



ISME 2012
COMMUNITY MUSIC ACTIVITY
COMMISSION SEMINAR XIII
IONIAN UNIVERSITY AT CORFU, GREECE
JULY 10-13, 2012

**TRANSITIONING FROM HISTORICAL FOUNDATIONS
TO 21ST CENTURY GLOBAL INITIATIVES**

SPECIAL THANKS TO OUR HOSTS:
IONIAN UNIVERSITY MUSIC DEPARTMENT
CORFU PHILHARMONIC SOCIETY

*This Seminar is Dedicated
to the Memory of
Dr. Steve Dillon from
Queensland, Australia. His
Accomplishments in Life
Continue to Resonate
Throughout the World.*



COMMUNITY MUSIC ACTIVITY COMMISSION SEMINAR XIII

**IONIAN UNIVERSITY AT CORFU, GREECE
JULY 10-13, 2012**

TRANSITIONING FROM HISTORICAL FOUNDATIONS TO 21ST CENTURY GLOBAL INITIATIVES

VISION

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

MISSION

The commission aims to:

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

Host's Welcome



Dear friends,

It is a particular pleasure for me to welcome you in Corfu and in the Seminar for Community Music Activity, which is organized as part of the 30th Conference of the International Society for Music Education.

Music within community's activities is one of the most important, most demanding, but at the same time most giving and most vivid aspect of the applied music sciences. Through such activities its participants, not only may discover and further expand their talents in music, but they also experience a unique way to collaborate with each other, to respect their fellow musicians, to act as a group, to improve their spiritual welfare and, why not, to become better citizens. All the above happen through those artistic, but at the same time instructive, ways that only music can offer.

Corfu is actually the oldest "laboratory" of community music in Greece. Already since mid-19th century wind-bands, choirs, mandolinatas, string ensembles, opera and song "gave the tune" in a social environment that favoured musical activities as part of everyday life and as a benefit for everyone. Music was considered as a medium that played instrumental role in the formation of manners within public education. As early as 1840 philharmonic societies gave the opportunity to people of every age and social strata to learn and perform music both in wind and string ensembles. Choirs and mandolinatas played a decisive part in the dissemination of opera and Greek song within the local community. This dynamic soon found a creative application also in the rural areas of the island. This way music inspired a whole community and repercussions of this activity are clear even today.

Corfu Reading Society is also part of this music aura, since even today hosts in its premises such music activities. This gives me the opportunity to thank the Board of the Society for letting us use one of the most historic venues of Corfu. I would also like to thank Dr. Donald DeVito for organizing a very demanding, motivating and extremely interesting seminar, which is going to indicate new approaches in community music activities. Finally, I would like to thank all of you for being here and sharing with us your important and demanding work.

Kostas Kardamis

Musicologist
Lecturer
Ionian University Music Department

Chair's Welcome

International Society for Music Education



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

Sincerely,

A handwritten signature in blue ink that reads 'Dr. Donald DeVito'. The signature is fluid and cursive, with the first name 'Donald' being particularly prominent.

Dr. Donald DeVito
ISME CMA Chair
Sidney Lanier Center
Gainesville, Florida, USA

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2012 Seminar Agenda

Community Music Activity Seminar, Corfu, Greece

Monday, July 9th, 2012

18:00 - 21:00	Evening Reception (Aktaion Restaurant next to the Old Fortress)
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Tuesday, July 10th, 2012

8:30 - 9:30	Meeting at the entrance of the Old Fortress and Group Photo. Walk to Reading Society Building. (If you have a poster please bring it with you).
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9:30 - 10:00	Introduction: Don DeVito, CMA Chair
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Morning Presentations	Reading Society	Time Keeper/Host: Brydie Bartleet	Recorder: Don Coffman
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10:00 - 10:20	David Elliott	New York University	Community Music as Artistic Citizenship
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10:20 - 10:40	Ailbhe Kenny	Mary Immaculate College (Ireland)	Scene and Heard: Exploring a Jazz Ensemble as a Community of Musical Practice
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10:40 - 11:00	Steve Bingham and Don DeVito	Santa Fe College and Sidney Lanier School (USA)	Jazz and Disabilities Community Music Inclusion: Multi-Aged Children with Disabilities in College Jazz Ensembles
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11:00 - 11:20	Harue Tanaka-Sorrentino	Federal University of Paraiba	Pedagogy and Brazilian Popular Music
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11:20 - 11:40	Discussion		
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11:40 - 12:00	Logistics (collect registration and bus fares to Thessaloniki)		
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12:00 - 13:20	Lunch Break		
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Afternoon Presentations	Reading Society	Time Keeper/Host: Don DeVito	Recorder: Dochy Lichtensztajn
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13:20 - 13:40	Graham Sattler	University of Sydney	Playing Outside the Generational Square: Adult Group Music and the Broader Community
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13:40 - 14:00	Gail Barnes	University of South Carolina (USA)	University of South Carolina String Project: Community Music
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14:00 - 14:20	Jacob Furtado Cantao, Joel Luis da Silva Barbosa	Federal University of Bahia	Orchestras and Community Wind Bands in Brazil
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14:20 - 14:40	Discussion		
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14:40 - 15:00	Break		
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15:00 - 15:20	Magali Kleber	Londrina State University (Brazil)	Connecting the School, University and the Community
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15:20 - 15:40	Sarah Gulish	Temple University (USA)	Connecting Community to Classroom in Secondary Schools
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15:40 - 16:00	Brydie Bartleet	Queensland Conservatorium Griffith University	Bridging Universities and Indigenous Communities (Australia)
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16:00 - 16:20	Discussion		
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16:20 - 16:50	Break and walk to the Old Fortress		
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16:50 - 17:30	Poster Session in the Old Fortress		
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TBA	Dinner on your own. Tuesday Evening Concert TBA		
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Wednesday, July 11 th , 2012			
8:30 - 8:40	Greeting and Announcements		
Morning Presentations	Reading Society	Time Keeper/Host: Magali Kleber	Recorder: Brydie Bartleet
8:40 - 9:40	Lee Higgins, Roger Mantie, Evan Kent, Michelle Snow	Boston University	Roundtable: New Perspectives in Community Music: Research in Higher Education
9:40 - 10:00	Discussion		
10:00 - 10:20	David Lines	University of Auckland (New Zealand)	Mapping Community Music work: A rhizomatic approach
10:20 - 10:40	Janice Waldron Jonathan Bayley	University of Windsor (Canada)	Music Teaching and Learning in the Online Academy of Irish Music.
10:40 - 11:00	Don Coffman Nicolas Coffman	University of Miami University of Iowa	The Role of Internet-based Technologies on Community Music
11:00 - 11:20	Discussion		
11:20 - 11:30	Announcements		
11:30 - 12:30	Visit Museum of the Philharmonic Society		
12:30 - 17:30	Free time for enjoying Corfu!		
17:30 - 20:00	Dinner on Vedos Island Live music, food and relaxation. ▪ It is suggested you take the boat to Vedos Island starting at 17:00 (5pm). The boat runs every 30 minutes.		

Thursday, July 12 th , 2012			
8:20 - 8:30	Greetings and Announcements		
Morning Presentations	Reading Society	Time Keeper/Host: Don Coffman	Record Keeper: Mari Shiobara
8:30 - 8:50	Julie Tiernan	Limerick University	The origins, place and purpose of community music in Ireland.
8:50 - 9:10	William Dabback and Janice Waldron	James Madison University (USA) / University of Windsor (Canada)	Circles of Learning: Appalachian Mountain Music and Issues of Tradition in the 21 st Century. This will be a Skype presentation.
9:10 - 9:30	Marissa Silverman	Montclair State University (USA)	The North Jersey Homeschool Association Chorale: A Case Study
9:30 - 9:50	Discussion		
9:50 - 10:00	Break		
10:00 - 10:20	Mary Cohen	University of Iowa	Who needs music? Establishing the extent of music programs across the U.S. prison system.
10:20 - 10:40	Mariza Vamvoukli	Community Musician (Greece)	Why any song won't do: A critical analysis of the content of community music practice.
10:40 - 11:00	Discussion		
11:00 - 11:20	Walk over to Corfu Philharmonic		
11:20 - 12:00	Vânia Beatriz Müller	Universidade do Estado de Santa Catarina	Percussion Workshop. Brazilian percussion and orality: a resource in community musical activities
12:00 - 13:30	Lunch Break		

Thursday, July 12 th , 2012 (continued)			
Afternoon Presentations	Reading Society	Time Keeper/Host: Dochy Lichtensztajn	Record Keeper: Don DeVito
Middle Eastern Initiative			
13:30 - 13:50	Dochy Lichtensztajn, Andre de Quadros	Levinsky College of Education, Israel Boston University	A Singing Welcome
13:50 - 14:20	Arthur Gill Donald DeVito	Special Education Centre (Pakistan)	Collaboration and Connectivity: Developing community music programs for children with disabilities throughout Pakistan. Discussion.
14:20 - 14:40	Dochy Lichtensztajn	Levinsky College of Education (Israel)	Peace Pedagogy in power asymmetries
14:40 - 14:55	Break		
14:55 - 15:10	Fadi Istashiva Ruth Katz	Salem Center (Palestine) Alef High School for the Arts (Israel)	A Singing Interlude with Fadi Istashiva and Ruth Katz
15:10 - 16:10	Fadi Istashiva Ruth Katz	Salem Center (Palestine) Alef High School for the Arts (Israel)	The Salem Music Center: building relationship, enriching culture
16:10 - 16:25	Break		
16:25 - 16:45	Andre de Quadros	Boston University	"Can we ever live in peace?" A study of the interaction between Arab and Israeli youth community choruses.
16:45 - 17:15	Dochy Lichtensztajn	Levinsky College of Education (Israel)	Roundtable Discussion Some Thoughts on Politics of Vision and Hope through Music Education.
17:15 - 17:40	Evan Kent	Boston University	Singing Postlude Review of the Day's Presentations
17:40 - 18:40	Café Discussion: This activity takes place in the Cafés on the beautiful courtyard in the center of Corfu and allows for all participants and observers to meet together and discuss potential collaborative projects for the 2 year intersession between 2012 and 2014 CMA seminars. (This could include creating projects, developing books, research, grant writing, visiting artist opportunities or other endeavors that connect your work in community music.)		

