



## CMA Pre-Conference Seminar Abstracts

### Round table

**Name:** Vyvienne Abla

**Location:** Australia

**Organisation:** Vyva Entertainment

**Title:** Power of HipHop in Engaging Youth in Education, Career Pathways and Global Communities

**Abstract:** This discussion explores ideas around the power of HipHop, examining projects that are taking place around the world, where HipHop is used as a tool for education, health and engagement amongst youth and community. It will look into how HipHop culture is creating a home away from home and forging lifetime relationships and support networks for youth across the globe. The presenters will reflect on their experiences and work related to equity, inclusion and how music education has been utilised in underprivileged, underserved and neglected communities and regions. Coast to Coast, together we follow HipHop from the originating burrows of New York City, all the way down to Australia. Discussions will delve into the challenges, techniques and triumphs in engaging diverse youth and tackling systemic issues around white privilege, lack of representation and abuse of power through the use of HipHop culture and music education.

### Bios

**MAXINE JOHNS:** Maxine Johns aka DJ Ms Hennessey launched her first blog page back in 2012, dedicated to interviews captured with a host of local and international Urban Music personalities, reality TV stars, music producers, artists and overall tastemakers in the industry. With over 18 years music journalist experience under her belt Johns aka Ms Hennessey has written on and continues to document the past, present and future role that the Australian Urban community plays on the global stage. Adding to her writing adventures is her first published book called How to Live for Love and HipHop, which was released in 2017 and made it to the No 1 Bestsellers List. She continues to work within her HipHop community connecting people to where and whom they need to work with and enhancing her potential to be the best writer, radio presenter and DJ she can be. 2019 saw Johns add the role of teacher to her career bow as she sees the benefits that music therapy and HipHop have in the education department. In teaching and creating a podcast for a forward thinking primary school in Western Sydney, this aha moment has clearly been the gamechanger in John's teaching career!

**DR. A.D. CARSON:** Dr. A.D. Carson is an award-winning performance artist and educator from Decatur, Illinois. His work focuses on race, literature, history, rhetorics & performance. He received a Ph.D. in Rhetorics, Communication, and Information Design at Clemson University. His album, I used to love to dream, is forthcoming from University of Michigan Press. This work extends from his doctoral dissertation, Owing My Masters: The Rhetorics of Rhymes & Revolutions, which he submitted in rap album form as the primary feature of a digital archive at [phd.aydeethegreat.com](http://phd.aydeethegreat.com). Dr. Carson's work has garnered international press and has been featured by Complex, The Chronicle



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of Higher Education, Forbes, The Guardian, Journal for Cultural and Religious Theory, NPR's All Things Considered, OkayPlayer, Quiddity International Literary Journal and Public-Radio Program, Time, USA Today, and XXL among others.

**JAMES 'SOSOON' GANTT:** James "SoSoon" Gantt is a New York City HipHop artist, producer, scholar, and educator. James' 2015 undergraduate thesis "The (in)Formal Education of a Black, Working-Class Male in New York City" challenges the shortcomings of the American education system while uplifting the benefits of art as necessary education.

**ZEADALA:** Zeadala is a mixed raced South-West Sydney based poet, musician and actor who avidly addresses themes of social inequality, politics and self-reflection in her works. The word Eadala itself is an Arabic one meaning justice- aligning with her desire to uphold fairness, honesty, and equality. As a woman of colour, a performer, and mentor- Zeadala challenges normative narratives within society with her raw and unique style, simple yet rhythmic guitar compositions, soothing vocals and vastly bold lyrics.

**DOBBY:** DOBBY is a rapper, drummer and music composer. He proudly identifies as a Filipino and Aboriginal musician, whose family is from Brewarrina on Ngemba land, and is a member of the Murrawarri Republic in Weilmoringle, NSW. Locally, he has performed at many events including BIGSOUND, Sydney Opera House and Boomerang/Bluesfest, and internationally in Germany, UK, USA and Netherlands.

**DR. JAMES HUMBERSTONE:** James Humberstone's output is influenced by his research background in experimental music, and his interest in composing for children and community ensembles. Born in London, Humberstone migrated to Australia in 1997 after completing a degree in composition at the University of Exeter. After many residencies and a prolific decade of creative works, in 2013 Humberstone completed his PhD and was appointed Lecturer in Music Education at the Sydney Conservatorium of Music. Today he works in the fields of composition, music education and technology research, as well as experimental music.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Jess Abrams

**Location:** United Kingdom

**Organisation:** Ms

**Title:** Community Music as Compulsory in Higher Education

### Abstract:

At Edinburgh College, Community Music has always been an optional unit thereby ensuring that the students in the class had chosen to be there. However, as of this year, Community Music has become a mandatory subject for second-year students. On the one hand, this goes against an underlying principle of Community Music; a practice that is known for its inclusive, often participant-led, approach with said participants choosing to be there. On the other hand, it offers an opportunity to ensure that those studying music are given even a small understanding of the responsibility that comes with being a facilitator of another person's music-making experience. This presentation will discuss the first year of Community Music being compulsory including views of students who took part over the year. Mostly though, it will ask questions vs. offer distinct answers. Questions along the lines of:

- Does making Community Music compulsory clash with the ethos of the field?
- Can we 'reframe' a class to ensure that even those who would not choose to be there find value and meaning in it? OR is it ok if they don't?
- As many music students plan to train as teachers/educators, does undertaking at least some Community Music training early on (e.g. a non-formal approach) offer a wider approach when stepping into a formal setting?



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Johanna Abril

**Location:** Ecuador

**Organisation:** Universidad De Las Américas

**Title:** Creative music making for social transformation: Immigration, social capital, and music

### Abstract:

Creative music making for social transformation: Immigration, social capital, and music

For the last few years, the political climate in Venezuela has forced many citizens to immigrate to different countries throughout South America. This phenomenon has created different dynamics in small nations such as Ecuador. Citizens have in some ways felt uneasy, especially after violent incidents between both communities, which shows an increasing need for building bridges between the two groups.

Author Lyda Hanifan (1916) introduced the concept of social capital to refer both, tangible and intangible assets that could develop a transformed vision of a community. Later, Robert Putnam (2000), defined social capital as the connections among individuals, their social networks, norms of reciprocity and trust that derive from those connections. Within music education, Patrick Jones (2010) has contended that musicians have an important role in building social capital given that musicking is a unique way to foster civic engagement and intercultural understanding.

This research is an exploration of non-music major students' perceptions of their creative music processes in relation to their work with an immigrant Venezuelan community in Ecuador. Students were immersed in creative musical processes focused on three main themes: (1) the self, (2) the community, and (3) the self within a community. Participants were a group of 30 students enrolled in a class called "Arts, Human Expression, and Community" taught to all non-arts or music majors at a private university in Ecuador. Data collection included students' reflections throughout the semester, two focus groups with the participants, and follow-up interviews with six students who volunteered to be interviewed. Both, focus groups and interviews were transcribed and coded for the generation of themes and ideas. Preliminary results indicate that beyond understanding the motives and needs of an immigrant community, musicking and the three points throughout the creative process, helped students situate themselves within a changing society.



