the great commitment of this project: DIScovering ABILITIES. The large letters spell DIS-ABILITIES when put together. When read across it is DIScovering ABILITIES.

For me, it is an honor to play Brazilian music together this group. Carnegie Hall is a traditional place. There is a great symbolic meaning to enter with the students to play their music for the public. The willingness to develop a new pedagogical project based on a collective process, diversity, a social-political commitment, and professional competence aiming at society's transformation are revealed by the teachers' responses. The need for an educational proposal centered on the student as well as on the development of a person that can have the opportunity to show THEY CAN!!

FUNDRAISING EFFORTS

The Gay Men's Chorus of Manhattan (GMCM): Dr. Casey Hayes

Fundraising efforts were initiated by Dr. Casey Hayes and the Gay Men's Chorus of Manhattan. Dr. Hayes hosted the first NACCM meeting and is currently the music department chair of Franklin University in Indiana. The GMCM performed a benefit concert with American Broadway musician and actor Malcolm Gets. The event was held at the Triad Theatre in Manhattan New York in June, 2009 and raised funds to help fly the Sidney Lanier students to their 2010 performance. Several Sidney Lanier teachers and administrators attended the event and the experience was more than just a fulfilling evening of music performance for a wonderful cause. The source of the funding came at a time when there were only three available dates remaining for the 2010 Carnegie season and without these funds, the use of the hall in NY may not have been a possibility.

SIDNEY LANIER SCHOOL AND THE GAINESVILLE COMMUNITY

Musicians Just Want to Have Fun

Networking with local community oriented music programs in Gainesville, Florida, a benefit concert entitled Musicians Just Want to Have Fun was organized and conducted at the Thomas Center. The Thomas Center is a historic building in Gainesville that has been restored to its original condition and serves as the community arts center. Spanish in design, the grounds are complete with fountains, gardens and is often used as a site for weddings and receptions. The location of the performance was the main hall known as the Spanish Court.

The ensembles that performed to assist the fundraising efforts were from diverse backgrounds in the community. Opening the performance were three selections by the Sidney Lanier music students. The first was with Lansana Camara, director of Group Laiengee and included traditional West African music on the kora, djembe and balafone. This was followed by a demonstration of the Brazilian music to be performed at Carnegie Hall, which had been taught by Dr. Magali Kleber in the Leading Beyond the Walls study. The final selection was an improvised percussion performance on drum set, snare, and rhythm instruments in the jazz style of Sing Sing Sing used in the Speaking Through the Beat project with Dr. Bingham and Santa Fe College.

The concert program continued with nearby University of Florida sorority and fraternity music choirs. Sigma Alpha Iota, the women's music sorority under the direction of Ms. Sandee Katz, sang a selection of Broadway songs to go along with the theme of Discovering Abilities, which will be performed in New York. The men's music fraternity performed traditional songs of their organization that aligned itself with the turn of the 20th century style of the Thomas Center.

The Broadway theme continued with the Gainesville Brass Quintet, under the direction of Mr. William

Dishman who performed a series of turn of the 20th century music as well as a selection of Broadway songs. The African American community of Gainesville was represented in the performance of the New Vision gospel choir. This Christian ensemble performed music in the style of African American spiritual/revivals. The audience stood, sang and danced along with the ensemble. The performance concluded with piano music by Classical and jazz pianist Dr. Royal W. Colbert. As each ensemble performed, the Sidney Lanier students provided accompaniment on rhythm instruments improvising their participation along with the tempo and style of the music.

Gospel Choir Fundraiser

Tayana Washington is a nurse at the Sidney Lanier School who founded the New Vision choir. On her own, she organized a fourteen gospel choir benefit concert for the students. The Lanier ensemble performed first and then for the next five hours one African American gospel choir after another performed until midnight that evening. Audience members danced and sang and the funds raised went toward the goal of providing food on the trip and renting the students' tuxedos for their performance.

CONCLUSION

An update on the Discovering Abilities project was presented at the 2009 Music in Lifelong Learning Conference in Denton, Texas, which was also the location of the October NACCM meeting. Rehearsals with the participating ISME and NACCM will take place the day before the performance at New York University thanks to the contribution of free rehearsal space and facilities by Dr. David Elliott, chairperson of the NYU School of Music. Performers are staying at the same hotel with a social dinner arranged after the rehearsal the day before the performance and after the Friday night Carnegie performance. Further updates will be given at the 2010 ISME CMA Conference in Hangzhou, China and a second paper will be submitted when the project is completed on May 21st, 2010. The section below provides information on "Leading Beyond the Walls: Interdisciplinary Cooperation Through the Virtual Classroom for Children with Disabilities Project" which led to the development of this DIScovering ABILITIES project.

Dr. Donald DeVito

Dr. DeVito provided the following information regarding the original "Virtual Classroom" project.

Utilizing Internet technology provides music education majors and public school students with significant disabilities a unique opportunity. The types of interactive lessons presented to the Sidney students are diverse yet adaptable for the needs of each student. In some cases, the parents of the students were invited to the lessons to interact with the college students and provide additional information. In every case, the parents and guardians knew of the lessons and were encouraged to share the music learned by each child in the home. Sidney

Lanier students received dynamic and well-designed lessons by each of the university professors and their students. This project was selected as the 2007 Florida Music Educators Association's Innovative Project Award recipient. Interest in the project has resulted in several public radio and television news stations documenting the lessons and interviewing participants.

These real-world experiences help college students to overcome their apprehension and become enthusiastic about sharing music with students with disabilities and their families. By incorporating this multicultural approach, CMA professors of related fields and their college students have the opportunity to develop the knowledge, skills, and confidence necessary for teaching special learners of all ages. The public school students, in turn, have opportunities to transcend their challenges through creative interaction and expression with community musicians. For students with special needs, the Virtual Classroom ...Disabilities Project opens up an immediate and direct link to experiences with world culture, both personal and educational.

The personal aspect of the project will take a major step forward through the current DIScovering ABILITIES project and extend the original study by incorporating live on stage performances with additional ISME CMA and NACCM members from around the world.

Dr. Emma Rodríguez Suárez (Syracuse University)

Dr. Emma Rodríguez Suárez provided the following information regarding the original "Virtual Classroom" study.

One of the biggest hurdles in teaching prospective music educators is the lack of hands-on opportunities university students have to practice their craft. In the United States, many college students observe public school teachers during field experiences and finally teach through internships. These experiences are not enough to prepare them for the array of challenges and personalities they will encounter in the professional world. The advent of technology has facilitated an otherwise difficult interaction. Through the computer, music education students can make music with the community at many levels. Furthermore, instant feedback can develop from this interaction. True mentorship grows organically through electronic technology, as true scholarship in action develops.

Dr. David Akombo (Weber State University)

Dr. Akombo had the following information to provide regarding the original "Virtual Classroom" study.

With the advent of technology in music education, effective music teaching, curriculum development, and pedagogy in music education are fundamental issues that music teachers need to address for the present day music education of special needs children. The present day music teacher needs to get into the driveway of technology for effective music

instruction for all children. In his research on the use of technology in the classroom, Cuban (1986) confirmed that many teachers have discovered that technology will help solve their daily problem of motivating students to learn and are capable of supplying relevant and meaningful content that will get students to reason and solve problems. With the No Child Left Behind Act (U.S. Department of Education, 2001) students with special needs must be exposed to these technologies where and when available.