Friday, July 13 th , 2012			
Morning Presentations	Reading Society	Time Keeper/Host: Phil Mullen, Jeff Martin	Record Keeper: Mari Shiobara
Asian Pacific Initiative			
8:30 - 8:45	Opening Address, "Approaching China" – China Conservatory leadership		
8:45 - 9:15	Professor Zhang Yuan	China Conservatory	The ascendant undertaking in Chaoyang District: an overview of Chinese community music education
9:15 - 9:35	Si Wei	China Conservatory	A multitude of people singing together: a chorus with one thousand people at Jingshan Park

Friday, July 13 th , 2012 (continued)			
9:35 - 10:00	CMA Group Music Activity	China Conservatory	Singing Workshops: 1. Introducing and learning to sing the Chinese ancient song "Yangguan Sandie (A parting tune with a thrice repeated refrain)" 2. Introducing the Chinese famous tune "Jasmine flower" with a performance
10:00 - 10:20	Break		
10:20 - 10:40	Zhang Xiaowen	China Conservatory	Beautiful sunset: a survey of Chinese seniors' community music education
10:40 - 10:50	Performance	China Conservatory	Introducing the Kunqu and Peking Opera with performances
10:50 - 11:10	Li Ying	China Conservatory	Where should music education begin? The significance and methods of developing mother music education in communities
11:10 - 11:30	Li Pengge and Fu Cong	China Conservatory	Using music to open society's door for people with intellectual challenges: exploratory research on the launching of music therapy at Taoranting sub-district
11:30 - 11:50	Phil Mullen Donald DeVito	Community Musician (Ireland) Sidney Lanier School (USA)	Presentation on Participation in the November 2011 China Community Music Symposium in Beijing organized by China Conservatory Professor Xie Jiaying
11:50 - 12:10	Concluding Remarks and Discussion	China Conservatory	
12:10 - 13:20	Lunch Break		
Afternoon Presentations	Reading Society	Time Keeper/Host: Don DeVito	Record Keeper: Magali Kleber
Asian Pacific Initiative, continued			
13:20 - 13:40	Mari Shiobara	Kunitachi College of Music	Students Organized Choir: An example of community singing and its contexts in Japan.
13:40 - 14:00	Te Oti Rakena	University of Auckland (New Zealand)	The Voices of Warriors: Decolonising the Maori Voice
14:00 - 14:20	Gillian Howell	Community Musician (Australia)	Outside In: Finding my musical community in rural East Timor.
14:20 - 14:40	Discussion		
14:40 - 15:00	Break		
15:00 - 16:00	Kari Veblen	University of Western Ontario (Canada)	Round Table: Community Music Present and Future, Integrated Perspectives
16:00 - 16:20	Discussion		
16:20 - 17:30	Plenary Session		Final Discussion on the seminar and topics.

Community Music Activity Theme

“Transitioning from Historical Foundations to 21st Century Global Initiatives”

The theme for the 2012 Community Music Activity (CMA) Commission Seminar hosted by the Ionian University Music Department and the Corfu Philharmonic Society in Kerkira (Corfu) Greece, has been inspired by the ISME conference theme “**Paedeia: From Ancient Greek Philosophers Toward Global Music Communities.**” Since the formation of the first homesteads, music has played an identifying, binding and nurturing role in the community. The practice and philosophy of community music has taken paths to divergent environments through a variety of forms and functions for the benefit of all. These crossroads converge at the 2012 CMA Seminar to explore potential collaborative experiences and community music

The Commission for Community Music Activity

The mission of the ISME Community Music Activity Commission (CMA) is:

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

Seminar Aim

Three primary strands will structure the content of the seminar. The questions are presented to stimulate thinking within each theme. Presentations may address other questions relevant to the seminar themes.

1. Global Initiatives: Innovation and Collaboration in Community Music

Asian/Pacific Connections: We invite submissions from community music researchers and practitioners that serve populations in this region. This year’s seminar will include the opportunity to network and engage with community musicians from throughout the Asian/Pacific region with an opportunity for collaborative experiences beyond the seminar. Questions to Consider: What are the foundations of community music ensembles and services in this region? What similarities and differences can be found that highlight the unique nature of this region yet may hold areas that can connect with community music practice in a global network? What are some examples of community music practice and research in current music programs in this area of the world?

Middle Eastern Connections: We invite submissions from researchers and practitioners throughout the Middle Eastern region highlighting projects in the field of community music. This year’s seminar will include the opportunity to network and engage with researchers and practitioners from throughout the Middle East in a climate of mutual understanding and collaboration. Questions to consider: How might your research or work apply to others in your region? What connections might be found between people with diverse or seemingly disparate backgrounds or understanding? How can research by professionals of diverse ethnic and religious backgrounds find common ground and communication through community music?

Low/Medium HDI Connections: We invite submissions from researchers and practitioners who provide services in low to medium HDI countries in the field of community music. This year’s seminar will include the opportunity to network and engage with researchers and practitioners in similar settings throughout the world with an opportunity for collaborative experiences beyond the seminar.

Questions to consider: How might your research or the services of your community music program apply to others who work in Low/Medium HDI countries? What connections and opportunities for sharing resources and knowledge can be made for mutually beneficial experiences? What are the unique circumstances that community music programs face in countries classified with a low to medium HDI? In what ways do community music services in these areas adapt or overcome these challenges? In what ways can community music researchers and practitioners work together to share collaborative experiences beyond the seminar? In what ways would partnerships and/or social capital apply to these global initiatives?

2. Bridging Community Music Environments: Local and Global Applications:

We invite submissions from community music researchers and practitioners that discuss the bridging of local and diverse music environments and applications.

Questions to Consider: What are some of the services, engagement initiatives or strategies that would be helpful in bridging diverse community music environments? What are some of the specific ethical or logistical challenges that preclude integrating diverse populations in regard to community music? In what way can community music researchers and practitioners work together to share collaborative experiences beyond the seminar?

3. Community Music and the Future: New Era, New Perspectives.

We invite submissions that discuss new perspectives and viewpoints in community music. Submissions can represent the effect of current world trends on local and/or global landscapes. Examples can take into account historic or new perspectives on the field of community music such as governmental changes, unrest, ethnic divisions or trends that effect the application of community music research. Examples can take into account formal or informal settings in which community music research takes place.

Questions to Consider: How have theories related to community music significantly changed or remained resilient throughout its history? What types of community music perspectives and conceptual understandings of the past guide community music practice today? In what way do aesthetics and the artistic process apply to current community music perspectives? In what way can or do community music researchers and practitioners collaborate to guide new perspectives in the field of community music?

Venue for the Commission Seminar

The Commission for Community Music Activity Seminar will be held in the Ionian University Department of Music and the Corfu Philharmonic Society in Kerkira (Corfu), Greece. The event begins with a reception on the evening of Monday, July 9th and presentations will officially commence on Tuesday July 10th and end on Friday, July 13th. Information about the Ionian University Department of Music can be found on their website at:

<http://music.ionio.gr/en/department/>

Corfu Guide: <http://www.corfuvisit.net/>

Current CMA Commissioners

Donald DeVito, CMA Chair

United States of America



Dr Donald DeVito is the 2010-2012 chair of the International Society for Music Education Community Music Activity (CMA) Commission. DeVito is the music director of the Sidney Lanier School in Gainesville, Florida, USA which accommodates students with special needs. He organized *DIScovering ABILITIES*, a performance that linked ISME CMA members in an inclusive performance with his students in Carnegie Hall and was published in the 2010 ISME CMA proceedings in Hangzhou, China. Other published research includes, "The Communicative Function of Behavioral Responses to Music: A Precursor to Assessment for Students with Autism" in the 2nd International Symposium for Assessment in Music Education and "Leading Beyond the Walls: CMA Interdisciplinary Cooperation Through the Virtual Classroom for Students with Disabilities

Project". This project along with *DIScovering ABILITIES* links music education and community music practitioners from multiple regions and countries. Recent presentations include workshops at the International Society for Music Education Conferences in Tenerife, Spain, Singapore, Malaysia, Rome, and Bologna. DeVito is a founding member of the North American Coalition for Community Music (NACCM) and is on the research committee of the Florida Music Educators Association and the review board for *Research Perspectives in Music Education*.