## CMA Pre-Conference Seminar Abstracts

### Symposium

**Name:** Turkan Aksoy

**Location:** Australia

**Organisation:** City of Canterbury Bankstown

**Title:** Our Songlines: Footsteps to Strong Community Engagement

#### Abstract:

A very special panel with our local elders Aunty Lyn & Aunty Noelene, who will shed light on the many ways that music and art are deeply embedded into the culture of First Nation Peoples. An essential conversation that will allow for a deeper understanding of the land we gather on and the knowledge accumulated over 60,000 years. Songlines and the nature of story-telling supports expression of one's identity and impacts on our mental health well-being as this has a direct correlation in building resilience and staying strong. This discussion will also look into how songlines support positive interactions of cross-cultural collaboration, linking to community engagement by centralising Aboriginal Governance practices and custodianship of sharing knowledge through music, connecting relationships with our diverse artists to use music and HipHop to capture our history and shared journey, learning lessons from our elders around connectivity to our past, present and future.

Songlines is an Aboriginal Concept: Within the belief system of Indigenous Australians, a songline, also called dreaming track, is one of the paths across the land (or sometimes the sky) which mark the route followed by localised "creator-beings" during the Dreaming. A knowledgeable person is able to navigate across the land by repeating the words of the song, which describe the location of landmarks, waterholes, and other natural phenomena. In some cases, the paths of the creator-beings are said to be evident from their marks on the land, such as large depressions in the land which are said to be their footprints.

#### Bios

**TURKAN AKSOY:** Turkan Aksoy holds a Bachelor in Health Science from UWS and is a Community Development Officer who has worked within the community sector for over 20 years and has established herself as a key stakeholder within multicultural issues around access and equity. Turkan's experience is in the government and non-government sectors and includes building the capacity of small and emerging communities, cultural diversity training, employment skills development, women at risk, Aboriginal and Torres Strait Islander and youth mentoring. Founder of the Youth StepUP Program in collaboration with community, provides free employment support for young people from refugee background. Recently launched Youth StepUP Apps has over 1000+ registered local users, and has been viewed in over 82 countries. This project was a finalist at the 2018 United Nations Public Sector Awards.

**AUNTY LYN MARTIN:** Aunty Lyn Martin is an Elder of the Darug Nation who has resided in Bankstown for over 40 years is an active member of the Canturbury Bankstown Aboriginal and Torres Strait Islander Reference Group and has been instrumental in developing Councils Reconciliation Action Plan in supporting heritage and culture within our local community. Lyn is the



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Vice President of the local Aboriginal Educational Consultative Group (AECG) and also on the NAIDOC committee, the Canterbury Bankstown Advisory committee and now on the Elders Advisory committee at Macquarie University. She works in conjunction with various organisations, schools and community projects, including 4ESydney HipHop festival, conference and mentoring program over the last 6 years to encourage and support the involvement of emerging First Nations young people.

**AUNTY NOELENE:** Noelene Anne Holten is of the Gumbaynggirr-Dunaghuti people, which is on the Mid North Coast. She now lives in Mount Lewis in the Canterbury-Bankstown area. Aunty Noelene says that “Sharing our knowledge, culture and stories of my people is something I strongly believe in. Being a Koori artist in a very diverse city, sharing our stories amongst different nationalities is a gesture of peace and harmony so teaching our art throughout Canterbury-Bankstown is a rewarding experience.” She has been involved in many projects, painting murals, showcasing Aboriginal art, and helping upcoming young artists explore their culture. Her most rewarding experience was when she was involved in rebuilding the Greenacre Community Centre by creating the Welcome Walls. Recently, she has been invited to work on another mural in Greenacre for a children’s centre. She has also been busy running art workshops for seniors, newly arrived migrants and her own community members especially during NAIDOC Week and other special days throughout the year.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Emilie Amrein

**Location:** United States

**Organisation:** University of San Diego

**Title:** Common Ground Voices: Bridging Difference and Division through Story and Song

#### **Abstract:**

Common Ground Voices began as a collaborative initiative of the Eric Ericson International Choral Centre and André de Quadros in 2016. The initiative now includes a parallel project at the border between Mexico and the United States, sponsored by the University of San Diego and co-facilitated by André de Quadros and myself.

Over the past two years, I have observed, and more recently participated in, collaborated with, and co-facilitated the international community music project, Common Ground Voices, in various sites and geographies around the world. Common Ground Voices works with and for divided communities by co-creating integrated social spaces for creativity, dialogue, and reflection in order to build community coalitions and transform unjust power dynamics in pursuit of sustainable peace.

Though Common Ground Voices strives for social integration through its musical projects, I am particularly interested in the experiences of the displaced in each of the geographies where projects are produced— that is, the experiences of the stateless East-Jerusalemite musicians who participate in Common Ground Voices / Jerusalem; the population of refugees, asylum seekers, deportees, and migrants from Central America, Haiti, and Cameroon situated in Tijuana who have participated in the Common Ground Voices / La Frontera encuentros (encounters) this fall; and the incarcerated men at Calipatria State Prison in Imperial County, California in a soon-to-be established project, called Common Ground Voices / Behind Bars.

There has been little research into the intersection of the social impacts of music making with critical refugee studies and displacement; more significantly, there has been no practical engagement between artist-facilitators and the displaced using critical, culturally relevant, and trauma-informed choral pedagogy in the geographies where Common Ground Voices works. I will address this intersection, both theoretically and practically, during this presentation.



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### Full spoken paper

**Name:** Kristy Apps

**Location:** Australia

**Organisation:** Griffith University

**Title:** Deeper, stronger, calmer: Live music in oncology treatment increases human connection to transform healing

### Abstract:

Deeper, stronger, calmer: Live music in oncology treatment increases human connection to transform the healing environment

Death and dying can unite and divide humanity. In illness, access to live music and more specifically sharing live music experiences with loved ones is often limited. The arts have supported humanity to heal and manage disease and dying for millennia but in the modern world of clinical treatment environments we have lost the transformative power of performance music in these spaces for all involved. I interpret the oncology ward as a community of people with a shared narrative and experience.

This Australian qualitative research project explored the experiences of hospital staff, patients, families and musicians performing within an oncology treatment facility. This presentation will share participant's insights into how live music performance impacted human connections and transformed the hospital environment. I will present key findings of results mapped into the Social and Environmental Determinates of Health Model (Schulz & Northridge, 2004).