The logical extension of this technology is the live in person performance of Jambo Bwana between the original study participants, which will take place in the Carnegie Hall performance.

Dr. Magali Kleber (Universidad de Londrina)

Dr. Kleber had the following statement to make regarding the original “Virtual Classroom” study.

This experience showed a large possibility to share musical knowledge and pedagogy for both the teachers and students. In addition, the experience provides the possibility to discuss, from a socio-economic-cultural perspective, the importance of cultural diversity as a symbolic richness in the process of cross-cultural identity. Even in low-tech conditions, because the University of Londrina does not have a videoconference room, the workshop with students of both institutions was a grateful and gainful musical moment.

This report shows important shared experiences of this complexity can be a guide for reflection leading to concrete actions in the music education field and public policies that aim at promoting social change. The Virtual Classroom for Students with Disabilities Project provided the participants with a discussion for integration of the pedagogical process related to citizens’ values, articulated with several dimensions of humanity.” Dr. Kleber and all of the music educators discussed in this paper will perform their representative music with the Sidney Lanier students in DIScovering ABILITIES on May 21st, 2010 in Carnegie Hall.

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Future trends in community music: Changing networks and facilitator roles

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ABSTRACT

Over the next hundred years many forces will influence social networks, including those forged through Community Music. This paper explores the future of CM with reference to music facilitator/ educator roles.

INTRODUCTION

We are here today in China to celebrate the multifaceted field of Community Music from our many perspectives. In addition to making music together, some of us will bring historical accounts and philosophical underpinnings to the research table; others will contribute ethnographic narratives of current practice. In this paper, I offer brief thoughts of what could unfold over the next hundred years.¹ Three areas that I consider are: 1) demographics and happiness, 2) changing social structures, and the 3) role of the community musician/educator.

1) Demographics and happiness

It has been almost a century since the American music educator Peter Dykema (1916) wrote:

The community music movement is measuring all musical endeavors by the standard of usefulness for the great social body . . . giving the opportunity to every man and woman for free and frequent participation in music . . . [The rise of the community music movement maintains] that music aids in satisfying these longings which make life here worth while, and points the way to those aspirations which make a life beyond possible. (p. 223)

Certainly as the complex field of CM continues to evolve, those opportunities that Dykema names remain our *raison d'être*. What drew us here? Why do we do what we do? The answers to these questions will likely remain constant over time, despite mighty forces of globalization, demographics, environmental and resource challenges, and profound technological advances.²

¹ This paper builds upon work that Janet Waldron and I have done, particularly Veblen and Waldron (in press). Our collaborative work in virtual communities of music is ongoing, but not explored extensively here. I also owe a debt of gratitude to Stephen Messenger for links with brain research, help with connectivity theory, and editing.

² The world population increased from 3 billion in 1959 to 6 billion by 1999, a doubling that occurred over 40 years. According to demographic studies (Shackman, Wang, & Liu (2002, 2010), by 2050, nearly 1.5 billion people or 16.3

Recent demographic studies (Inglehart, Foa, Peterson and Welzel, 2008) of global happiness conclude that indices of happiness rose in 45 of the 52 countries where time-series evidence was available. This notion of quantifying increasing societal happiness may be new; previously it was impossible to undertake such a large project. Until recently, it has been widely held that neither societies nor individuals can sustain increasing happiness.

Factors that influence happiness include democratization, social tolerance, and economic sufficiency. Other factors that will profoundly shape people's lives include the interactions of globalization with localization, immigrations, shifting affluence, and increasing opportunities to choose where and how one lives. Examining data from the World Values Survey and European Values Study 1981 through 2007, Inglehart, Foa, Peterson and Welzel (2008) write:

Happiness reflects not only people's objective experiences, but also how they evaluate these experiences in light of their values and religious and ideological beliefs . . . We suggest that all minutes are not equally important: They are weighted by one's values and worldview. In this value-laden process, one minute when your child comes running to greet you with a smile and a hug may be worth a hundred minutes of cleaning up after them . . . Happiness is an immediately accessible feeling, not something that requires elaborate cognitive processing. (2008, p. 279)

This happiness factor is surely an important part of whatever dynamic in which people may be involved, now and in the future. Interwoven throughout many

percent of the world's population will be aged 65 or older compared to about 420 million or 6.9 percent in 2000.

Even the youngest regions will have substantial elderly populations. Europe and Japan will face the most immediate impact of aging. Growth has been decelerating since 1970, at a slower rate of decline in developed countries compared to developing ones. Infant mortality rates and fertility have declined while there have been changes in age distribution. The world is getting older at a rate unprecedented in history. According to

Harper (2008) at the Oxford Institute of Aging: "by 2050, there will be 2 billion older people globally, 500 million of them aged over 80." (p. 1)

At the same time that population growth has decelerated, both literacy rates and lifespans increase, sparking new desire for learning opportunities in aging populations.

accounts of CM activities are the realities and ideals of belonging to a group.

Themes of group belonging are a consistent thread throughout participant experiences in choirs (Hayes, 2009; Kennedy, 2009; Southcote, 2009), instrumental ensembles (Dabback, 2008; Ruggeri, 2003), intergenerational assemblages (Russell, 2002; Alfano, 2008), and sacred music making (Kapchan, 2009; Phelan, 2006; Hirabyashi, 2009). Many researchers explore issues of belonging through community music activities in formal settings, such as hospitals and institutions (Grock, Block & Castle, 2009) or prisons (Grahm, 2001; Cohen, 2008), or through informal settings, such as festivals (Karlsen, 2007; Gardner, 2004; Snell, 2005), workshops (Cope, 2002; Simon, 2003), and transnational cultural gatherings (Lavengood, 2008). Clearly the notions of belonging to a group compel many people to seek out opportunities to merge with others by making music. And as these and many other examples report, CM activities can represent an ideal.³

2) Changing social networks

Many forces will contribute to expansion and change in existing face-to-face social networks, including those forged through CM. As demographics shape societal structures, ways in which people learn and connect through music will adapt. Likewise, the field of music education likely will evolve to include the entire life range of an individual. As further understanding of music's influence on mind and body is documented, life-long musical education in each phase of life – even the baby in utero – may become increasingly championed.

In future times, what seem to now be cutting edge innovations will become commonplace as older structures (like museums, libraries, orchestras and churches) adapt and change. CM will become increasingly a part of such repurposing as either designated permanent programs or series of initiatives.⁴ Since museums, libraries, and churches routinely provide story hours, senior classes, and workshops for the community, it is, thus, not a great stretch to imagine these institutions encompassing musical partnerships and on-going participatory activities, such as in-house gamelan, folk ensembles, early childhood musical exploration rooms, interactive

³ At the same time, it must be acknowledged that not all communal music making situations are 1) ideal, 2) ideal for all, 3) accessible to all. See Bowman 2009 for discussions on this.