Brydie-Leigh Bartleet

Australia



Dr Brydie-Leigh Bartleet is a Lecturer in Research & Music Literature at the Queensland Conservatorium Griffith University. She is actively involved in community music activities both as a researcher and practitioner. She was Research Fellow on the Australia Research Council funded project *Sound Links* (2007-2008), one of Australia's largest studies into the dynamics of community music. Her recent research focuses on a cross-cultural collaborative project with Indigenous musicians from Barkly Regional Arts in Central Australia and undergraduate music and education students from Brisbane (2009-2010). She is involved in Australia's Community Music Network and has served as a National Judge for the Music Council of Australia's Music in Communities Awards. She is also on the editorial board for the *International Journal of Community Music*. As a community music facilitator she has conducted a number of bands, orchestras, choirs, and jazz ensembles from Australia, Thailand, Singapore and Taiwan. She has worked as

a sessional lecturer at the University of Queensland and a multi-instrumental teacher in schools in Brisbane and Bangkok. Her other research interests include women conductors, peer-learning in conducting and music autoethnography, and she has recently launched co-edited books on music research in Australasia, music autoethnography and pre-service music teacher education.

Current CMA Commissioners

Magali Oliveira Kleber

Brazil



Dr Magali Oliveira Kleber is a Doctor Professor currently teaching undergraduate and graduate course of Music at Londrina State University (UEL). Kleber is a specialist graduated in piano. She finished her Master degree in Music at UNESP in São Paulo and her PhD studies in Music Education at Rio Grande do Sul University (UFRGS). She is currently finishing her Post-Doctoral research in Etnomusicologia, Rio de Janeiro Federal University (UFRJ). She has received a scholarship from the National Council of Research (CNPq) for her PhD and Post-Doctoral researches. From 1996 to 2003, she was the pedagogical director of Music Festival of Londrina (FML), one of the most important cultural event of Brazil. She is currently the president of the *Brazilian Association in Music Education (ABEM)*, entity that promotes the development of public policies and academic-scientific researches in Brazil. She participates of Community Music Activity of the International Society for Music Education (ISME) since 2006 presenting projects that aim the development of research and execution of socio-educational and cultural projects from collaborative communities work. She was the coordinator of several national events of music production and education. As a researcher, she focuses on the music education and social movements areas. Since 2006, she is leader of the research group *Music Education and Social Movements* CNPq-Brazil.

Mari Shiobara

Japan



Dr Mari Shiobara is Professor of Music Education at *Kunitachi College of Music*. Educated in both Japan and the UK, she studied piano performance at the *Royal Academy of Music* and received both her MA and PhD in music education from the *University of London, Institute of Education*. While in London she also earned a Dalcroze Licentiate from the *London Dalcroze Society*. She is actively involved in community music activities as a practitioner as well as researcher and is currently investigating the transmission process of Japanese folk song traditions in community settings as well as schools. Dr Shiobara has also been involved in music therapy work for children and adults with special needs organised by community centres and parents' associations. Between 2002 and 2008, she served as a consultant for various projects concerned with developing the music curriculum at Japan's Ministry of Education and Science. She serves as a board member of the *Japanese Society for Dalcroze-Eurhythmics and Music Education* and is also a member of its editorial committee. Dr Shiobara has written chapters for handbooks for both primary and secondary music teachers and has authored a number of articles and conference papers on community music activities. Her other research interests include cultural music identity and comparative studies of music education between Japan and the UK.

Current CMA Commissioners

Don Coffman

United States of America



Don D. Coffman, Professor of Music Education, chairs the Department of Music Education and Music Therapy at the University of Miami and is Professor Emeritus at the University of Iowa, where he taught for 24 years. He has chaired the Adult and Community Music SRIG of NAfME and the Commission for Community Music Activity of ISME. His editorial board memberships include the *Journal of Research in Music Education* and the *International Journal of Community Music*. From 1995-2011 he founded and led directed the Iowa City Senior Center New Horizons Band, which helps “chronologically gifted” adults learn wind band music.

Dochy Lichtensztajn

Israel



Dochy Lichtensztajn, ISME-CMA commissioner since 2008, was born in Buenos Aires, and has lived in Israel since 1969. Musicologist (Ph.D. in Musicology. Tel Aviv Univ.), and Music Educator (Levinsky College of Education, Tel Aviv).

Founder and Musical Director of the Vocal and Instrumental Ensemble "Shiruli", for young concert audiences (1988-2000). Pedagogical Director of the Levinsky School of Music Education Community Programme "Live Music Encounters" for Jewish and Arab-Palestinian schools, in partnership and collaboration with the *Keynote* programme (Israel Philharmonic Orchestra); the *Kadma* programme (New Haifa Symphonic Orchestra); the *Musica Viva* programme for kindergarten and major music students in secondary schools; the *Divertimento* Series for adult audiences.

In 1993 she founded the Forum for Music Educators from Major Music Studies in Secondary Schools. Since then a strong professional relationship was emerging between the Levinsky School of Music Education and the Forum members.

Dochy Lichtensztajn is the creator of the Levinsky School of Music Education staff of leaders and facilitators for music community initiatives around the country. She teaches at the Levinsky School of Music Education undergraduate courses in Western Music History, Jewish Cultural Heritage, Didactic and Methodology for Major Music Dept. in secondary schools, and supervisor in teacher training at the M.Teach degree program. During the last months she has been leading the new community concert programs for Arab-Palestinian primary schools in Nazareth, founded by Nabeel Abboud Ashkar, the director of the Polyphony Conservatory in Nazareth.

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Seminar Abstracts

Tuesday, July 10th

2012 CMA Seminar

Host: Ionian University Music Department

Location: Reading Society Building

Community Music as Artistic Citizenship

David J. Elliott

New York University, USA

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

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

David J. Elliott is Professor of Music and Music Education at New York University. Before joining NYU in 2002, he was Professor of Music Education at the University of Toronto for twenty-five years. He has also served as a Visiting Professor of Music Education at Northwestern University, the University of North Texas, Indiana University, the University of Cape Town, the University of Limerick, and the Puerto Rico Conservatory of Music. He is a published composer/arranger, author of *Music Matters: A New Philosophy of Music Education* and numerous journal articles and book chapters, and editor of *Praxial Music Education: Reflections and Dialogues*. He co-founded the *International Journal of Community Music* and currently serves as the Editor of *Action, Criticism, and Theory for Music Education*.

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

Ailbhe Kenny

Mary Immaculate College, Ireland

This paper explores a jazz ensemble as it formed a ‘community of musical practice’ (CofMP). Underpinned by a constructionist worldview, the study focused on the concept of ‘situated learning’ within an adult jazz music ensemble based in Ireland. In this way, individual and collective meaning making, experiences, learning processes, interactions, relationships, and development of ‘practices’ within the jazz ensemble were examined in context. Through a qualitative case study approach, data from observations, video recordings, interviews and participant logs were gathered over nine-months. As the study centered on examining the complexities of social

processes of learning through music, this extensive varied data collection ensured an in-depth investigation of the jazz ensemble ‘on the ground’. The ‘community of practice’ (CofP) theoretical framework in particular underpinned the research in order to shape the interpretation and analysis of the data findings. Employing the conceptual tools within the CofP model, the study findings illuminated and attempted to explain the jazz ensemble practices, nature of musical engagement, varying types of membership, negotiation of shared goals and types of learning tools as experienced within this musical community. Such insights highlight the importance of group music making opportunities where participation, shared learning, identity formation, diversity and sustained relationships are paramount.

Ailbhe Kenny is lecturer and coordinator of music education at Mary Immaculate College, University of Limerick, Ireland and is also currently pursuing a PhD at Cambridge University. Previous roles include working as a primary teacher in a mainstream, learning support and specialist music teacher capacity; arts education officer at ‘The Ark - A Cultural Centre For Children’ in Dublin; research fellow at St Patrick’s College, Dublin; and leader of numerous professional development courses for teachers.