Musicians highlighted the sense of honour they experienced contributing to deeper and stronger connections amongst families before the death of a loved one. A theme reflected by musicians and hospital staff was the calmness that filled the healing space during live performance and the sharing of emotion that music facilitated bringing strength to all present. Other themes explored how the presence of musicians promoted a calmer more positive workplace enhancing communication



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Jamie Arrowsmith

**Location:** Canada

**Organisation:** Cambrian College School of Music

**Title:** The Privilege of the Podium: Equity, Social Justice and the Dilemma of Community Orchestra Leadership

### Abstract:

Recently, there have been earnest efforts on the part of the orchestral industry to address long-standing inequities in the areas of representation, accessibility and social accountability, through innovations in programming, educational partnerships and support of grass-roots social movements. Yet reconciling the lingering effects resulting from decades of elitist practices, colonial attitudes and token gestures with the need for orchestras to demonstrate social responsibility remains a significant challenge. This dilemma is abundantly evident at the level of community orchestras – particularly those found in markets far removed from major cosmopolitan localities in Ontario – in that these organisations tend to cater to a narrow and privileged segment of the populations from which they are drawn. Increasingly, as these ensembles are asked to provide a wider range of services to their communities, the role of the music director becomes more complex; however, conductors are often ill-equipped, or even disinclined, to act in a manner that recognizes the persistence and importance of these issues. This paper argues that in order to bring community orchestras into alignment with the prevailing emphasis on social justice that permeates the rest of the arts industry, music directors must act not merely as artistic leaders, but also as social champions within their communities. The author suggests that this essential shift involves significant self-reflection on the part of the conductor, traditionally an authority figure within orchestral organizations, as well as innovative approaches and a transformative revision of what community orchestra leadership means as they strive to become more diverse, equitable and inclusive.



## CMA Pre-Conference Seminar Abstracts

### Presentation

**Name:** Keum Ju Bang, Na kyung Min

**Location:** South Korea

**Organisation:** Seoul National University of Education

**Title:** Exploring Music -Creative Learning in the Context of Community Program

### Abstract:

Throughout the history, music and its creative experience have constantly transformed learners and have been transformed by them in the process of learning. There has been many diverse and active music-cultural programs supported by the national Culture and Arts Education (CAE) in the Republic of Korea. In line with growing number of emerging programs that are being implemented as the social-cultural activities in the local community settings, more optimal learning space and creative approach both for the individual and community are being required continuously corresponding to the needs and motivations of contemporary learners.

The purpose of this paper is to explore and develop the creative music learning space and the teaching strategies that can enable the participants actively to share and to express their sensibilities and inherent musical intuitions. Learner-centered creative encounters which can evoke the mindful imagery and strong motivation are structured and discussed. Episodic memory and emotional reaction from the participants are linked with generating creative music making and mindful experiences.

### Reference

Higgins, Lee. (2012) *Community Music; In Theory and in Practice*. New York, NY; Oxford University Press

Burnard Pamela and Murphy Regina( 2013): *Teaching Music Creatively* (Second edition) Routledge Taylor & Francis Group

Veblen Kari. (2007): The Many Ways of Community music *International Journal of Community Music* 1(1):5-21



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Catherine Birch

**Location:** United Kingdom

**Organisation:** York St. John University

**Title:** The Power of Connection: An exploration of Trauma-Informed Community Music Practice

### Abstract:

"Some of the most neglected and misunderstood individuals in our society are the women in the criminal justice system" (Covington, 2016: p.13). Working with trauma-informed community music practice, the singing and song-writing strand of a UK-based University Prison Partnership Project, aims to give opportunity for self-expression, create a sense of community and a safe space, and build positive connections through mutual trust and negotiation of the creative process. The project works exclusively with women who have experienced trauma, engaging them in developing skills in both vocal technique and song-writing. In order to effectively facilitate in a gender-responsive way, there is an obligation to align the work with the five values of trauma-informed practice; safety, collaboration, empowerment, trustworthiness, choice.

This workshop presentation will examine the model of practice used in the singing and songwriting project and will unpack facilitation methods sensitive to the women's many complex emotional and mental health needs. Specific workshop elements will be demonstrated that enable positive connections to form between participants, as well as a deeper connection to self. In a space where profound social barriers exist, the approaches to practice that enable both inclusion and diversity will be examined with opportunity for wider reflection and discussion.

Reference: Covington, S. (2016). *Becoming Trauma-Informed: A Training Programme for Criminal Justice Professionals*. UK: One Small Thing.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Leonardo Borne

**Location:** Brazil

**Organisation:** Ufmt

**Title:** Music education and Community music in Brazil: a study about the Enade large-scale assessment

### Abstract:

Brazilian higher music education does not distinguish between the music teacher or the community music (CM) agent; when one enrolls a music education program, one is trained to perform in settings both from music teaching in schools and from CM. In this context, usually occurs a juxtaposition of music education and CM work fields in Brazil, which are social projects, church choirs, community orchestras, music with the elderly, etc. On another hand, concluding music education students have to participate in a national large-scale assessment called Enade (National Exam of Student Achievement) every three years, which is a written test with, more or less, 35 questions regarding general, musical and practical knowledge. In previous works [Citation omitted] we have analysed the Enade's questions regarding its content organization, social or musical bias, music pedagogies, the usage of sheet music within the questions, etc; nevertheless, nor we, neither any research we could find carried out an analysis of the presence of CM knowledge in the Enade exams. For that, we have designed this study that has as research question: having the understanding that CM in Brazil is a part of the music educator training, is this knowledge addressed or assessed in this national and massive exam? If so, how? The work methodology followed a path of document analysis, looking for trends in the Enade questions in the five editions that music programs participated in, 2006, 2009, 2011, 2014 and 2017. We focused on the questions of music education that also are from the CM field, by juxtaposing both fields. Data shows that only a handful of questions may be considered from the CM field, from a sample of almost 120 questions, usually regarding to teaching music in informal learning contexts. This implicates that, although without equity between CM and music education, CM really seems to be considered as an indivisible part of the music educator training, community music content is assessed in the only large-scale assessment in the form of informal learning.



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### Full spoken paper

**Name:** June Boyce-Tillman

**Location:** United Kingdom

**Organisation:** University of Winchester UK, North  
West University, South Africa

**Title:** A Good sing - the parish church, school assembly, liminality and community musicking in England

### Abstract:

The theoretical background of the paper is cross disciplinary drawing on musicology, music therapy, community arts, spirituality, philosophy, theology, sociology and education. The aim/focus of the work/research is to explore the relationship of the community choir movement with the Anglican parish church choir tradition (Morgan and Boyce-Tillman 2016). The approach will be a review of the literature and various case studies in which the author has been involved. It will examine the place of the liminal experience in the community choir experience and how this can be regarded as healing (Clarke 2005) and transformative (Clift and Hancox 2001). In this it will interrogate an ecology of wellbeing (Williams 2018) that includes body, mind, the natural world, the social world and the cosmos). It will interrogate this by means of a phenomenography of the musical experience including materials (relationship with the environment and the body), expression (relationship with the mind and the social), construction (relationship with the mind) and values (relationship with the social) and the spiritual/liminal (the cosmic) (Turner 1969/1974, Boyce-Tillman 2016). It will compare this with the religious experience of the Anglican parish church choir examining the history of this phenomenon and the place of this choir in contemporary culture. In this it will look at inclusivity in parish and community choirs and issues of gender, ethnicity and disability and how this relates to musical repertoire. It will explore the place of music education including challenge and nurture in the two traditions and the two aesthetics that might operate in their purposes and aims (Pascale 2005). It will examine how the transformative effects of this experience might be regarded in the development of social prescribing in and how these may be used in the development of social prescribing in the UK.