⁴ For example, museums such as the National Museum of Australia Canberra and the National Museum of Iceland have regular docent tours, events for children, school outreach, hands-on displays, new exhibits and lectures; the Smithsonian in Washington DC and the Royal Ontario Museum in Toronto offer photography tours and study expeditions to natural sites such as the Galapagos Islands, and culture-rich destinations such as Florence and Kyoto.

composition/improvisation sculptures, music-making installations, or music-oriented outings.

Many orchestras partner with schools and offer community outreach. Imagine the full exposition of these activities as the orchestra of the future embraces the community and school with interaction and teaching as the heart of its mission. Future orchestras may encompass a wide range of musical and artistic genres as a bank of musicians, dancers, and others work with each other and community members on specific projects.

The structures and ways in which CM is expressed depend on socio-economic frameworks; they are, thus, geographically diverse. While CM programs in some areas are less developed and sparsely documented, other regions have a fruitful history of funding and professionalism. At the present time, regional and national networks for CM are developing rapidly.⁵ It seems very likely that as networks expand, lobbying and advocacy efforts will catalyze new funding streams for projects.

One of the most radical developments in CM goes far beyond physical structures or networks. The next renaissance of CM – which is already underway – surfaces in modes and media through which people learn and connect musically. Considering how online communities – including musical communities -- have grown over the past decade, it is not a far reach to imagine how the internet will compound and facilitate our work.

Social networks, in an age of instant communication via the internet, allow for people who may have never met to connect via written, spoken, and visual media, as well as even playing and singing together, inculcating new techniques, hybridizing genres, or simply showing off a new lick. And these on-line communities offer an entry point into a kaleidoscope of musical genres. The enthusiast may follow up on interests shallow or deep, and they do – from Elvis impersonators gathering tips, to players of guitars or mandolins working on chord sequences, to composers in idioms of jazz, rock and western classical music. Here too – according to the research done thus far -- the touchstone of *communitas* in community music holds firm as members feel obliged to act out the social compact of their group by contributing and sharing information.

⁵ Although this is difficult to quantify in a meaningful way. However, as a case in point, according to Guide to Arts Funding in England (2007), between 2006 and 2008 the UK Arts Council committed to invest £1.1 billion of public money from government and the National Lottery in supporting the arts. At this time, the Arts Council identified six priorities: 1) taking part in the arts, 2) children and young people, 3) the creative economy, 4) vibrant communities, 5) internationalism and 6) celebrating diversity (p. 13). Many CM practitioners no doubt seized this opportunity for grant writing.

The expanding and exploding social networks are being investigated with great delight by social scientists as we speak. According to Christakis and Fowler (2009), people connect happily within three degrees of separation. In their 2000 study of 1,020 connected friends, spouses and siblings from the Framingham Heart Study, the people who are most intensely associated report optimum happiness, while unhappy individuals are more likely to appear on the edge of networks (p. 179 plate 1). In a follow up study of 353 Facebook users done in 2007, Christakis and Fowler analyzed self representation and other indicators of happiness to note that – again – that there was a strong correlation between happiness and connectivity (An illustration of this network may be accessed at: http://www.edge.org/3rd_culture/christakis_fowler08/christakis_fowler08_index.html).

Naturally the social scientists revel in this connectivity which allows for all sorts of rich human interaction, creativity, expression and sharing. Rakic (2002) opines that, far from being analogous to a well-ordered, top-down-driven model of instruction, the functions of connectivity provide a brain model for learning. As in the theory of neuroplasticity, thinking, learning, and acting actually change both the brain's physical structure and functional organization. Learning may happen through changes in the strength of the neural connections, by adding or removing connections, or by adding new cells throughout a person's life.

Heylighen (2000) writes:

Most recently, the technological revolution has produced a global communication network, which can be seen as a nervous system for this planetary being. As the computer network becomes more intelligent it starts to look more like a global brain or super-brain, with capabilities far surpassing those of individual people ... This is part of an evolutionary transition to a higher level of complexity. A remaining question is whether this transition will lead to the integration of the whole of humanity, producing a human "super-being", or merely enhance the capabilities of individuals, thus producing a multitude of "meta-beings".

To take a leap here, perhaps the implications of this are twofold. First, in a social network, particularly a cyber group, each person acts somewhat like a neuron, each part adding to a whole with learning taking place in the group as though it were functioning like a brain. Second, unlike previous assumptions that human learning and expression are limited chronologically and to a single consciousness, learning continues throughout the span of a human life, functioning as an expanding relational database which may serve as a "container" of a larger database. As the social networks evolve, members new and old share their experience from other networks, human and digital, and the database grows.⁶

⁶ The synergy of like-minded individuals may contribute to a

While researchers suggest that closely connected people are happier, Christakis and Fowler (2009) contend that this does not pertain to those more loosely associated in a network:

However, just because we are connected to everyone else by six degrees of separation does not mean that we hold sway over all of these people at any social distance away from us. Our own research has shown that the spread of influence in social networks obeys what we call the Three Degrees of Influence Rule. Everything we do or say tends to ripple through our network, having an impact on our friends (one degree), our friends' friends (two degrees), and even our friends' friends' friends (three degrees). Our influence gradually dissipates and ceases to have a noticeable on people beyond the social frontier that lies at three degrees of separation. Likewise, we are influenced by friends within three degrees but generally not by those beyond. pp. 27-29

As an interesting tangent, I would suggest that this supposition does not hold true for musically engaged groups. In the virtual musical communities, people behave exactly like the affinity groups found in community music (Veblen and Olsson 2002).⁷ Interactions are most often friendly, sometimes more cordial and helpful than those that may be witnessed between actual blood relations and family members. However there is much exploration to be done to fully substantiate anecdotal evidence, personal experiences and the just starting out research in this area.

CHANGING ROLES

Current development of training programs for CM workers⁸ has expanded in the past decade and seems likely to continue. Furthermore, in the century to come, it may well be that the roles of CM worker, music educator, and music therapist will begin to merge in significant ways.

"collective intelligence," a shared intelligence springing from the collaboration, competition, and consensus decision-making which appears in both human and computer networks. (Hofstadter, Douglas (1979). Gödel, Escher, Bach: an Eternal Golden Braid. New York: Basic Books., Peter Russell (The Global Brain, 1983), Pierre Lévy (1994) "Intelligence collective. Pour une anthropologie du cyberspace, Paris, La Découverte, 1994, Howard Bloom, The Lucifer Principle: A Scientific Expedition Into the Forces of History, 1995., Francis Heylighen, Carlos Gershenson, Gottfried Mayer-Kress, Atin Das, Pritha Das, Matus Marko: Time-scales, Meaning, and Availability of Information in a Global Brain CoRR cs.AI/0305012 (1995).

⁷ The term affinity groups comes from Slobin (1993) who defines them as "a jointly imagined world that arises from a set of separate strivings temporarily fused at a moment of common musical purpose" (p. 60).

⁸ Reflecting the elasticity and multidimensionality of this role, CM specialists are assigned various terms depending on where their context: CM facilitator, CM worker, Community Musician, CM educator, CM trainer, or "tradition bearer."