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

Steven Bingham

Santa Fe College, USA

Donald DeVito

Sidney Lanier Center, USA

Two schools, Sidney Lanier for children with cognitive and emotional special needs and the music department of Santa Fe College, collaborated on three different dates in an effort to challenge both groups of students to perform Big Band jazz and improve communication, performance and community based skills of both groups through the three concert series. The arrangements performed were chosen so as to be straight forward swing music, making it easier for both groups to work on improvisation, ensemble blend and balance, rhythmic precision and musical communication between the two groups. Sidney Lanier’s students used Djembe’s as their main performance instrument, while the Santa Fe Big Band used a traditional Big Band instrumentation: five saxophones, four trombones, five trumpets, and a full rhythm section of piano, guitar, bass, and drums plus auxiliary percussion. Inclusive community involvement is key as students and the community try to understand the unique interplay of the two student groups. The primary goals of the event were for the students to succeed in reaching the highest level of inclusion and achievement of the stated musical goals at the end of the study. Each event was filmed and then analyzed as to the achievement of each of the goals for each song’s performance. Both groups rehearsed the music individually then came together and performed. The three different performances were all established inclusive community generated events that have a record of excellent attendance so there was a pre-concert awareness of heightened excitement for both groups to appear and perform with the community at each event.

Donald DeVito (Ph.D) is music director and a special education teacher at the Sidney Lanier Center in Gainesville, Florida which accommodates students with disabilities between the ages of 3 and 22. He is 2010-2012 chair of ISME’s commission for Community Music Activity. His program includes a virtual classroom, using Skype to link his students with music programs for children with disabilities in China, Pakistan, Africa, Brazil and universities internationally. He organized “**DIS**covering **ABILITIES**”, a performance incorporating his students with ensembles led by ISME members from Ireland, Brazil, Africa and the U.S. He is the 2011 Clarissa Hug Award recipient – the U.S. national teacher of the year for special education. Recent publications include, “The Communicative Function of Behavioral Responses to Music: A Precursor to Assessment for Students with Autism” and a chapter on special education in “Songs of Resilience” from Cambridge Scholars Publishing.

Dr. Bingham's higher education began in Columbia, Missouri where he first earned his bachelor's of science degree in music education. A two-year professional career followed and later he returned to complete a master's degree in curriculum and instruction from the University of Missouri. His twenty-one year career as band director began as director of bands at Versailles, Mo. After two-years as a new band director an opportunity to attend Florida State University and earn a master's degree in music education with an emphasis in marching band, conducting and jazz education, arose. A span of nineteen years as director of bands in Florida (Coconut Creek High School), Missouri (Aurora and Lebanon High school), North Carolina (Chapel Hill High School) and Gainesville, Florida (Gainesville High School, Waldo Elementary, and Newberry High School) followed. During his public school career his bands have achieved notoriety in superior ratings at the regional, state, and national levels at various marching, concert, jazz, and indoor guard and indoor percussion festivals throughout all three states and Nationally.

Then an opportunity to enter his quest for a Ph. D. in Music Education was offered in the form of a teaching assistant ship from the University of Florida. The three-year assistant ship included being lead teacher of record in teaching education students fundamentals of music and how to add music in the elementary core curriculum. A two-year research study focusing on teaching elementary students how improvise in their sixth grade year ended in the publishing of his dissertation □The Development and Evaluation of an Improvisation Module for Beginning Bands□ which qualified him for the Ph. D. in Music Education. For the past three years Dr. Bingham has been an adjunct professor at Santa Fe College, where his duties include teaching music fundamentals, music appreciation, both face to face and on-line, and directing three jazz ensembles- a big band, and two jazz combos.

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

Harue Tanaka-Sorrentino

Federal University of Paraiba, Brazil

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

Harue Tanaka-Sorrentino is a full-time professor at the Federal University of Paraíba (UFPB), Brazil. She has been teaching the piano and some theoretical music disciplines since 1993. She is a piano graduate with large experience in chamber music. As a Brazilian popular musician, she has acted as the leader of a musical group called Zabumbeat. She is now a researcher on music education and ethnomusicology. In 2009, she published "Diary of a Percussionist Apprentice" (*Diário de uma Ritmista Aprendiz*). In 2012, she obtained her doctorate in Music Education from the Federal University of Bahia (UFBA) and was granted a scholarship from the Brazilian Ministry of Education (through the CAPES organization) to take up a Sandwich Doctorate at the Superior School of Education at the Polytechnic Institute of Porto (ESE-Porto/Portugal).

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

Graham Sattler

University of Sydney, Australia

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

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

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

Graham Sattler began his career as an orchestral trombonist, became a singer (opera and music theatre), then consolidated with a move into conducting and artistic direction.

He holds a Diploma of Operatic Art and Music Theatre and a Master of Performance in Conducting (University of Sydney). Since 2000, he has been Director of the Orange Regional Conservatorium, responsible for developing lifelong learning programs and establishing partnerships with schools and universities, cultural organizations, and youth, aged and disability services.

From 2007 – 2011 Graham was engaged in the design and delivery of the Associate Degree in Music Education course offered through Charles Sturt University (Australia), where he held appointments as Adjunct Lecturer and Subject Coordinator.

Involved in PhD research (socio-cultural development through group music activity) since 2008, he regularly presents at Music Education and Arts Health conferences and has carried out fieldwork in the US, Canada and Bolivia.

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

Gail V. Barnes

University of South Carolina, USA

email: gbarnes@mozart.sc.edu

The University of Texas at Austin founded the first String Project and was adopted at the University of South Carolina in 1974. For 37 years, we have provided community service that simultaneously gives our undergraduate music education majors experience prior to their assimilation into the teaching profession. We serve over 350 students per year and 36 other universities have adopted the model. In addition, there are similar programs in Brazil, South Africa and Italy. We believe the String Project construct is one solution to providing access to students who may not otherwise be able to afford instrumental music instruction. In addition, we have evidence to believe that String Project teachers have a less attrition from the profession because of their preparation.

Key words: Music, access, community education, teacher education, stringed instruments

Gail Barnes is an associate professor at the University of South Carolina and is the Director of the USC String Project. Prior to being appointed to USC, she was a school orchestra director for eighteen years in Norfolk, Virginia, teaching elementary, middle and high school students. She has presented clinics for teachers and conducted student ensembles throughout the United States. She has published in the Journal of Research in Music Education, Update, Music Educators Journal and the Bulletin for the Council of Research in Music Education and is the editor of Applying Research to Teaching and Playing Stringed Instruments.

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

Jacob Furtado Cantao

Federal University of Bahia, Brazil

Joel Luis da Silva Barbosa

Federal University of Bahia, Brazil

The study discusses pedagogical dilemmas relate to band courses offered by the Brazilian governmental agencies to community bands. Even though these courses are for bands, most of their educators are from the concert music practice and teach its manner of playing to the band's instrumentalists. In order to approach the subject, it relates a multiple case study with three community bands of the Para State. The study focuses on the clarinet manner of playing. It considers the instruments and accessories, the didactic approaches, the instrument technique, and the performance characteristics of these bands' clarinet practice. It aims also to comprehend the cultural values and meanings of this manner of playing to the band tradition. The researchers noticed that the clarinetists' manner of playing is very similar to their bands and that this manner is very different from the concert music practice. They comprehended also that this performance characteristics is part of the band's cultural identity. Thus, the study opens up a discussion on what pedagogical postures the band courses' coordinators and teachers may have in these environments where these two contrasting music practices meet.

Joel Luis Barbosa is a full-time professor of the School of Music of the Federal University of Bahia, Brazil, where he teaches clarinet, chamber music and courses on band. He won the first prize and the prize of best interpreter of Brazilian music at the "VII Concurso Jovens Instrumentistas de Piracicaba, Brazil". With scholarship from the Brazilian Ministry of Education, he obtained his Doctor of Musical Arts degree at the University of Washington, Seattle. As part of his dissertation, he wrote the first Brazilian band method for collective instruction of instruments. He conducts research on music pedagogy in bands and on clarinet performance. He has appeared as clarinet soloist in Brazil, USA, Austria, Germany and Colombia. Brazilian, Japanese, American and German composers have dedicated works to him

Connecting The School, University And The Community: An Exercise In Teaching And Learning In The Undergraduate Music Course (Project Case Study)

Magali Kleber

Londrina State University, Brazil

This paper presents an integrated approaches involving research, teaching and extension activities developed in a public skirts school, coordinate by a under in music at the University of Londrina (UEL). The discussion concerns about the analysis of the educational process and musical workshops held in State College in the space of "Ana Garcia Molina" located in the poor urban periphery of Londrina city, Brazil. The analyses focus the engagement initiatives and strategies were helpful in bridging diverse community music environments sought to

reveal qualitatively the impact generated by the project activities in the College and the region. The question posed was: what aspects of the project's actions achieved the purpose of adding the school and community? The study is also intended to reflect on the role of the university in its commitment to interact with the community through the development of their professional training projects of the music education. The educator is the person whom in teaching and learning relationship can introduces new knowledge and at the same time learn with the students and their daily life. In this project I want to describe how music practices emerges with strength and brightness as a privileged path in building of meanings and development of children, teenagers, young and adult people, all together in an intergenerational relationship. The results obtained in this research can design issues amplified and subsidize understanding of the sociocultural world of the urban periphery. As positive results, we can mention the qualitative development of the undergraduate musical course and an expansion on the knowledge about the complexity of the school mechanism and of the formation of teachers for basic education, especially of High School. The project has enabled interdisciplinary and integrated academic actions in the accomplishment of a more structured training program for teachers.