Keywords: Community choir, social prescribing, liminality, spirituality.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Brit Ågot Brøske

**Location:** Norway

**Organisation:** Norwegian Academy of Music

**Title:** Towards music for all: Values and responsibilities in community music and music teacher education

### Abstract:

In this presentation, I will discuss the relationship between the concept of community music and formal education settings through three different international collaborative music teacher projects located in Lebanon, Georgia and India. These examples or cases represent different models of combining informal and formal education, but are all based on collaboration between local partners and the Norwegian Academy of Music (NMH). Building on this, the presentation raise some questions on how to design international music teacher education for promoting central values within both the field of music education as well as the field of community music.

Community music has evolved as a field of practice and a field of research internationally, and is experiencing increased interest also in the Nordic countries (Veblen & Olsson 2002, Karlsen et al. 2013, Boeskov & Brøske, 2017). Community music practices seem to share some common values, such as an unconditional welcoming, cultural democracy, inclusion of all and in many cases also social change (Veblen & Olsson 2002, Higgins 2012, Veblen 2007). At the same time, the field of community music has paid less attention to formal music education and teacher education (Koopman 2007).

Based on the three cases I will raise and discuss three dilemmas, and the discussion will draw on research studies within the three projects. These three dilemmas are:

- Contrasting models of learning,
- Contradiction between active music-making and the hegemony of music theory and music history
- Contradiction between working for cultural democracy and the ideologies and social structures within a local culture.

I will argue that reaching the aims of community music practices could benefit from a well-functioning cooperation between formal and informal education, and a both-sided dialogue on values, practices and approaches.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Dave Camlin

**Location:** United Kingdom

**Organisation:** Royal College of Music

**Title:** Encounters with Participatory Music

### Abstract:

It is increasingly the case that students training for a professional career in music will have some encounter with either formal music education, more socially-engaged musical practices - or both - as part of their studies (Bennett 2012). Historically, such encounters may have been perceived as a distraction from, or at worse, a negation of students' emerging identity as performing musicians: 'a negative outcome that follow[s] from an unrealised or unattainable performance goal' (Bennett and Freer 2012, 275). What sense, therefore, do contemporary music students make of such encounters, where a creative tension between the 'aesthetic' and 'participatory' dimensions of music's power is present, and where the performance of music is about the performance of 'relationships' as much as it about the performance of 'works' (Camlin 2018; Camlin, Daffern, and Zeserson 2020; Turino 2008)? And what insights into their emerging identity as musicians do such encounters afford music students?

This presentation outlines initial findings from a study of the experiences of a small group of undergraduate students from the Royal College of Music in London in their encounters with participatory music as part of their studies. In particular, it discusses the impact of such experiences on students' perception of their own musicality, in terms of benefits to aural memory, improvisation skills and emotional communication in performance. Far from being a distraction from, or a negation of, their emerging identities as performers, their descriptions of their encounters with participatory musical practices suggest that the experience enhanced their understanding of music's power in holistic terms, and helped them to locate their own musical identity within a sophisticated understanding of the complexity of music's power, and its humanising and emancipatory potential for people and society.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Flavia Candusso

**Location:** Brazil

**Organisation:** Federal University of Bahia

**Title:** School, community, Music Education University Programs: critical aspects and challenges in Bahia, Brazil

### Abstract:

Brazilian society is characterized by a deep social and racial inequality, that makes different social classes live in completely different worlds. Talking about public schools means considering a specific segment of the population, who has low incomes, is mainly afro-descendent, lives in the outskirts of the big cities, and is deprived to the access to quality education and health systems. Even if school can be the key of social change and transformation, it often fails with students for not being an attracting and motivating place. Nonetheless, public schools are based in communities with a rich cultural and musical life. Many children and young people participate of activities like capoeira, drumming groups, social projects, church choirs. So, the same student who is not well succeed at school, many times is an engaged and interested member of a musical/cultural group. The lack of dialogue and articulation between schools and the communities represents a negative aspect for children education, as they don't see recognized the musical knowledge they achieved outside. To realize its social function, school needs to be connected with the community around. Other subjects, other pedagogies, according to Miguel Arroyo (2017). This means also the responsibility of Music Education University Program to rethink music teacher formation in a decolonized perspective in order to include local musical traditions ignored until nowadays in the curriculum. As Santos (2010) affirms, there is no global social justice without global cognitive justice. Experiences with pre-service students in community groups towards a culturally centered conception of education (Lind, McCoy, 2016) and activities in school music education based on group song composition (Beinike, 2015; Burnard, 2017) based on Afro-Brazilian music are pointing out interesting perspectives on in-service music teachers' education, on one side, and the impact on black children auto-esteem and ethnic identity.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Han-Ning Chen

**Location:** Taiwan

**Organisation:** Poco a Poco Music Education Foundation

**Title:** Designing a Music Summer Camp with the Sustainable Development Goals to Evoke Social Consciousness

#### **Abstract:**

Getting involved, fostering understanding, and participating in society are main issues that every citizen is duty-bound. Education prepares students to participate in the transformation of society to promote social progress. This study takes the 4th Music Art Summer Camp as an example, aims to explore how the music summer camp's curriculum can be combined with the UN's sustainable development goals to promote the social consciousness of students and parents through artistic means. This study is a qualitative study that collects research data through interviews and data analysis. The results of this study were as follows:

1. In the preparation period, the music teachers organized the professional learning community to develop the music summer camp curriculum. After examining the 17 goals of the SDGs, they chose the three aspects of international, environmental, and human rights issues as curriculum themes. Through collaborative preparation, teaching observation, and class discussion, the music teachers promoted collaborative communication and designed a cross-disciplinary series of courses that echoed SDGs and combined music, art, and drama.
2. In the implementation period, the curriculum structure was divided into two categories: core curriculum and activity curriculum. The learning content of music included movement, singing, and music appreciation. The teaching process guides students to experience the living context of those social issues through music. After the full experience, students were encouraged to express their personal feelings, and demonstrate through painting, oral narrative, and movement combine music perform.
3. The final performance which was presented in the form of a musical had shown students' learning results and reflections on international, environmental and human rights issues. Through learning and reflection, students were able to better understand the critical issues of society, at the same time, the performance also aroused the sense of responsibility and action of parents to draw attention to social consciousness.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Don Coffman

**Location:** United States

**Organisation:** University of Miami

**Title:** Possible Selves and Senior Adult Musicians

### Abstract:

#### Possible Selves and Senior Adult Musicians

This research explored New Horizons International Music Association (NHIMA) participation through the framework of possible selves (Coffman & Dabback, in press; Markus & Nurius, 1986), and aligns well with the CMA 2020 seminar's themes of identity, well-being, social affirmation, health, and personal development. Smith & Freund (2002) state that adults pursue personal growth and fulfillment throughout the lifespan. According to Markus and Nurius (1986), they are motivated by conceptions of who they would like to become in addition to who they are afraid of becoming. If possible selves can be understood to represent the underlying motivation to engage in ability maintenance, self-improvement, and the minimization of losses (Frazier et al., 2002) then could New Horizons music participation reflect processes of reframing possible selves in which members engage to maintain well-being and satisfy their needs? The large majority of New Horizons participants return to music engagement after many years away. In doing so, they ostensibly reclaim lost possible selves while others are experimenting with new possible selves or challenging previous musical identities.