Higgins (2007) notes that:

Historically, the most significant difference between Community Musicians and other music educators/teachers has been a function of the non-formality or informality of the conditions in which the former tend to work. Community musicians are most often found working outside a set curriculum whilst the music educator/teacher are most often constrained by a curriculum of some description. From this perspective, Community Music consists of music teaching-learning interactions and transactions that occur outside traditional music institutions like schools and university music departments. (p. 77).

As research into multiple music and teaching strategies mounts, the ways in which music educators/facilitators operate will surely change. It is already common now for music teachers in a school setting to also work with church-based or community groups and to play with various ensembles in various genres. As contexts shift, the new profession will need to take on a variety of roles in a natural extension of individual interests, enthusiasms and in fulfillment of needs.

Part of the puzzle here is that in some places music educators are licensed to work with children in schools. They have secure positions, including benefits and pensions. And most importantly, they have a mandate to work with every student. In contrast, community workers serve a much broader population from young to old, advantaged to disadvantaged, and through many genres. However, CM workers may or may not be funded. Projects may be short lived and with only some people able to participate. Neither situation is ideal. Both have much to offer the other, not to mention the incredibly important work of music therapists, deserving of much more than a brief mention.

It is my hope that Community Music will emerge to become a respected, fully-licensed profession, bridging what we know as separate areas of community music, music education and therapy. It likely will have another name entirely.

Imagine, if you will, a century from now where music-making and learning flourishes. Music will happen in communities and schools, facilitated by teacher/musicians who have both similar and very different expertise than what is the norm today. And, given the lengthening of human life, some of us might actually see this come to pass.

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Representing practice: Community music and arts-based research

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ABSTRACT

The purpose of this paper is to make a case for arts-based research as an appropriate paradigm for community music research. In order to argue this I will consider the research strategies and methods currently employed in the investigation of community music and ask whether current research is appropriately representing its practice. In conclusion I suggest providing the research tools to enable community musicians to answer challenging questions surrounding practice and theory whilst continuing dynamic music leadership. This, I hope, will go some way in ensuring that practice and scholarship do not drift too far apart creating a tension between those that do the work and those that think and talk about it.

Keywords

Community music, research, method, arts-based

INTRODUCTION

Community music as a scholarly enterprise is an emergent field. Groups such as, ISME's Commission of Community Music Activity (CMA),¹ MENC's Special Research Interest Group for Adult and Community Education (SRIG-ACME),² Sound Sense,³ Sound Links,⁴ and North American Coalition for Community Music (NACCM),⁵ have either shown interest in research, or have produced reports, proceedings, and papers. Examples include; the proceedings from the CMA (Coffman, 2009; Coffman & Higgins, 2006; *Community Music in the Modern Metropolis*, 2002; Drummond, 1991; Leglar, 1996); the SRIG-ACME's ongoing relationship with the *International Journal of Community Music* (IJCM); Sound Sense's partnership with the University of the West of England (Kushner, Walker, & Tarr, 2001); and Sound Links partnership with Queensland Conservatorium Research Centre, Griffith University (Bartleet, Dunbar-Hall, Letts, & Schippers, 2009). These activities can be understood in conjunction with the growth and development of the IJCM and a number of other articles and books (Higgins, 2007, 2008b; Koopman, 2007; Langston & Barrett, 2008; Olsson & Veblen, 2002). To emphasize the importance of community music, the 2011 printing of the *Oxford*

Handbook in Music Education will, for the first time, contain a dedicated section on the subject.

The purpose of this paper is to make a case for arts-based research as an appropriate paradigm for community music research. This is important because of the increased interest towards community music from within higher education. In order to argue my points, I will consider the research strategies and methods currently employed in the investigation of community music, asking whether current research is appropriately representing its practice. The paper is divided into four sections: (1) current research strategies and methods; (2) what arts-based research is, and why its procedures may be appropriate for community music; (3) some thoughts towards what community music and arts-based practice might look like; and (4) some concluding thoughts.

RESEARCH STRATEGIES AND METHODS

To begin, I will consider the current research strategies and methods being used to investigate community music.⁶ To get a sense of the procedures and protocols currently in use, I did a content analysis on scholarly articles and papers that specifically addressed and named community music as its principle concern. Articles and papers were drawn from the IJCM, CMA papers both published and unpublished papers, and a selection of other writings from music education journals, one-off reports and project evaluations. In all there were two hundred and thirteen articles and papers from the period of 1990 to 2010. I reviewed each article, making a judgment as regards the primary research approach driving the investigation; fourteen categories resulted.

A broad look at the data reveals that, case study research, project evaluations, project reports, and theoretical explorations, were the most popular styles of investigation. To further understand my interpretation of these categories, I offer a short description of what constituted each within the context of my analysis. Firstly, *case study research* categorizes descriptive articles or papers that featured one or more "cases" and contained some sense of systematic data collection and final analysis. Secondly, *project evaluations* were documentations of community music projects, often from an insider's perspective, with reflective analysis, or some attempt at a concluding statement. Thirdly, *project*

¹ http://www.isme.org/2010/commission_seminars_cma.html

² <http://www.acmesrig.org/>

³ <http://www.soundsense.org/metadot/index.pl>

⁴ <http://www.griffith.edu.au/music/queensland-conservatorium-research-centre/resources/sound-links-final-report>

⁵ <http://naccm.info>

⁶ Research is understood here to mean an original investigation seeking to create new knowledge and understanding.

reports tended to be straight ahead descriptions of events or situations through observation. Fourthly, *theoretical explorations* characterized speculative explanation for community music as a discipline or specific aspects of practice, for example; pedagogic approaches; clarifying and defining terms of reference; issues of infrastructure, policy, funding, and politics. I made the determination that this classification was different from philosophical research as articles placed under this umbrella attempted to illuminate concepts more directly whilst also acknowledging a tradition of philosophical thought.

As can be seen from Figure 1, these four areas of enquiry dominate the approach taken by researchers (the numbers

across the columns represent the percentage out of 100). Personal reflection, ethnographic research, philosophical research, historic research and survey, followed in descending order. Other strategies such as, policy, narrative, biographical, phenomenological, and action research, play all but a cameo role. It is worth noting though, that the inauguration of the IJCM has provided a site for presenting scholarly activity and has consequently introduced a wider variety of research approaches and a higher degree of methodological understanding and practice. Many of the later research strategies were introduced through articles published in IJCM.