Magali Oliveira Kleber is a Doctor Professor currently teaching undergraduate and graduate course of Music at Londrina State University (UEL). Kleber is a specialist graduated in piano. She finished her Master degree in Music at UNESP in São Paulo and her PhD studies in Music Education at Rio Grande do Sul University (UFRGS). She is currently finishing her Post-Doctoral research in Etnomusicologia, Rio de Janeiro Federal University (UFRJ). She has received a scholarship from the National Council of Research (CNPq) for her PhD and Post-Doctoral researches. From 1996 to 2003, she was the pedagogical director of Music Festival of Londrina (FML), one of the most important cultural event of Brazil. She is currently the president of the *Brazilian Association in Music Education (ABEM)*, entity that promotes the development of public policies and academic-scientific researches in Brazil. She participates of Community Music Activity of the International Society for Music Education (ISME) since 2006 presenting projects that aim the development of research and execution of socio-educational and cultural projects from collaborative communities work. She was the coordinator of several national events of music production and education. As a researcher, she focuses on the music education and social movements areas. Since 2006, she is leader of the research group *Music Education and Social Movements* CNPq-Brazil.

Connecting Community to Classroom in Secondary Schools

Sarah Gulish

Temple University, USA

PhD Music Education Candidate

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

Sarah Gulish is a music education PhD student at Temple University in Philadelphia, Pennsylvania (USA). Her research interests include informal learning in music, the role of community in music learning, and adolescents' music preferences. She has spent the last five years of her career as a public high school teacher and an early childhood music educator. When not teaching, she spends her time playing in an alternative rock band and touring throughout the US east coast. She also performs as an aerialist in Philadelphia and enjoys creating collaborative performance pieces with artists from different fields. Sarah is thrilled to be presenting at ISME!

Bridging Universities and Indigenous Communities Through Service Learning Projects in Music

Brydie-Leigh Bartleet

Queensland Conservatorium Griffith University, Australia

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

Dr. Brydie-Leigh Bartleet is a Senior Lecturer at the Queensland Conservatorium Griffith University, Australia. She was Research Fellow on the Australia Research Council funded project *Sound Links* (2007-2008), which examined the dynamics of community music in Australia. Her current research projects include an Australia Research Council funded project *Captive Audiences* (2012-2013) which explores performing arts rehabilitation programs in prisons, and an Office for Learning and Teaching funded project *Enhancing Indigenous Content in Performing Arts Curricula Through Service Learning with Indigenous Communities* (2011-2013). She serves on a range of international and national boards, including the International Society for Music Education’s *Community Music Activities Commission*, the Music Council of Australia, the editorial board for the *International Journal of Community Music*, the MCA’s Music in Communities Network, and has served as a Judge for the MCA’s Music in Communities Awards for the past 3 years. She has over 80 publications on topics that explore the contemporary realities of music making, such as community music, service learning, women’s music, cross-cultural music projects, conducting practice and music autoethnography. As a community music facilitator she has conducted bands, orchestras, choirs, and jazz ensembles from Australia, Thailand, Singapore and Taiwan, and has also worked as a sessional lecturer at the University of Queensland and a multi-instrumental teacher in schools in Brisbane and Bangkok.

Wednesday, July 11th

2012 CMA Seminar

Host: Ionian University Music Department

Location: Reading Society Building

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

Lee Higgins (UK/USA)

Associate Professor, Boston University

Evan Kent (USA)

Cantor Temple Isaiah, Los Angeles; Boston University

Michelle Snow (USA)

Westbrook High School, Maine

Roger Mantie (Canada/USA)

Assistant Professor Boston University

Introduction and Frame

Lee Higgins, Boston University

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

Lee Higgins is associate professor of music education at the Boston University School of Music. He is the senior editor of the *International Journal of Community Music* and a past chair of the International Society for Music Education Commission on Community Music Activity. He received a PhD from the Irish Academy of Music and Dance at the University of Limerick, Ireland. As a community musician he has worked across the education sector as well as within health settings, prison and probation service, youth and community, and orchestra outreach. He has published articles in English, Portuguese, and Chinese and is the joint author of *Free to be Musical: Group Improvisation in Music* published by Rowman and Littlefield. His latest book, entitled *Community Music: In Theory and in Practice*, is published by Oxford University Press.

Music at Jewish Summer Camp and the Creation of Community

Evan Kent, Cantor of Temple Isaiah, Los Angeles

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

Evan Kent is a doctoral candidate at Boston University studying how music at Jewish summer camps helps to facilitate the establishment of sacred community, identity and life-long Jewish values. He received his Master's degree in Sacred Music and his cantorial ordination from Hebrew Union College in 1988 and has served as the cantor of Temple Isaiah in Los Angeles since that time. Evan also earned a Master's degree in Public Administration from the City University of New York and a Bachelor's degree in vocal performance from the Manhattan School of Music. He has had articles published in *Sh'ma: A Journal of Jewish Responsibility*, the *Journal of Reform Judaism* and *Conservative Judaism Magazine*. In addition to his synagogue responsibilities Evan is also on the faculty of Hebrew Union College in Los Angeles teaching liturgy and sacred music to rabbinic students. In June 2013 Evan will be leaving his current position in Los Angeles and will be moving to Jerusalem, Israel.

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

Michelle Snow, Westbrook High School, Maine

Ubiquitous within community music courses and programs, entrepreneurship is seen as essential for musicians to maintain a sustainable life-long music career. However, school music teacher education rarely investigates what it means to be an entrepreneur, the focus usually narrow and toward classroom activity and/or performance groups bounded by restrictive school-based parameters. This is a missed opportunity because music teachers are uniquely poised to make a difference in the social and musical lives of their students thus creating musical pathways with the many communities in which young people operate. Following community music theory and practice, could entrepreneurial thinking and entrepreneurship be effective in widening the possibilities of school music teachers?

What might this look like and where are the examples of practice?

Michelle Snow is the Choral Director at Westbrook High School in Westbrook, Maine, USA where she directs several choral ensembles and teaches courses in music technology and piano. She completed her D.M.A. in May 2012 at Boston University, focusing on entrepreneurship and entrepreneurial thinking within American post-secondary music teacher education programs. She also holds degrees in jazz pedagogy from Berklee College of Music and music education from the University of New Hampshire. She has taught K-12 music in public schools in Maine and Massachusetts and has held faculty positions in voice and jazz at the University of Southern Maine, Bowdoin College, and Bates College.

Community Music, Universities, and the Public Good

Roger Mantie, Boston University

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

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

Roger Mantie is an assistant professor at Boston University, where he teaches undergraduate and graduate courses in instrumental methods, jazz, research, and the history and philosophy of music education. His research interests lie in the area of leisure and recreation and their intersections with music and music education.

Music Teaching and Learning in the Online Academy of Irish Music: Music, Meaning, Identity and Practice in Community

Janice Waldron

University of Windsor, Canada

Jonathan G. Bayley

University of Windsor, Canada

The purpose of this qualitative field study was to explore the manner in which Irish traditional music (IrTrad) is taught and learned by teacher and learner participants from the Online Academy of Irish Music (OAIM). Physically headquartered in West County Clare, Ireland, the OIAM is an Irish traditional music school whose teachers form a community of IrTrad musician-teachers based in Ireland and whose students are nonenculturated adult learners from around the world. Formal music instruction is integrated with informal music learning practices and delivered in an online context. This research has implications for informal music learning and formal music teaching in both online and offline contexts.

Dr. Janice Waldron is an Associate Professor of Music Education at the University of Windsor, where she teaches Music Education and World Musics courses. In addition to being an experienced wind band conductor, Dr. Waldron is an accomplished Celtic musician on tin whistle, Irish flute and Uilleann pipes. Dr. Waldron’s research interests include informal music learning practices, online music communities, cyber ethnographic research methods, Irish, Old Time, and Bluegrass traditional musics, lifelong learning, and adult music education. She has presented at numerous international conferences and has had articles published in *The International Journal of Music Education, Action, Criticism, and Theory in Music Education, The Bulletin for the Council of Research in Music Education, The Philosophy of Music Education Review, The Journal of Music, Education, and Technology, The International Journal of Community Music, Music Education Research*

International, and Gender, Education, Music, and Society, and is second author (with Dr. Kari Veblen) of the chapter: “*Fast Forward: Emerging Trends in Community Music*” in the upcoming 2012 edition of the Oxford Handbook of Music Education. Additionally, she is on the Editorial Board of *The Journal of Music, Education, and Technology*, serves as a reviewer for *Music Education Research*, and is guest editor of the forthcoming *International Journal of Community Music, Special Edition VI*. Dr. Waldron was recently awarded a 135,000 Standard Research Grant from the Social Science and Humanities Research Council of Canada’s 2010 competition to pursue research in music learning in convergent on and offline communities.