Participants were drawn from older adult New Horizons music groups in Miami, Florida and Harrisonburg, Virginia. Researchers employed purposeful convenience sampling to recruit the 18 participants in the study. Each person engaged in an individual semi-structured interview to explore perceptions of themselves as musicians and people. Interviews were transcribed and coded for themes and intersecting ideas, which researchers compared among participants, groups, and in relation to gender constructs and the possible selves framework. Preliminary results indicate connection to possible selves conceptions of "becoming," including purpose, autonomy, and social affirmation as well as concerns of health and personal development. As Penelope (February 2019) expressed, "As you age, your world gets smaller. That's just a given. But you can keep expanding to whatever extent to can, and find avenues [for growth]."



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Nicolas Coffman

**Location:** United States

**Organisation:** University of Miami

**Title:** Impacts of Technology on Visions of Hospitality in Community Music

#### **Abstract:**

My personal experience using technology to craft engaging musical experiences (Dillon, 2007) had led me to focus on facilitating interaction between individuals and across groups. However, despite successes in proof of concept demonstrations and integration into community music settings, I encountered difficulty in facilitating the development of creativity in after-school outreach settings that I had hoped. Changes in technology use eventually led to use of tablets, focusing on individual directed musical engagement. This change at first appeared to diminish community interaction between participants, but viewed through a lens of hospitality, enhanced engagement and enrollment over time.

This presentation will identify how technology implementation impacts community engagement in community music settings. Based on social-technical systems theory (Bostrom & Heinen, 1977), my experiences will be viewed as a means for enhancing a hospitality oriented community music practice (Higgins, 2008). There are parallels between 'community without unity' (Higgins, 2012, p. 136) and open gathering principals of hunter-gatherer societies (Gray, 2009) which implicate mechanics of social play in work and community. I will present examples of technology-based facilitation which enhanced principals of social play; autonomy, voluntary participation, equality, sharing, and consensual decision making.

Through these examples, I will illustrate how technology influenced the social interactions contributing to the community. Additionally, I will provide justification for movement away from facilitated group interactions to organic and flexible student formed groups through the use of play in musical and social games. I will provide additional examples which promote decentralized technologies and implications for participation in flexible musical roles, advocating the centrality of play in community music settings.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Mary Cohen

**Location:** United States

**Organisation:** University of Iowa

**Title:** Gathering with a Purpose: Community Music Activities Emphasizing Social Change

#### **Abstract:**

In this Pecha Kucha presentation, I first highlight injustices of the U.S. prison systems and argue that community music has the potential to transform how the broader public thinks with respect to creating more healing practices of conflict management. I also describe a book I am writing about music education in U.S. prisons. In the session, I explain the history behind a series of community music activities geared toward social change in the United States justice systems. The Oakdale Community Choir began in 2009 with the goals of creating a space for incarcerated men to sing together with people from the community who want to learn about prison issues. In the seventh year of the choir's existence, a new goal developed geared toward creating communities of caring. This goal came from a writing reflection by an incarcerated singer. Since 2015, the choir members activities have embodied this goal through hosting three different groups of international professionals visiting the area to learn about promoting social change through the arts, singing for political representatives in the state capital, leading a Learning Exchange with the Soweto Gospel Choir, a university Peacebuilding Class, and a series of original songs.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Sian Croose

**Location:** United Kingdom

**Organisation:** The Voice Project

**Title:** Connection and Separation

Community Music in a time of division

#### **Abstract:**

I have been a community musician for nearly 35 years. Over the past three and a half years, since the 2016 referendum, I am practicing in ,what I observe to be, a more anxious and divided country. I have noticed a marked, increased need for community music spaces that allow people to commune without conflict, and experience solidarity with others beyond some of the political binaries that characterise our current condition in the UK.

A year's training with Community Music East in 1985/86 was my starting point as a community musician, and in the intervening years, the ethos of Search and Reflect has informed my practice, from the focus on pulse, rhythm and improvisation, to the idea of the collective musical organism, that facilitates a 'tuning in' of workshop participants in creative musical communication.

In this workshop I intend explore some of these principles musically though vocal improvisation and accessible repertoire, to explore the themes of connection and separation, and facilitate a discussion of the challenges of bringing people together in a time of political turmoil.

In the discussion, I intend to explore the following questions.

- Can community music provide a space for healing and humanising during challenging, divisive times.
- Is there repertoire that can include and connect us across divides?
- Is it ever possible/desirable to be apolitical, or create an apolitical space, in the face of big political issues? Is it necessary for Community Music to 'choose sides' or is there a need for CM to be politically inclusive as well as inclusive in other ways.

Sian Croose is a singer, choral animateur, voice workshop leader, composer and conductor. She is co-founder of The Voice Project.

She trained with Community Music East as a community musician in 1985 and since then has run music projects throughout the UK, Ireland and France.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Ruth Currie

**Location:** United Kingdom

**Organisation:** York St John University, UK

**Title:** Continuing to question community music as a chameleonic practice

#### **Abstract:**

Being a community musician is commonly referred to as a 'chameleonic practice' suggesting that they adjust their position in relation to the requirements of the role, which can vary dependant on context, often demanding navigation of practice and policy (Brown et al 2014; Deane 2018; Rimmer, 2015). Further to this, those undertaking community music activity often value it as a mechanism for social action, often alongside perceived marginalized groups (Silverman and Elliott 2018). The community arts movement of the 1960s aimed to resist hierarchical musical practice and reposition localized artistic participation, stoking the fires of what would become a campaign towards cultural democracy in the 1980s (Higgins 2012; Jeffers and Moriarty 2017). With foundations cast for shaping an ideology of inclusion that would arrive in cultural policy in the 1990s, community music as a field has moulded a pathway that would enable grassroots cultural activity to thrive. However, fitting the decentralized intention of cultural democracy with the centralized model dominating arts and cultural funding in the UK has cause to be problematic when social change is believed to be best served through grassroots activity. Community musicians working within the confines of centralised notions of inclusion may find themselves conflicted between the reason why the work is undertaken and the operational conditions of the political context, including funding requirements, that enable the work to happen (Belfoire 2015; Gray 2008; Jancovich 2017; Kawashima 2006; Lee et al 2011; Rimmer 2009; 2018). Through this presentation I follow the footsteps of those questioning a 'chameleonic practice' to consider what implications this may have for the contemporary community musician. To explore the implications of a 'chameleonic' approach to being a community musician today, I will consider ways in which Bourdieu's notion of 'institutional capital' (1986) may assist a conceptualisation the implications of a 'chameleonic practice'.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Laura Curtis

**Location:** Canada

**Organisation:** Western University

**Title:** Singing our stories: Empowering involuntarily childless women through choral participation

#### **Abstract:**

Imagine after losing a child or being unable to have children, one joins a choir as a means of social and musical expression and spiritual comfort. Now imagine being surrounded by vibrant discussions pertaining to other choir members' children and grandchildren as well as being asked to sing songs concerning children and the joyful experience of motherhood. While the choral environment may provide a refuge and benefits to the wellbeing of participants it cannot be assumed this is the case for everyone. For involuntarily childless women, singing in a choir may pose a threat to their personal and social identities, as they are positioned as 'other' to the women in the choir who have successfully obtained the identity of Mother.