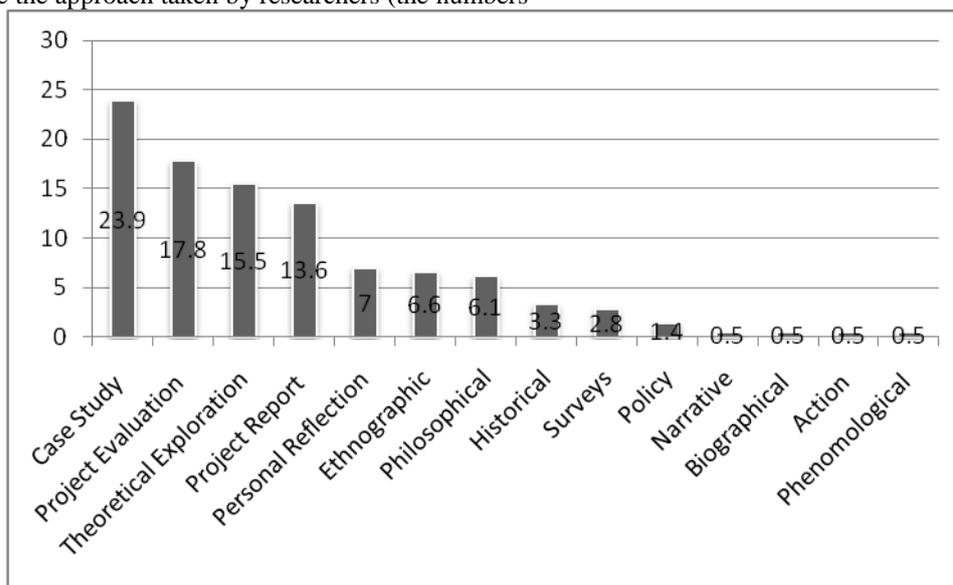


Figure 1. Research Strategies in Community Music

As an emerging scholarly discipline, the results of my content analysis might not be that surprising. One might expect a high percentage of reportage, project reports, case study evaluations, and speculations on the meaning of community music. With a growing corpus of work it might be timely to ask: How effective has the research been at reflecting the practical realities of what community musicians do?

If I were to begin answering this question, I would suggest, that the body of research has, on the whole, been progressively deepening the insights into what constitutes community music practice. I think this is connected to, and reflective of, the growing attention community music has been getting from within the higher education sector. For example, the growth and development of discreet programmes and courses, plus the increased interest from established researchers in establish research domains such as music education. Although, to date, there are a good number of “insider” views, often through interview, personal reflection, or report, I am concerned that the messy business of community music as an active intervention (between a music leader or leaders and participants) might become colonized by researchers, or thinkers, that have little or no connection to the actual practice of making-music with people. Of course, I realize that any discipline needs a balance of protagonists in order to represent its multiplicity, and community

music is no different. It has over the last decades benefited from a range of views and perspectives. However, my point here is to focus attention towards the practitioners’ and consider those research questions that cannot be addressed sufficiently without firsthand experience of making work.

I have previously suggested that ethnographic approaches to the study of community music are important because they allow access to the mechanics of community music practice (Higgins, 2006). Through narratives of those who participate, ethnographic strategy and method can unmask the traits of community music in action. Inter-textual webs of significance provide portals through which one can come to know community music as active musical-doing. Stretching beyond sound and musical genre, phenomenological investigations unearth a rich and complex connectivity between context, community, participation and pedagogy. From such illuminations, notions of what constitutes community music practice can find “authentic” representation. Through contemporary anthropology and ethnomusicology, ethnography has developed an open and flexible structure (Amit & Rapport, 2002; Armbruster & Lærke, 2008; Barz & Cooley, 2008; Campbell, 2003; Faubion & Marcus, 2009; Post, 2006). Approaches such as these can allow the polyglot nature of community music to be revealed. One might say that emphasis on participant

observation as method reflects community music's traits of practice and finds resonances between research strategy and practice.

Furthering these thoughts I want to suggest that arts-based research might provide community musicians, wishing to investigate community music, an approach that would resonate strongly with the principles embodied in the notion of active intervention. In the spirit of community music practice, I would like to consider empowering community musicians to make work that can be presented, disseminated, and validated as research. In other words, arts-based research could provide appropriate ways of addressing some of the questions that are being currently asked in community music scholarship. For example questions surrounding pedagogy, curriculum development, and the methodological approaches to relevant and meaningful music-making. What then is arts-based research and why might its approach be suitable in addressing issues of community music practice?

ARTS-BASED RESEARCH

With foresight from Elliot Eisner (1981), who illustrated differences in scientific and artistic approaches to qualitative research, arts-based research and its affiliates (practice-based research, practice as research, and practice-led research and research-led practice)¹ emerged through what Norman Denzin and Yvonne Lincoln (2005, pp. 18-19) might describe as the fourth moment of qualitative research or the "crisis of representation". Accordingly, this "moment" occurred in the mid-1980s and has a propensity with the reflexive turn of James Clifford (1988) and Victor Turner (1988) amongst others. As a movement towards a fifth moment, or the "postmodern period of experimental ethnographic writing" (Denzin & Lincoln, 2005, p. 20), the crisis of representation also included concerns over legitimation and praxis.² Situated within a postmodern framework it can be ascertained that arts-based research is one of a group of research approaches that offers a radical challenge to the epistemological foundations of thinking

¹ I wish to acknowledge that I am beginning to employ the phrase, "practice-led research and research-led practice" rather than "arts-based research". This stance has been derived from the work of Hazel Smith and Roger Dean (2009). Although a rather long and unwieldy descriptive title, the combination does reinforce the position that the two arguments about practice are often overlapping and interlinked. (1) That the creative work itself is a form of research that generates detectable research outputs, and (2), that specialized research insights can be generalized and written up as research. The first emphasizes the creative artwork itself, and the second highlights the insights, conceptualizations, and theorizations, which can arise through a deep reflection of the creative process. By using these terms Smith and Dean refer to both the work of art as a form of research and to the creation of the work as generating research insights, which can be documented and theorized.

² A seminal book of this period includes Carolyn Ellis and Arthur Brochner's *Composing Ethnography: Alternative Forms of Qualitative Writing* (1996).

promoted by the Enlightenment.³ As Baz Kershaw suggests, "[p]lacing creativity at the heart of research implied a paradigm shift, through which established ontologies and epistemologies of research in arts-related disciplines, potentially, could be radically undone" (Kershaw, 2009, p. 105). Arts-based research is therefore to be understood as a methodological approach rather than a type of knowledge more often described as applied research.

Arts-based research can be defined as,

[T]he systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies (McNiff, 2008, p. 29).

Arts-based research practices can therefore be categorized as "a set of methodological tools used by qualitative researchers during all phases of social research, including data collection, analysis, interpretation, and representation" (Leavy, 2009, pp. 2-3). Using the American Education Research Association's (AERA) "Standards for Reporting on Humanities-Oriented Research",⁴ Denzin (2009) makes the distinction between two strands of arts-based research. Firstly, the humanistic or traditional as presented in the AERA report, and secondly, the activist or the critical pedagogical. Susan Finley's (2005) work is rooted firmly in the latter, and it is here that community music and arts-based research share a common heritage; the activist art-making of the late 1960s and 1970s. Finley suggests that art-based researchers should seek to "construct action oriented processes for inquiry that are useful within the local community where the research originates" (p. 682). This marks a clear difference from the arts as essentially a data collection mechanism and the arts as research itself.

In an earlier article, I describe the growth, development and groundwork of community music as an intervention through a radical activist trajectory (Higgins, 2008a). New activist cultural practice, as described by Nina Felshin (1995), has strong ties to this tradition and contains innovative use of public space to address issues

³ As a "product" of postmodernity, arts-based research offers direct challenges to modernity's assumptions about universality of "reason", the premise of "external reality" to be detected through "scientific" modes of investigation, and rationality that allows humans to agree on what is "real", "right", "just" and "humane". As a consequence, arts-based research can destabilize our multidisciplinary reliance on "objective", "detached" and "neutral" research enquiry. It can call into dispute our facts about the social world and the "disinterested" language of representation available to reflect them whilst stressing that there is "contingency", "temporality" and "situational" logic for any definition of "the world out there".