Dr. Jonathan G. Bayley is the Acting Director of the Joint PhD Program (Faculty of Education) at the University of Windsor. His focus in scholarship reflects a concern about the processes and challenges of student engagement in graduate programs of study, curriculum, research methodologies and design, models of intelligence as related to music, instrument selection and performance, and arts education. Dr. Bayley has published numerous articles in various research design formats including historical, self-report survey research, interviews, and reflective pedagogical practices (*Alberta History, Canadian Winds, Canadian Musical Educator, Journal of Historical Research in Music Education, and Update: Applications of Research in Music Education*).

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

Don Coffman

University of Miami, USA

Nicolas Coffman

University of Iowa, USA

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

Don D. Coffman, Professor of Music Education, chairs the Department of Music Education and Music Therapy at the University of Miami and is Professor Emeritus at the University of Iowa, where he taught for 24 years. He has chaired the Adult and Community Music SRIG of NAFME and the Commission for Community Music Activity of ISME. His editorial board memberships include the *Journal of Research in Music Education* and the *International Journal of Community Music*. From 1995-2011 he founded and led directed the Iowa City Senior Center New Horizons Band, which helps “chronologically gifted” adults learn wind band music.

Nicolas Coffman (BM, University of Iowa) is an active and diverse musician and educator. As a bassist Nicolas has performed in a variety of orchestras, jazz combos, dance bands and rock groups throughout the Eastern Iowa area. Nicolas teaches string lessons both publicly and privately in addition to being the director of the Silver Swing jazz ensemble at the Iowa City Senior Center. Interested in music technology, Nicolas also works as a recording engineer and is currently exploring new methods of music composition and performance accessible to people of all levels of musical experience.

Thursday, July 12th

2012 CMA Seminar

Host: Ionian University Music Department

Location: Reading Society Building

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

Julie Tiernan

Limerick University, Ireland

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

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

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

Circles of Learning: Appalachian Mountain Music and Issues of Tradition in the 21st Century

William Dabbeck

James Madison University, USA

Janice Waldron

Westminster University, Canada

Early practitioners of mountain music in the Appalachia region of the United States shaped the music and its traditions in relative obscurity, which has vanished through commercialization and instant access to any person with Internet access. This increased awareness raises questions of authenticity and ownership. Utilizing a qualitative multiple case study approach, researchers will explore these issues with mountain music practitioners in the Appalachia region of Virginia. Specifically, researchers will question culture-bearers regarding transmission of traditions, perceptions of authenticity, and questions of ownership; seek to identify how people enter and interact within their various musical communities; and investigate the relationship between these offline groups and individuals' use of online resources.

The North Jersey Homeschool Association Chorale: A Case Study

Marissa Silverman

John J. Cali School of Music, Montclair State University, USA

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

Marissa Silverman holds a BA in English literature from New York University, an MFA in music performance from the State University of New York (Purchase), an MST in education from Pace University, and a PhD in music performance from New York University. Before her appointment as Assistant Professor and Coordinator of Undergraduate Music Education at the John J. Cali School of Music of Montclair State University, she taught secondary school band, general music, and English literature in New York City. A Fulbright Scholar, her research interests include urban music education, music and social justice, interdisciplinary education, community music, secondary general music, curriculum development, and topics in the philosophy of music and music education. In addition to articles in *The International Journal of Music Education*, *Music Education Research*, *Research Studies in Music Education*, and *The International Journal of Community Music*, she has published invited book chapters in *The Oxford Handbook of Music Education Philosophy, Music, Health and Wellbeing*, and *The Oxford Handbook of Music Education*. She is also an active professional flutist in New York City.

Mapping Community Music Work: A Rhizomatic Approach

David Lines

University of Auckland, New Zealand

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

David Lines (PhD) is Associate Head of Music at the University of Auckland, New Zealand. David coordinates both music education and popular music programmes at the university. His research interests include philosophy of music education themes and contemporary ideas that inform music education research and practice. In his spare time David participates in community projects with a contemporary jazz group and in a local community choir. He is currently involved in a research project called MAPS which explores threads and meanings in community artists' work with early childhood teachers and children.

Who Needs Music? Establishing the Extent of Music Programs Across the U.S. Prison System

Mary Cohen

University of Iowa, USA

Stuart Duncan

University of Iowa, USA

Kirstin Anderson

University of Edinburgh, Scotland

The purpose of this paper is to increase awareness of music programs in U.S. prisons and consider how these programs inform our understanding of community music practices and research. After a brief historical summary of prison music programs, we work to create links between community music practitioners, the academic community, and music educators. In efforts to create an exhaustive list of people facilitating music programs in prisons, we are contacting the juvenile and adult facilities across the U.S. to inquire about music programs occurring in their facilities. Additionally, we are analyzing and reporting on data already collected about music programs in U.S. adult prisons and youth facilities. This paper reports preliminary findings on what institutions offer music programming and what types of classes are offered.

Mary L. Cohen, Ph.D., is Area Head of the Music Education Department at the University of Iowa where she teaches a variety of undergraduate and graduate courses. Her research area is choral singing and well-being and she combines her research and teaching in her work with the Oakdale Community Choir, comprised of male prisoners and female and male community members. She has implemented writing and songwriting components with this choir and researches these activities in incarcerated people’s lives. She has edited a 2010 issue of the *International Journal of Community Music* focusing on Criminal Justice and Music. Her research is published in

the *International Journal of Research in Choral Singing*, *Journal of Research in Music Education*, the *Australian Journal of Music Education*, *Journal of Historical Research in Music Education*, *Journal of Correctional Education*, the *International Journal of Community Music*, the *Choral Journal*, *Advances in Music Education*, and in edited books.

Kirstin Anderson has a Ph.D. from the University of Edinburgh, where she led the first empirical study on music in Scottish prisons. She received her Master of Arts from Teachers College, Columbia University and her Bachelor of Arts from Birmingham-Southern College. Kirstin taught music at Polmont Young Offenders Institution in Scotland, designed a workbook on teaching music in prisons as part of a Knowledge Transfer grant from the University of Edinburgh and was on the research team for the *Inspiring Change* project in 2010. Kirstin has presented at music and education conferences in Scotland, England, Cyprus and Canada. Her research is published in *The International Journal of Community Music* and *The Prison Service Journal*.

Stuart Paul Duncan, born in Dover, England (in 1983), received his doctorate in Composition from Cornell University where he completed his dissertation entitled "The Concept of New Complexity: Notation, Interpretation and Analysis." This research has led to publications in *Perspectives of New Music* and *Search: Journal of New Music and Culture*. Prior to his doctorate, Duncan completed a Master's degree in composition with Roger Redgate at Goldsmiths College. Duncan's compositions have been performed across the US, UK and Continental Europe. Major performances include *Spiral Density Waves* for solo Saxophone, performed in 2007 at the North American Saxophone Alliance, in 2008 the Johnson Art Museum commissioned and hosted a non-staged performance of his Chamber Opera *Abyssinia*, and noted Swedish duo Mats and Johannes Möller regularly perform his works for flute and guitar across Europe. Recently he was commissioned to write a new anthem as part of Canterbury Christ Church University's Jubilee celebrations, to be performed in Canterbury Cathedral in the fall. Currently, Duncan is pursuing a further doctorate in Music Theory at Yale University.

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

Mariza Vamvoukli
Greece

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

Mariza Vamvoukli is a graduate (with Merit) of Aristotle University of Thessaloniki, Department of Musicology, Greece. With the support of 2 scholarships that she gained, she completed two MA courses: a) in Music Education (with Merit) at Middlesex University, London, and b) in Community Music at York University, York. Her fieldwork had to do with *music improvisation with primary school children* and *music in relation with dyslexia*.

She has worked as a community musician-animateur at various placements: Schools and Associations for people with special needs, Psychiatric clinics and rehabilitation day centres, two theatre groups and at the Greek social network named "Social Conservatoire", making music with disenfranchised and poor kids. In addition she is teaching music at public schools in Greece (primary education) and at lifelong learning centres (music training for adults).

Her passions are improvising with groups through various musical means, playing her accordion and creating and directing children's choirs (she is currently running 4 choirs).

Brazilian Percussion and Orality: A resource in Community Musical Activities

Vânia Beatriz Müller

Universidade do Estado de Santa Catarina, Brazil

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

CMA Middle Eastern Initiative Presentations

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

Arthur Gill

Special Education Centre, Pakistan

Donald DeVito

Sidney Lanier School, USA

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

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

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

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

An additional goal is increased representation and interaction in ISME and ISME CMA by members who provide related services to programs in low and medium HDI countries. This would create a trend to move beyond brief hallway discussions and exchanging of business cards to resourceful engagement opportunities in the fields of music education and community music. Enhancing the contacts, materials and experiences shared at ISME and ISME CMA in this manner should lead to future growth and collaboration for the organization. If successful, this pilot project can be replicated every two years with new participants to consistently add to the representation of music educators and programs from low to medium HDI countries.

Arthur Gill: My name is Arthur Gill and I teach music to visually and physically handicapped children and leading my Choir in my Church. I'm a graduate in Arts and also passed the IELTS (International English Language Testing System) from the British council. My school name is the Special Education Centre of VHC (Visually handicapped children) Gujrat City 50700, Pakistan. Gujrat is small city of Pakistan which is 3 hours drive by car from Islamabad the capital of Pakistan.