A politics of exclusion exists in women's choirs that are set up to replicate heteronormative ideals of marriage and reproduction. This research addresses the urgent need for a choral space in which involuntarily childless women feel included. An examination of the literature on singer identity, community music practice, trauma, and social power dynamics reveals the potential for the enhancement of wellbeing and resilience through active community singing participation. This qualitative research explores the ways in which choral singing and the composition of testimonial choral music may offer involuntarily childless women the opportunity to dispel the stigma surrounding their experiences.

The following research questions are addressed: 1) does singing have the ability to empower involuntarily childless women and, if so, in what ways? 2) Can the public sharing of these women's experiences with involuntary childlessness aid in destigmatizing their socially 'deviant' positions as non-mothers? 3) Does social interaction through active singing participation with other women experiencing involuntary childlessness benefit their overall wellbeing?

In this presentation I present my preliminary thinking and framing of my path forward as a PhD student researcher.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Wayne Dawson

**Location:** United Kingdom

**Organisation:** International Centre for Community Music

**Title:** A Rainbow of Voices: Can an LGBTQ+ community choir facilitate the key processes of valorisation?

### Abstract:

The theory of Social Role Valorisation (SRV) addresses the social devaluation of individuals and groups within our society. The theory rests on the notion that all our perceptions are evaluative and as a result, people in our society are often assigned with either a low or a high social value. It is often the case that those who are part of a minority group become subject to low social value and those who are part of the dominant culture are accorded a high social value. A number of consequences are associated with being accorded a low social value and these can be both explained and countered through the theory. Two key processes are highlighted within the theory of SRV that suggest how a community accorded a low social value may be valorised: (1) enhancing their social image, and (2) enhancing their competencies.

Through the theoretical framework of SRV and the deployment of case-study research strategies, this presentation explores a UK-based LGBTQ+ community choir. With contextual analysis into both the historic and current devaluation of the LGBTQ+ community, I move to examine whether community singing can facilitate the two key processes highlighted above and as a result, provide a platform for the enablement of valorisation. Three areas of accorded value will be explored: (1) value accorded to one's self in relation to their LGBTQ+ identity, (2) internalised value accorded to other members of the LGBTQ+ community, and (3) the value accorded to the LGBTQ+ community from non-LGBTQ+ people. These three areas of exploration aim to inform the following guiding questions:

- Can an LGBTQ+ community choir enhance the 'social image' of its participants and the LGBTQ+ community?
- Can an LGBTQ+ community choir enhance the 'competencies' of its participants and the LGBTQ+ community?

Using key concepts grounded in the theory of SRV, conclusions drawn from the guiding questions will allow me to discuss the wider implications of these findings.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Andre De Quadros

**Location:** United States

**Organisation:** Boston University

**Title:** Dialogue through Musicking between Israelis and Palestinians: Challenges, Losses, Compromises, and Gains

### Abstract:

#### Abstract

Since 2016, Common Ground Voices, a community ensemble based in Jerusalem has been a site for dialogue in the contested geography and politicized narratives between Israelis and Palestinians. While conventional wisdom would seem to dictate that intragroup dialogue is effective, between Israelis and Palestinians dialogue is regarded by even the most liberal, as potentially risky or useless at worst. Against this context, Common Ground Voices has established a musical and pedagogical process located in the Empowering Song approach derived from Boal's Theatre of the Oppressed (de Quadros, 2018; de Quadros, 2019) that has resulted in varying outcomes.

This paper discusses the historic challenges encountered in assembling this ensemble and holding it together against formidable political and social resistance from within the group and from the community at large. Working through these challenges has resulted in some members of the group feeling that their priorities are inadequately served. While the Palestinians seek to have a discussion of Israeli occupation, some Israelis and Palestinians see such discussion as exposing fractures. The delicate balance of the ensemble's emotional equilibrium is also examined through its engagement with Palestinians in the West Bank and with ultra-orthodox Haredim Jewish people in Jerusalem. These activities have given the ensemble a spectrum of engagement like no other. This paper discusses the ways in which the conversations are mediated through the music-making, and the way in which repertoire is selected, fused, and performed. These processes have necessitated a serious consideration of the asymmetrical power-dynamics within the group, and how the future may evolve in increasingly fraught political contexts.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Irene Feher

**Location:** Canada

**Organisation:** Concordia University

**Title:** Music for People - Opening the Way for Everyone to Play

### Abstract:

Any combination of people and instruments can make music together.

Musical self-expression is a joyful and healthy means of communication available to absolutely everyone. (David Darling, Bill of Musical Rights)

Founded by cellist David Darling and flautist Bonnie Insull in 1986, the grassroots not-for-profit American organization Music for People promotes a humanistic approach to teaching free improvisation as a means of self-expression. Over the years, thousands of lives have been touched by MfP's alternative pedagogical approach that inspires mindfulness through music and a childlike curiosity about music. MfP's Musicianship Leadership training program has graduated over 100 Certified Facilitators in the US, Switzerland, and Canada who are bringing this inclusive approach to schools, community centers, health care settings and workplaces. This workshop aims to demonstrate MfP's work and its potential to meet the challenges of our changing social, educational and musical environment.

In this experiential workshop, participants will be introduced to MfP's philosophy and approach to free improvisation through facilitated breath, voice and movement icebreakers, and melodic/rhythmic activities that support the five core elements of wellness, identity, belonging, value, purpose and joy. The activities are sequenced so participants move through a creative transformational process that begins with active listening as the basis for musical connection, communication, collaboration, creation and inspiration.