⁴ See American Education Research Association's (2009) Standards for Reporting on Humanities-Oriented Research. *Educational Researcher*, 38(6), 481-486. Retrieved from http://www.aera.net/publications/Default.aspx?menu_id=32&id=1850

of sociopolitical and cultural significance. Characteristics include; community participation as a means of empowerment and social change; emphasis on process rather than object or product-oriented; temporal interventions, and; an emphasis on collaboration. It is through commitment to these types of attributes that Finley (2003, p. 293) articulates the dispositions of arts-based research, describing them as: (1) relational to community – to dialogical, nurturing, caring, and democratic relationships between researchers and participants who share their commitments to understanding of social life; (2) to action within community, to engage research work that is local, useable, and responsive to cultural and political issues and that takes a stand against social injustice; and (3) to visionary critical discourses – to research efforts that examine how things are but also how things could be otherwise.

It is, I hope, clear why arts-based research might provide an appropriate strategy for community music research. Certainly one of its significant strengths is, as Patricia Leavy (2009, p. 12) suggests, “to allow research questions to be posed in new ways, entirely new questions to be asked, and new nonacademic audiences to be reached.” Following this Leavy builds a strong case for arts-based research as a means for creating critical awareness and consciousness raising, explorations of identity formation, enabling subjugated voices to be heard, the promotion of dialogue, evoking rather than denoting meaning, and through inductive research design the ability to present multiple meanings and interpretations.

As an approach that celebrates the art making process, arts-based research can put the method of inquiry back into the hands of the community musician. In some instances this would enable the *scholar-self* and the *community musician-self* to merge. This would blur the distinction between traditionally understood “professional” and “academic” practices. As Bolt asserts, “theorizing out of practice is [...] a very different way of thinking than applying theory to practice” (Smith & Dean, 2009, p. 7). It is through such assertions that we can recognize a clarification between what constitutes “just” practice and “practice as research”. This difference lies within notions of “praxical knowledge”, distinguished through “the particular form of knowledge that arises from our handling of materials and processes” (Bolt, 2006, p. 6). Derived from Heidegger’s (2002) argument that we do not come to “know” the world theoretically through contemplative knowledge in the first instance, but rather through an understanding of our experience of “handling” it, Barbara Bolt argues that there can arise out of creative practice a very specific sort knowing through handling materials in practice.

Although it is possible to say that there are clear demarcations between the sets of expertise between that of the “scholar” and that of the “artist”, many creative artists with posts or affiliations with universities also continue with artistic practices “outside” academic

institutions. Putting the “power” of research back into the hands of those that make work and run projects is important because there is a danger that the scholarly enterprise of community music becomes divorced from the practice. Worst still, it becomes a bandwagon for music educators, a “new” thing to write and philosophize about, and a useful fad to look upon and circumscribe without any experiential perspicacity. I believe that the colonization of community music by the Academy would be detrimental to its enterprise while collaboration would strengthen its trajectory.

THOUGHTS OF PRACTICE

I have no concrete examples to give, no illustrations that serve to exemplify community music arts-based research. Leavy (2009, p. 106) notes that “music (and dance) remain the least-explored art form with respect to arts-based research methods” and it would appear that nothing has yet taken place within the domain of community music.⁵ However, in order to flesh out the theoretical discussion I would like to present four hypothetical vignettes. Each idea begins with a question pertinent to community music and is then followed by a short descriptive passage that serves to outline a possible scenario and the arts-based research outcome.

1. What are the motivations for adults to join a community music project?

Due to the success of last year’s community music event, a retelling of local folk tales and stories, a notice in the cities performing arts newspaper advertised this seasons project.

Your local art museum and gallery has just reopened after an extensive refurbishment. We are offering the garden space as a site for a visual art and music installation. We would like you and your groups to explore the theme of personal identity.

Over a period of three months those that signed up for the project made a three-dimensional visual representation of themselves using found materials. These ideas acted as stimulus for music improvisation and composition. During the art-making process the community musician/researcher had time to bond with participants building mutual respect, trust, and friendship. This enabled in-depth questioning relating to the central question as regards the motivations for adults to join a community music project. Conscious of the researcher’s motives the participants felt close to the project and this began to influence the process and the artifacts that were being produced. The final display and performance presented an extraordinarily rich complement to the academic paper.

2. How effective are the music-making strategies of community music facilitators within a school environment?

⁵ Liora Bresler’s (2005; 2008) articulation of music, qualitative research, and embodiment is at the vanguard of theorizing the relationships between music and qualitative research.

As part of a general music curriculum, students work collaboratively in small groups to write and arrange their own songs. Informal music-making strategies are employed as these are deemed a key feature in community music. Throughout the twelve-week project, the teacher/researcher, and the students, examined the experiences using interviews, journals, and video diaries; each group decided that they would like to present their songs through a public sharing. The performance is framed by the teacher/researcher as a research project and consists of the music plus interjections of the video diaries and interviews.

3. What role can music play in the development of community within an area designated as showing significant signs of social deprivation?

For the past two years, the community musician/researcher has been working in collaboration with government, local authorities, and community agencies, in an effort to establish an annual carnival/festival type celebration that would feature local music, dance, drama, and food. During this time there has been a concerted effort to build partnerships and strengthen community infrastructure. From the beginning it has always been clear that the arts must be a vital component in this regeneration project. Music in this area is rich, vibrant, and dynamic. It constitutes a strong sense of identity for many of its inhabitants. As an event held during a national summer holiday, the carnival/festival aims to provide the community with a stronger sense of identity and self worth. Alongside an ethnographic analysis of the experience, the carnival/festival is a presentation of research outcomes demonstrating a clear relation between researcher and participants, a commitment towards local cultural and political issues, a useful and sustainable provision, and the start of a different type of dialogue that stands to examine not only how things currently are but also how things might be otherwise.

4. How might a music programme enhance the lives of those serving long-term prison sentences?

Through invitation, the community musician/researcher designs a course to complement other curriculum subjects being offered at a maximum-security prison. The course is flexible enough to enable input and direction from those that will take part. In other words, the participants will guide the music content. Possible directions the course might take are discussed at the initial meetings. The participants are keen to make something that their families and friends can hear. They are candid with their comments about how life is in the prison and they talk openly about the importance of music both before they were incarcerated and since. The community musician/researcher is able to garner data that is rich and insightful. However, it is not until the inmates begin making and presenting their music, through performance poetry, raps, and songs, that the significance of music in their lives becomes apparent. In order to provide both a creative outlet and an artifact that can be heard beyond the walls of the prison, the community

musician/researcher teaches the participants how to use a hard disk recorder. Through the technology the inmates record each other's musical endeavors; cutting a final disk entitled "Free to be Musical". This CD articulates an answer to the question in ways that a traditional paper cannot.