I have been working with these children since 2002. We have about 80 students, girls and boys age 5-15. Our specific needs for these students are a building, water, electricity, books, uniform, teaching aids, furniture etc. We have a rented building and can't afford it. My Music students have no proper musical instruments for learning but they have good talent. Most of my students belong to poor families that have income less than \$100 US per month.

I also would like to mention that there is no infrastructure for music education here in Pakistan. I have learned some South Asian classical music from my church and my teacher personally. I have applied for university training in music education to England and Australia but refused a visa because of insufficient finances. There is a miserable condition in Pakistan my city is also affected from flood. I would appreciate all avenues of engagement from the ISME community to come forward to help the people who belong to third world countries.

Peace Pedagogy in Power Asymmetries

Dochy Lichtensztajn

Levinsky College of Education, Israel

May 15th, 1948, brings two different names and meanings for Israeli Jews and Palestinian-Arabs. To Jewish Israeli citizens, it is the festive day of the establishment of the State of Israel; to Arab-Palestinian Israeli citizens these events are catastrophic, marking the date they have become refugees, after their lands were confiscated by the new State of Israel. Most of the Arabs-Palestinian who remained in Israel continued to live in their communities, but some of them became refugees and were forced to move to other Arab communities either within the State of Israel, in the West Bank occupied territories, or in the neighboring Arab countries.

Hundreds of small groups encounters and workshops encounters have existed between Israeli Jews and Israeli Palestinians, and Israelis and Palestinians since the 1970's, and they grew in the 1980's. But the impacts of these groups point to mixed results in terms of the stated goals of encounter groups.

One of the key barriers to positive impacts is the ongoing political and cultural conflict and the asymmetries of power. A second key barrier in those encounter groups is a result of competing narratives- competing victimhood argument- and lack of listening(Bekerman & Maoz, 2005; Salomon, 2009).

Therefore new approaches to dialogue must be attempted towards reflexivity, because without constant reinforcement to combat the negative information about the other group, attempts at improving views of the other will fail.

Peace education through music and music education must occur trans-generationally. That way, when children and teenagers return to their homes, to their mosques and synagogues, schools, and community clubs, they will find receptive ears. Education and music education for coexistence requires transmission of knowledge, creation of experiences, and development of skills which can help to develop the psychological repertoire that accepts, recognizes respects, legitimizes, humanizes, and personalizes the rival or discriminated group.

Dochy Lichtensztajn, ISME-CMA commissioner since 2008, was born in Buenos Aires, and has lived in Israel since 1969. Musicologist (Ph.D. in Musicology. Tel Aviv Univ.) and Music Educator (Levinsky College of Education, Tel Aviv).

Founder and Musical Director of the Vocal and Instrumental Ensemble "Shiruli", for young concert audiences (1988-2000). Pedagogical Director of the Levinsky School of Music Education Community Programme "Live Music Encounters" for Jewish and Arab-Palestinian schools, in partnership and collaboration with the **Keynote** programme (Israel Philharmonic Orchestra); the **Kadma** programme (New Haifa Symphonic Orchestra); the **Musica Viva** programme for kindergarten and major music students in secondary schools; the **Divertimento** Series for adult audiences.

In 1993 she founded the Forum for Music Educators from Major Music Studies in Secondary Schools. Since then a strong professional relationship was emerging between the Levinsky School of Music Education and the Forum members.

Dochy Lichtensztajn is the creator of the Levinsky School of Music Education staff of leaders and facilitators for music community initiatives around the country.

She teaches at the Levinsky School of Music Education undergraduate courses in Western Music History, Jewish Cultural Heritage, Didactic and Methodology for Major Music Dept. in secondary schools, and supervisor in teacher training at the M.Teach degree program. During the last months she has been leading the new community concert programs for Arab-Palestinian primary schools in Nazareth, founded by Nabeel Abboud Ashkar, the director of the Polyphony Conservatory in Nazareth.

The Salem Music Center: Building Relationship, Enriching Culture

Fadi Ishtay

Salem Music Center, Palestine

Ruth Katz

Alef High School for the Arts Tel Aviv, Israel

email: ruticats@gmail.com

A long-term Palestinian-Israeli partnership has recently resulted in the establishment of a children's music center in the West Bank village of Salem, near Nablus. The author has become an active participant in and observer of the development of the Center, and its growing and varied significance to the adults and young people making music there. The Palestinian-led daily running of the Center is accompanied by visits to and from it, from musicians and teachers from Israel and abroad. Since the opening of the Center, the cultural enrichment to the

community which results is evident in the responses of the children and of their parents, while for Israelis seeking a way past the political situation of occupation to build peaceful relationships with their Palestinian neighbors, the Center is providing a space for this to be enacted. Through observation and interviews, a reflective view of the early work of the Center and its various activities has been developed and is presented here.

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

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

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

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

I have been working on a video documentation about the impact of the Music Center and the change happened to the children, and also for the people of the village.

My video shows the affect of music on the dynamics and the atmosphere in the community, and especially it is a showcase of how music contributes to the well being of the children that study it and the way it penetrates to other layers in the society.

Dr. Ruth Katz graduated from the Music Academy in Jerusalem and completed her Doctorate at Stanford University California where she concentrated on performance practice. Since 2000 Dr. Katz has been the head of the music department in Alef High School for the Arts in Tel Aviv where she leads a program of Remembrance and Reconciliation between Israeli and German students, and promotes the studying of “Ostracized Music“. Since 2008 Dr. Katz also participates as a juror in the "Entartete Musik Festival" that takes place in Germany every two years. Dr. Katz is a peace activist and shares her activism between the Music Center in Salem and *CheckpointWatch*.

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

Andre De Quadros
Boston University, USA

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

created three choirs in the last twenty years, a children's choir, an adult choir, and a youth choir, the last of which is co-directed by a Jewish colleague, Eva De Mayo.

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

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

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

Roundtable Discussion: Some Thoughts on the Politics of Hope and Vision Through Music Education

Dochy Lichtensztajn

Levinsky College of Education, Israel

Middle East initiative presenters will comprise the roundtable panel.

Dochy Lichtensztajn, ISME-CMA commissioner since 2008, was born in Buenos Aires, and has lived in Israel since 1969. Musicologist (Ph.D. in Musicology. Tel Aviv Univ.), and Music Educator (Levinsky College of Education, Tel Aviv).

Founder and Musical Director of the Vocal and Instrumental Ensemble "Shiruli", for young concert audiences (1988-2000). Pedagogical Director of the Levinsky School of Music Education Community Programme "Live Music Encounters" for Jewish and Arab-Palestinian schools, in partnership and collaboration with the *Keynote* programme (Israel Philharmonic Orchestra); the *Kadma* programme (New Haifa Symphonic Orchestra); the *Musica Viva* programme for kindergarten and major music students in secondary schools; the *Divertimento* Series for adult audiences. In 1993 she founded the Forum for Music Educators from Major Music Studies in Secondary Schools. Since then a strong professional relationship was emerging between the Levinsky School of Music Education and the Forum members. Dochy Lichtensztajn is the creator of the Levinsky School of Music Education staff of leaders and facilitators for music community initiatives around the country. She teaches at the Levinsky School of Music Education undergraduate courses in Western Music History, Jewish Cultural Heritage, Didactic and Methodology for Major Music Dept. in secondary schools, and supervisor in teacher training at the M.Teach degree program. During the last months she has been leading the new community concert programs for Arab-Palestinian primary schools in Nazareth, founded by Nabeel Abboud Ashkar, the director of the Polyphony Conservatory in Nazareth.

Let Our Nation Sing Up Again

Zhang Yuan
China Conservatory

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

Zhang Yuan, Former Director of the Aesthetic Education Research Center of the Social Scientific Development Research Center of the Ministry of Education and Adjunct Researcher of the China Conservatory. She has undertaken a special national research program entitled *Research on the sensibility and interactivity style of school music teaching practice* and given lectures such as "Chinese and non-Chinese vocal works for appreciation" and "Chinese folk songs for appreciation" in primary schools, middle schools, universities, and communities. The rich content and innovative style of these lectures are very popular among audiences.

Friday, July 13th

2012 CMA Seminar

Host: Ionian University Music Department

Location: Reading Society Building

A Multitude of People Singing Together: A Chorus With One Thousand People at Jingshan Park

Si Wei

China Conservatory

Parks – places where people relax or go for a walk in the beautiful natural environment, isolated from the hustle and bustle of the city. This piece of pure land was developed for the mind. When music enters this land, it brings cheers and laughter. Here people enjoy singing, express their feelings, and announce their love to the motherland and to life. These are my experiences in Jingshan Park, where the Jingshan chorus touches all people who come here, and holds their attention. Sometimes there are one thousand people singing together in the park. But more often, you can find them grouped in five or six, ten or more, dozens, or even hundreds singing their favorite songs together. Music has become their best language in which to communicate. The author attempted to study the beginnings, forms, main content, and participants of the chorus at Jingshan Park, in order to exhibit the cultural phenomenon of the spontaneous chorus music learning of the community’s residents at Jingshan, in the hope of giving some inspiration to carry out community music education.