By returning to the core elements of music, silence, pulse and tone, a meaningful musical experience is created through extreme simplicity. This platform for musical brainstorming allows educators to: move beyond the podium and empower students as active music creators and leaders; successfully embrace and combine a variety of musical-cultural experiences; create a fully inclusive classroom for all learners, regardless of background, learning style, or level of musical experience; and, create meaningful learning experiences.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Andre Felipe

**Location:** Brazil

**Organisation:** Neojiba

**Title:** The Liberdade Nucleo: A Community Music Perspective in a "El Sistema" Inspired Program

#### **Abstract:**

Abstract: This paper contains the process of developing an activity that seeks to unify a music social program inspired in the venezuelan El Sistema and the Community Music Activity perspective. The NEOJIBA Liberdade Nucleo is in Bahia, Brazil and was created in 2016 with orchestral music initiation classes for 6 to 8 year olds children and choir for teenagers. The music initiation was with paper violins and recorders and had the prospect of preparing the children for an orchestra. In 3 years of development these children had access to traditional instruments and developed orchestral works. For this article, member reports, interviews, official program reports, as well as field diaries were analysed, as well as bibliography from Community Music Activities Commission of ISME and the Humanizing Music Education that dialogues with authors such Paulo Freire and Carlos Rodrigues Brandão, among others. It will also be presented a chronological development with the songs played in different periods of the Nucleo. With this work, we can see that the use of a symphonic orchestra for music teaching can be a tool for socialization and educational development when considered in this perspective. More than instrumentation and music education methodology, an educational and social posture from the educators was one of the important factors in creating a friendly and cooperative environment among members, educators and families. Through the perspectives of integration of the members and their families, the program could make a intersection between the pedagogical objectives of instrumental development of the institution with cultural opportunities of its plac



## CMA Pre-Conference Seminar Abstracts



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Murilo Ferreira Velho De Arruda, Gabriela Dias Sartori and Luiz Gonçalves Junior

**Location:** Brazil

**Organisation:** Universidade Federal De São Carlos

**Title:** REFLECTIONS ON THE CONCEPT OF LEISURE

#### **Abstract:**

In this paper we will reflect upon concepts of leisure, covering topics such as work, obligations, social time-space, attitude, ludic come and go (“vaivém lúdico” in portuguese) and intentionality. Leisure presented here is intrinsic to its educational dimensions. We understand leisure activities as 1) content of education, criticizing pure hedonistic leisure or necessarily related to profitable activities; and 2) leisure activities as means of educational processes since from them emerges fertile experiences for teaching and learning from one another. Considering leisure as a human need, a cultural dimension, an obligation-free state, in relation to social time-space (since we do not have time, but we are in time and space, and therefore social time-space) and the result of dynamic intentionalities (ludic come and go - vaivém lúdico), we consider that this concept has an intense relationship with the music making and can contribute greatly to the concept of community music. With such presentation we seek an inclusive theory and practice that can contemplate the playfulness of the socially and economically marginalized.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Murilo Ferreira Velho De Arruda and Vivian Parreira da Silva

**Location:** Brazil

**Organisation:** Universidade Federal De São Carlos

**Title:** BRINCANDO (PLAYING) BRAZILIAN POPULAR CULTURES

### Abstract:

Brincar (play), a verb linked to ludicity and deep involvement, is also how many people relate to the Brazilian popular cultures manifestations: “play the boi-bumbá”, “play the carnival” and so on. Brazil, as well as any other country, congregates countless cultures. In this workshop we will brincar (play) some of them such as cacuriá, samba de coco, congada and carço, learning their (musical and life) rhythms, dance, meanings, verses and improvisations. The cacuriá is danced in the streets of the capital of the state of Maranhão, having its origins in the Festa do Divino Espírito Santo. Samba de coco emerged at the time of slavery in coconut farms in northeastern Brazil. The congada is a very old festival that refers to the dramatization a king of Congo coronation. The carço has indigenous origin performed mainly in the state of Maranhão. This workshop is part of the activities developed in a group called Girafulô. The group was founded in 2006 in the city of São Carlos-Brazil by Vivian Parreira da Silva, bringing together teachers from the public schools, art educators, musicians, students and other people interested to meet to celebrate the life through the brincar (playing) of Brazilian popular cultures. In Girafulô, living with masters (community references and leaderships) are a priority, making visits to the main parties of groups and communities that work and develop activities that value African, Afro-Brazilian and indigenous cultures. This conviviality strengthens relations, providing the exchange of experiences and the learning of the group regarding traditional knowledge. From these relationships, the group is inspired and strengthened in its repertoire, which includes songs, games, dances and choreography. With this workshop we hope to continue valuing even more the knowledge shared by these masters of Brazilian popular cultures.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Elliot Gann

**Location:** United States

**Organisation:** Today's Future Sound

**Title:** The Art and Science of BeatMaking: An Introduction to Hip Hop and Electronic Music Production

#### **Abstract:**

This workshop will introduce participants to the fundamentals of Hip Hop beat making and other forms of popular, loop based dance music or EDM (Electronic Dance Music), including drum programming, sample chopping and looping, song arrangement and composition of original beats. Beat making is a practice that was born from disco-mixing in New York City in the 1970's, the mixing, blending and scratching of vinyl records that evolved into manually extending the "breaks" or stripped-down rhythmic breakdowns in songs, which led to a cultural and musical revolution that has changed the face of modern music and the way that music is created. This non-eurocentric way of making music was initially dismissed as a fad, and often derided as not being music. Through this hands-on, experiential workshop, learn to create your own beats on industry-standard equipment and better understand the aesthetic and technical aspects of beat making and Hip Hop music, now the most popular genre in the world (Hooton, 2015), and most influential genre on popular music culture since 1964 (Mauch, MacCallum, Levy, & Leroi, 2015). The history of Hip Hop, beat making and music production equipment will also be reviewed, and participants will leave with an understanding of how to create different genres of beats from scratch.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Jo Gibson

**Location:** United Kingdom

**Organisation:** York St John University, International Centre  
For Community Music

**Title:** The door is open: considering hospitality in UK community music practice

### Abstract:

Hospitality as an aspirational value (Higgins & Bartleet, 2018), and as a way of considering the community within community music (Higgins, 2012), has been significant for the field. In this presentation, I consider hospitality alongside its enactment in contemporary UK community music practice. Central to hospitality is the community musicians' welcome which serves to work towards visions of equity and diversity by opening the door to participants and possibility. Activated by the participants' call, the welcome is understood as a responsive, and therefore ethical, gesture. However, for much UK practice whilst the participant may activate the process with their call by walking through the workshop door, what they are walking into already contains some fixity with regards to predetermined outcomes which serve as motivations for, sources of growth, and drivers of, much interventionist practice. Through this presentation I consider that fixity. I offer examples of music co-creation with diverse groups and communities carried out for my PhD research, to reflect on the arrangements that afford the call and welcome. I also seek conversation through this session and across the pre-conference seminar to explore the possibilities, problematics and alternatives to hospitality from diverse international perspectives and contexts.

Bartleet, B., L. & Higgins, L. (2018). Introduction: An Overview of Community Music in the Twenty-First Century. In Bartleet & Higgins (Eds.), *The Oxford Handbook of Community Music* (pp.1-22). USA: Oxford University Press (2018)

Higgins, L. (2012). *Community Music in Theory and Practice*. New York: Oxford University Press.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Sarah-Jane Gibson

**Location:** United Kingdom

**Organisation:** York St John University

**Title:** Building cross-community choirs in Northern Ireland: How social context influences the community music experience.