CONCLUSIONS

Of course these are just sketches that are meant to simulate discussion about the validity and challenges of arts-based research within a growth of community music scholarship within higher education. There are many issues that need exploring, for example; How might the research be assessed or evaluated? Must the research include some form of disseminable "reflection" or is the performance or media representation sufficient to stand as research outputs on their own? What infrastructures, support, and resources are necessary? How does this effect the various institutional research review boards?⁶ Questions such as these can be considered and examined once the debate is live. I believe that the time is right to begin this discussion. Community music is beginning to find a place in the Academy and as a consequence is emerging as a scholarly endeavour. This means it has yet to establish specific research protocols. One might say there is little research baggage to weigh it down. This might be thought of as an opportunity, a chance to think about research strategies and methods that are purposeful and fit for purpose.

I would like to encourage those of us in positions of research supervision to look for possibilities where arts-based research would put the scholar/artist in the best position to answer the questions. I would also like those of us that are practitioners to consider undertaking arts-based research. This might mean taking a risk, working beyond or outside of our comfort zone. It might also mean challenging our colleagues, the administration, and the various research boards that decide what is appropriate and what is not.

I believe that as community music programmes and courses grow more popular, from the outset there is an opportunity to merge the *scholar-self* and the *community musician-self*. Providing the research tools to enable community musicians to answer challenging questions surrounding practice and theory, whilst continuing dynamic music leadership seems the responsible thing to do. This will go some way in ensuring that practice and scholarship do not drift too far apart creating a tension between those that do the work and those that think and talk about it.

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Harmonizing the diversity that is community music activity through a bibliographic database

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ABSTRACT

*The growth of academic interest in community music in the United States can be seen in a number of developments, such as the establishment of the ISME Community Music Activity (CMA) commission in 1982 and the MENC Adult and Community Music Education Special Research Interest Group (ACME SRIG) in 1996. Access to published scholarship increased substantially with the appearance of the *International Journal of Community Music (IJCM)* in 2008.*

This paper attempts to identify key articles, books, book chapters, proceedings, and dissertations related to community music and adult music education research and summarize major themes of scholarship.

Keywords

Community Music, Lifelong Learning, Adult Education

INTRODUCTION

I admit that attempting to conceptually account for all the activity related to community music (including post-secondary adult education and community music schools for youth) is a formidable challenge, because such a task perhaps attempts too much. For example, conceptions of community music activity revolving around access, improvisation, popular music and informal learning are rooted in activist developments in the United Kingdom dating back to the 1960s and have traditionally been based in the wish to distance community music from perceived shortcomings of music education practice (Coffman & Higgins, 2007; Coffman, 2007). Whereas in the United States, community music groups are recognized as simply existing outside of educational institutions, even though they may operate similarly when they rely on authoritarian leadership and selective admission through auditions. In the U.S., a “community orchestra” is readily recognized, yet the concept of a “community musician” is unfamiliar—performers in these groups typically view themselves as amateur musicians, but not as community musicians.

Community music practice typically involves a leader (community musician) who facilitates active music-making, which can include improvisation, songwriting, drumming, singing, and musical invention. These often take place within a “workshop” setting (Higgins, 2008), and the workshop participants can sometimes assume complete responsibility for their own learning and direction (K. K. Veblen, 2008).

Coffman and Higgins (in press) propose three perspectives of community music: (1) as “music of a community,” (2) as “communal music making,” and as (3) an active intervention between a music leader or leaders and participants. The first two perspectives describe music that is made by any community at any time, and the participants will typically identify themselves as musicians rather than as community musicians. The third perspective, “community music as an active intervention between a music leader or leaders and participants,” may be understood as an approach to active music making and musical knowing *outside* of formal teaching and learning situations, with an emphasis on participation, context, equality of opportunity, and diversity. In this theoretical framework, community music encompass a vast array of musical genres and performance media, draws from the community at large, and yet is delineated through the self-conscious identification of the leaders or facilitators as being community musicians.

The growth of academic interest in community music in the United States can be seen in a number of developments, such as the establishment of the International Society for Music Education (ISME) Community Music Activity (CMA) commission in 1982 and the MENC Adult and Community Music Education Special Research Interest Group (ACME SRIG) in 1996. Access to published scholarship increased substantially with the appearance of the *International Journal of Community Music (IJCM)* in 2008.

The call for the 2010 CMA Commission Seminar in Hangzhou was inspired by the ISME world conference theme “Harmony and the World Future” and included this preample:

In the almost nomadic world of today, where so many people are on the move, either as travelers, emigrants or refugees, the soundscape of our world is in constant change. Recognizing that musics and musicking are means for harmonizing our world's diversity, the CMA commission invites submissions from the multi-disciplinary spectrum of researchers engaged in the study of the social, cultural and ecological aspects of the soundscape environment.

According to Wenshan Jia (Jia, 2008) in Chinese Daoism the concept of harmony is comprised of multiple balancing or reciprocal concepts (i.e. *yin* and *yang*), so that harmony between individuals or groups can be

roughly characterized as “live and let live” rather than striving for ideological homogenization.

The mission statement of the MENC Adult and Community Music Education Special Research Interest Group (ACME SRIG) states:

The mission of the ACME SRIG is to promote research that fosters active involvement in the making, creating, and studying of music in the diverse and complex communities in which we live and across the life span through the understanding of the unique learning characteristics of adults.¹

The mission statement of the ISME Community Music Activity (CMA) commission is more detailed, and is perhaps broader

We believe that everyone has the right and ability to make, create, and enjoy their own music. We believe that active music-making should be encouraged and supported at all ages and at all levels of society. Community Music activities do more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community Music activities do more than pursue musical excellence and innovation; they can contribute to the development of economic regeneration and can enhance the quality of life for communities. Community Music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways Community Music activities can complement, interface with, and extend formal music education structures.²

These mission statements are compatible, yet certainly not identical. Different perspectives can at one level appear to be at odds with each other. Yet there is common ground; we can “live and let live.”

THE ACME DATABASE

This paper is an analysis of a bibliographic database of scholarship in community music and adult education that I have been compiling for the past several years. The database is powered by Refworks. Users can search on any word they choose, view individual records and compile lists can be either printed or emailed. The content of the database includes, but is not limited to, citations from:

1. Bibliographic searches of on-line databases
 - a. International Index of Music Periodicals
 - b. ProQuest Dissertations and Theses
 - c. Music Index
 - d. WorldCat
 - e. ISI Web of Knowledge
 - f. PubMed
 - g. EBSCO Host/Academic Search Elite

2. Non indexed publications
 - a. *IJCM* (2004-06 electronic archives³ and 2008 printed publications)
 - b. ISME CMA seminar proceedings from 1994, 2002, 2006, 2008
 - c. book chapters

Descriptors

Research related to community music thus spans an array of descriptors, such as (but not limited to) the following:

Aging, Gerontology

- Elderly
- Older adults
- Retired Persons
- Senior Citizens

Cultural Issues

- Arts, Cultural Events
- Leisure, Recreation
- Religion, Spirituality
- Social Capital
- Social Justice

Education

- Adult Education, Adult Students
- Andragogy
- Community Music Schools
- Community-School Collaboration
- Correctional Education
- Educational Outreach
- Informal Learning
- Lifelong Learning
- Music Education
- Music—Instruction and Study
- Postsecondary Education
- Preschool Education
- Third Age
- Youth, Children

Health

- Mental Health, Emotional Health, Subjective Well-being, Quality of Life, Life Satisfaction
- Physical Health (functional, physiological)

Music

- Amateur
- Community Music
- Community Music Therapy
- Performing Ensembles
 - Bands, Orchestras, Choirs
 - Folk, Ethnic music
- Popular Music

Types of References

Scholarship involving community music includes an array of descriptive (survey), historical, ethnographic, philosophical, qualitative, and empirical approaches,

¹ <http://www.acmesrig.org/>

² <http://www.isme.org/en/community-music-activity/community-music-activity-cma.html>

³ <http://www.intljcm.com/>

although historical and qualitative approaches are more prevalent.