Si Wei is a graduate student at the China Conservatory, majoring in music education. She began learning piano at age 5. She specialized in piano pedagogy at the School of music of Capital Normal University. She participated in “The 2011 China Summit for Community Music Education” and gave a presentation entitled “A multitude of people singing together: a chorus with one thousand people at Jingshan Park”, which led to a lively discussion.

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

Zhang Xiaowen

China Conservatory

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

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

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

Li Ying

China Conservatory

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

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

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2000/09--2004/06 Beijing Normal University, Early Childhood Education, Bachelor

2009/09--2012/07 China Conservatory, Music Education, Master, research direction is Mommusicing

Work Experience:

2004/07-2006/09 as a teacher of kinder garden

2006/09-2009/09 as an training teacher of Training institutions

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

Li Pengge

China Conservatory

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

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

Phil Mullen

Freelance Community Musician

Donald DeVito

Sidney Lanier School, USA

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

Phil Mullen is one of the world's leading Community Music trainers, regularly running workshops and seminars in Europe, North America and Asia.

He has trained community musicians at Goldsmiths College, London since 1990.

Phil was national advisor for Sing Up UK's "Beyond the Mainstream" programme from 2008 to 2011, which worked with vulnerable primary age children in special schools and other settings.

He works in pupil referral units for children who can't be in mainstream school and runs training programmes on working with children in challenging circumstances.

Phil is a board member of the International Society for Music Education (ISME).

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

Mari Shiobara

Kunitachi College of Music, Tokyo, Japan

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

Dr. Mari Shiobara is Professor of Music Education and department head at Kunitachi College of Music in Tokyo. She studied piano performance at the Royal Academy of Music and received both her MA and Ph.D. in music education from the University of London, Institute of Education. She is actively involved in community music activities as a practitioner as well as researcher and is currently investigating the transmission process of Japanese song traditions in community settings. Her main research interests include music and movement, comparative studies of music curricula between Japan and the U.K., as well as cultural music identity.

The Voices of Warriors: Decolonising the Māori Voice

Te Oti Rekena

University of Auckland, New Zealand

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

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

Te Oti Rakena is Associate Head of Performance and Coordinator of Vocal Studies (Classical) School of Music, National Institute of Creative Arts and Industries at the University of Auckland. Dr Rakena is a classical singer, trained in the United States and Europe. Currently he is the Associate Head of School, Performance (Classical) and the Vocal Studies Coordinator. An established performer in the Opera and Music Theatre genres his published research centres around vocal function, non-western vocal performance and studio pedagogy. He is currently an active performer/researcher in the area of performance studies. An indigenous New Zealander (Maori) his tribal links are Ngapuhi, Ngati Ruanui, and Ngai Tahu. Te Oti has participated in initiatives aimed at improving the quality of education for indigenous and minority students in the tertiary sector. His outputs include interdisciplinary and collaborative publications as well as creative practice based research. Research related findings are disseminated in articles, conferences, performances and in rehearsals and workshops with performers in the Maori performing art genre, Kapa Haka.

Outside In: Finding My Musical Community in Rural East Timor

Gillian Howell

Graduate School of Education
University of Melbourne, Australia

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

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

Gillian Howell is a musician and educator, and a strong advocate for the inclusion of composition and improvisation in music education. She devises and leads music collaborations with diverse groups, including symphony orchestras, schools and prisons, and workshop residencies in post-conflict countries and with newly-arrived young people in Australia. In 2012 she will create composition projects and large-scale participatory music events for the Melbourne Symphony and Australia Chamber Orchestras, the Melbourne International Jazz Festival, the Australian Art Orchestra, ArtPlay and The Song Room. Gillian teaches community music and music education at several universities in Australia and the USA. www.gillianhowell.com.au

Community Music Present and Future: Integrated Perspectives

Kari Veblen

University of Western Ontario, Canada

This roundtable explores international understandings of current practice, local and global trends, and potential collaborative initiatives. Knowledgeable practitioner/researchers offer their perspectives on Community Music, presented through four main themes of a) geographic areas, b) interconnections, c) marginalized music and populations, and d) performing ensembles. Topics will include lifespan learning, diversity, responses to political/social/economic forces, and intergenerational musicing, among many others.

Since the conceptual framework of community music is so localized and practice-based, this session will offer opportunities for those in attendance to gain insights into connections and disconnections within the field. While the session may take place over a set amount of time to be determined, it is anticipated that the rich interactions will unfold throughout our time in Corfu. The organizers anticipate that at least 20 of the listed presenters will be able to attend the CMA commission meeting, hopefully more.

In lieu of fully-formed papers, I propose to give each participant time to converse, then to submit a short think paper concerning their session topic and how it evolved throughout the commission meeting. The organizer will compile and submit the final document, with help from co-presenters, discussants and rapporteurs. If separate abstracts are required for each presentation, I am happy to oblige.

Kari Veblen, Assistant Dean of Research and Associate Professor of Music Education teaches foundation, elementary methods, cultural perspectives and graduate research courses at the Don Wright Faculty of Music at University of Western Ontario in Canada. Kari's interests bridge music, education, ethnomusicology and the arts. She is currently investigating community music networks, structures and individuals worldwide. Another strand of her research follows a twenty-five-year fascination with teaching and learning of traditional Irish/Celtic/diasporic musics. Co-author and co-editor of books, peer-reviewed chapters, articles and conference papers, she is associate editor of the *International Journal of Community Music*.

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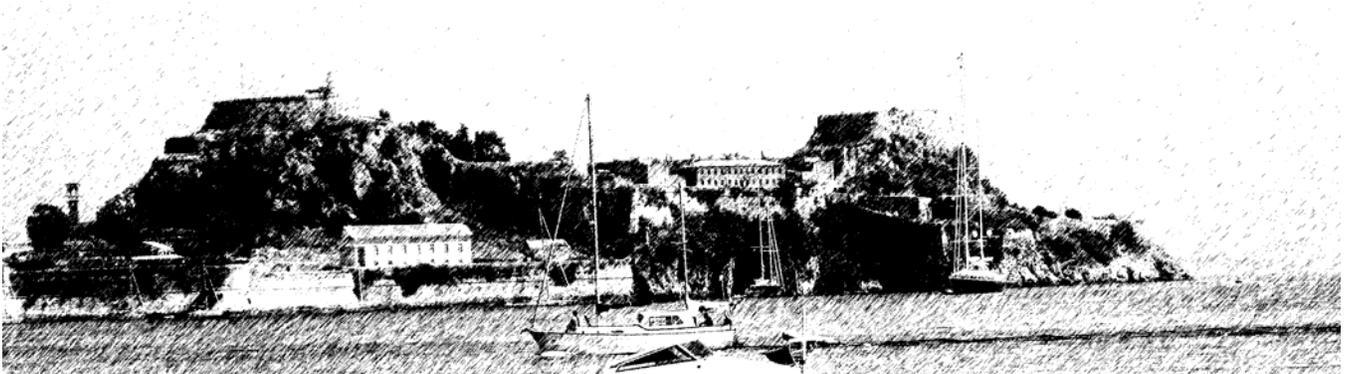
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Guidelines for Full Paper Submissions

The paper must be complete and cannot exceed 3000 words, including explanatory notes and appendices, and excluding abstract and references. Tables and figures may be included in the paper, with a commensurate reduction of 250 words for each table or figure. The order of content on the file should be as follows:

- Title of proposal,
- Author names (and affiliations),
- Abstract,
- Five keywords,
- Full proposal (including tables and figures within the file),
- Acknowledgements (if any),
- References.

Authors should read carefully and strictly observe the template and formatting guidelines for all full paper submissions to ISME Commissions and Conferences. The template (style guide) can be found on the ISME website.



2012 CMA Seminar Locations



Photos © M. Toubis S.A.

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| <ul style="list-style-type: none"> 1 Aktiaon Restaurant : Monday night Reception, 19:00-21:00 hours (7-9pm) 2 Old Fortress Entrance: Tuesday morning meeting location, 08:30 3 Group Photo Location: Tuesday morning, 08:45 4 Ionian University Music Department: Poster Session Location, Tuesday afternoon 5 Reading Society Building: Our primary CMA Meeting Location, Tuesday 10:00 6 General Area of Corfu Music Museum and Philharmonic Society for our visit to the museum on Wednesday.
City Marina Hotel Area | <ul style="list-style-type: none"> 7 Café Discussion Location 8 Vedos Island: The location for our Wednesday night dinner. 9 Sidewalk around the bay to the Arion Hotel. Nice at sunset or in the evening but very hot and a minimum of 20 minutes in the morning. (Suggest taking the 1.5 euro bus from the hotel to the Old Fortress or a taxi on the first day to get familiar with the route. See the Powerpoint for a better idea of the Arion Hotel location and transfers.) 10 |
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