Dissertations

There are approximately 250 dissertations in the database, dating back to 1940—*Music: An Aspect of Adult Education* by Charles Henri Woode (1940). They are almost exclusively from the United States, and can be roughly categorized as:

1. Descriptions of community music organizations or leaders ($n=120$). These can be partitioned into:
 - a. Status reports: surveys of community choirs, bands, orchestras, community music schools (e.g., Martin, 1986)
 - b. Historical reports or ethnographies of specific community ensembles, community music leaders or musical communities. (e.g., Herman, 1997)
2. Teaching and learning issues ($n=57$). Early dissertations proposed curricula for specific instruments (guitar, piano) or voice, or reported on the effectiveness of technology (television, electronic instruments, computers) in delivering instruction. More recent approaches have been to qualitatively examine the interactions of teacher and learner. An example of the qualitative approach is Kari Veblen's (1991) *Perceptions of Change and Stability in the Transmission of Irish Traditional Music: An Examination of the Music Teacher's Role*.
3. Attitudes of participants ($n=39$). Early studies routinely surveyed to determine the factors and motivations for participating in community ensembles as adults, (e.g., Patterson, 1985). More recently, studies have reported how participants construct meaning from their musical experiences or the benefits they receive from involvement. Nathan Kruse's (2007) *Andragogy and Music: Canadian and American Models of Music Learning among Adults* is an example of current qualitative methodology.
4. Older adults making music ($n=16$). Interest in music making among older adults started appearing after the appearance of Alicia Clair Gibbons's (1979) *Musical Aptitude Profile Scores in the Elderly and their Relationships to Morale and Selected Other Variables*. The majority of the dissertations focus on the musical perceptual and cognitive abilities and preferences of older adults. Three dissertations have examined intergenerational music making among older adults and youth or children (e.g., Leitner, 1981). One of the few experimental design dissertations is David Myers's (1986) *An Investigation of the Relationship between Age and Music Learning in Adults*.

For an in-depth examination of the history and nature of community, I strongly encourage reading *Boundary-Walkers: Contexts and Concepts of Community Music* by Lee Higgins (2006).

Journal Articles

This section highlights journals with at least 20 entries related to community music or music education for adults.

1. *International Journal of Community Music* ($n=93$). This journal began as an e-journal by David Elliott and Kari Veblen in 2004 as a result of the 2002 CMA seminar in Toronto, Canada. It has devoted special issues to selected papers from the Music in Lifelong Learning symposia in 2005, 2007, and 2009 (forthcoming). Articles from this journal are primarily project reports, philosophical essays, qualitative research studies and editorials. It has become *the* source for scholarship in community music.
2. *Music Educators Journal/Teaching Music* ($n=68$). Community music article appearances date back to 1923 and typically deal with community singing, amateur musicians, and how-to-teach adults or teaching in community settings.
3. *International Journal of Music Education (IJME)* ($n=38$). About 20% of the entries from this ISME journal are brief reports and announcements about the CMA Commission seminars. The other articles range widely in content, spanning ethnographies, popular music, and cultural influences on music education.
4. *Music Education Research* ($n=37$). Researchers will find articles about social justice in music teaching, popular music, and informal learning.
5. *Bulletin of the Council for Research in Music Education* ($n=23$). CRME has historically devoted journal pages to reviews of dissertations, so there are few reviews of community music and adult education dissertations. The array of other articles varies similarly to those in the IJME.
6. *Journal of Research in Music Education* ($n=21$). 75% of the community music/adult education-related articles are historical studies.
7. *The Instrumentalist* ($n=21$). Most of these articles describe community bands or band concerts.

ISME CMA Seminar Proceedings

Seminars have occurred biennially since 1988, but published proceedings papers ($n=67$) only exist for the 1994, 2002, 2006, and 2008 meetings.

1. 1994 Athens, Georgia, USA ($n=13$)
2. 2002 Rotterdam, The Netherlands ($n=17$)
3. 2006 Singapore ($n=14$)
4. 2008 Rome ($n=23$)

Books

There are approximately 150 book titles in the database. Many of them reflect my interests in adult education and aging and do not address music. Narrowing the list to community music topics I will highlight three—Brydie-Leigh Bartleet's (2009) *Sound Links: Community Music in Australia*, Anne Cahill's (1998) *The Community Music*

Handbook, and Peter Moser's (2005) *Community Music: A Handbook*.

THEMES

Community music scholars typically write about their unique projects, so the variety of reports is staggering and perhaps defies thematic analysis. Nonetheless, I will call attention to a few themes.

1. Defining community music. The writings of Lee Higgins, Kari Veblen, David Elliott emerge as the primary sources: Readers should first consult issues of the *IJCM*. Kari has contributed significantly towards a typology of community groups while Lee has authored a number of articles perhaps best categorized as meta-cognitive analyses of the processes and attitudes of community musicians.
2. Music and spirituality, religion, church. *IJCM* volume 2(1) 2009 (Helen Phelen, guest editor), plus a number of dissertations examining church choirs provide scholarship on how music interacts with worship and identity.
3. Music in correctional facilities. *IJCM* volume 3(1) 2010 (Mary Cohen, guest editor), is devoted to the impact of music in prisons and juvenile detention centers. Mikael Elsilä's (1996) master's thesis about song-writing in two Michigan prisons, is one of the earliest entries.
4. Musical interests of high school graduates/adults.
5. Community ensembles (bands, choirs, orchestras, drum ensembles, etc.) and community music schools. Who participates? Why do they join? What do they receive from the experience? How are the organizations structured? What are the organizational histories?
6. Curricula for teaching adult learners, most commonly piano or music appreciation.
7. Music with older adults. Don Coffman's and Debbie Rohwer's research on New Horizons bands represent much of the scholarship in this area.
8. Identity formation. Over 50 entries mention this concept.
9. Well-being. 25 entries
10. Community Music Therapy. Only 3 entries, but this is a new field and it will be interesting to see how it differentiates itself from music therapy and community music.

CLOSING

This paper has attempted to identify key articles, books, book chapters, proceedings, and dissertations related to community music and adult music education research and summarize major themes of scholarship. I make no claims to be exhaustive. On the contrary, I am fully aware that my interests in music education and older adults have undoubtedly biased the process of inclusion and exclusion. One of the really tangible benefits of CMA seminars has been the opportunity to read the reference lists from other presentations. I am confident

that after this seminar ends I will be adding citations from my fellow presenters in Hangzhou to the database.

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