### Abstract:

In this presentation, I will consider the impact ethnomusicology research can have on approaches in community music by focusing on how the social context of five community choirs in Northern Ireland impacted the opportunity for cross-community engagement. Beginning with how choir members and leaders are recruited, their selection and arrangement of musical repertoire, to choices for both rehearsal and performance spaces, I shall demonstrate how social context impacts the organisation of a community choir, and, how broader community attitudes influence the success, or failure, of musical groups attempting new community initiatives and collaborations in post-conflict settings. I shall demonstrate the vital importance of understanding the social context within which members of a community music group are based, in order for successful shared engagement to occur within the practice, and, ultimately have an impact on the wider community.

The findings are based on PhD research conducted between 2013-2018 with five community choirs in Northern Ireland. The choirs comprised two female groups, one based in a small Protestant town and the other in a Catholic area of Belfast, a male voice choir, which originated in the shipyards of Belfast; an inclusive cross-community choir, and, a multicultural singing group. The thesis explored how these community choirs were re-imagining identity through singing through five themes, which were drawn from the ethnographic fieldwork: organisation, rehearsal, performance, sustainability and ethos.

The theoretical framework for this paper is based predominantly on Bourdieu's theories of social capital in relation to Wenger's 'communities of practice'. Whilst the research methodology is rooted in the field of ethnomusicology, the insights gained from this ethnography can inform community musicians as to how grassroots musical ensembles negotiate complex social structures. More broadly, I will reflect on how community music discourse could be enhanced by ethnomusicology research in areas where there has been conflict.



## CMA Pre-Conference Seminar Abstracts

### Roundtable

**Name:** Christopher Gray

**Location:** United Kingdom

**Organisation:** University of Aberdeen

**Title:** Risking the Beauty of Community Music.

### Abstract:

Risking the Beauty of Community Music.

When new understandings are revealed, developed and articulated, this is the 'messy turn'. (Cook, 2009, pg. 7)

#### Rationale

The need for a definition of Community Music continues to be a hotly contested topic (Bartlett and Higgins, 2018). It is further complicated by discussion around the emerging(ed) status of the field, and where status and definition have become inseparably intertwined.

#### Overview

Using the concept of 'mess' (Cook, 2009 & Law, 2004) in dialogue and research the introduction to this session will explore the idea that 'finding out is best done by a kind of anarchy' (Thomas, 1998). The facilitator will explore these concepts of mess and anarchy through a range of research and practice-based perspectives in Community Music, challenging the need, or not, for a definition of the field and how this may, or may not articulate and support the debates around definition and emergence. Perspectives to be explored will include (amongst others): advocacy, changing participant contexts, dialogue, international consistency/perspective, quality assurance, training, vocabulary and who are we defining for?



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Gena Greher and Savannah Marshall

**Location:** United States

**Organisation:** Umass Lowell

**Title:** Prog Ped: A Class in Participatory Music Pedagogy

### Abstract:

Progressive Performance and Production Pedagogy was developed to provide our music education students an opportunity to engage in more informal participatory music making practices. In so doing it is hoped this approach will prove beneficial within both school and community settings to support engagement in music across the lifespan and across ability levels. They will be learning to: perform on a variety of instruments, compose, improvise, analyze, arrange and cover music for acoustic and electronic instruments. In a typical pedagogy class students would facilitate individual and small group instruction with their peers. Being a facilitator with a group of novices however is a very different experience from working with one's peers. To that end this class includes several hours of service learning activities.

The focus of including service learning projects in this class is to scaffold informal participatory music making practices in community settings. Students will work in small peer groups designing and facilitating group music making experiences to prepare participatory music making activities (drum circles, singing opportunities, and music creation through mobile devices) for seniors at the Chelmsford Senior Center, Methuen and Lawrence Clubhouse, International Festival and informal pop-up sessions on campus.

Our presentation will detail and present examples of several of the projects and class activities our students are engaged with in order for them to facilitate participatory music making experiences in the community, as well as provide a foundation for their future teaching careers in the practices of informal/non-formal approaches to music making.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Jennie Henley

**Location:** United Kingdom

**Organisation:** Royal Northern College of Music

**Title:** MUSOC Key Findings: Power, Impact, Intervention, and Pedagogy

### Abstract:

The MUSOC project brought together researchers and practitioners from fields that intersect community music (CM) to debate the concepts of excellence and inclusion as they pertain to music projects and programmes with social agendas.

The key findings will be reported in a special issue of the International Journal of Community Music. One key finding is that:

In exploring the concepts of excellence, inclusion and intervention, we identified three underlying issues that affect the way these concepts manifest and are used in different contexts:

- Pedagogy – there is a misunderstanding of inclusive practices caused by focusing on the content of the practice (what music) rather than the form the practice takes (how the music is made). Analysing pedagogy rather than content provides a better way to understand inclusion;
- Power – the differences in the way interventions are used can be understood through analysing the power relations at play both within the intervention and between the intervention and its wider context.
- Impact and Measurement – the need to measure impact to evidence the inclusivity and excellence of funded projects is problematic. Identifying outcomes before the participants have been identified, then measuring the success of a project against those outcomes is against inclusive pedagogical approaches. Often the most impactful outcomes are either unseen or unmeasurable, and the culture of future funding being reliant on reporting positive findings clouds the reporting of negative outcomes.

Our poster will present the main discussion points from four of the articles in this special issue of IJCM:

- Power, influence and intervention (Ansdell, G., Black, P., Lee, S. and Broske, B.)
- Intervening in different contexts (Currie, R., Gibson, J., and Lam, C-Y.)
- Disruptive pedagogical practice (Anderson, K. and Willingham, L.)
- Impact on people and society (Perkins, R., Caulfield, L. and Camlin, D.)



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Nikki-kate Heyes Mbe

**Location:** United Kingdom

**Organisation:** Soundlincs

**Title:** Developing a community music service for older adults in Lincolnshire UK

### Abstract:

Community Music organisation soundLINCS is based in Lincolnshire, UK, which is a large rural county with higher than average proportion of older adults within its population. Public, private and not-for-profit organisations support their health and social care needs although there is no evidence of a strategic service that acknowledges, or responds to, their human need for arts and creativity.

Paradoxically, there is increasing evidence for the benefits of the arts, and particularly music making, upon the health and wellbeing of older adults including Social Prescription initiatives.

In 2015, soundLINCS started to plan for a Lincolnshire music service for older adults with a primary focus on musicianship whilst also valuing inclusive musical practices and equitable access. The new service, named New Tricks, launched in 2016 as a 3 year programme with a wide range of local and national partners that worked together to fund and support developments.

Older adults attended open taster sessions following public promotion and signposting from project partners who also helped to provide the settings. Stable groups formed during the taster process. 17 Community Musicians facilitated 1154 weekly sessions with 480 older adults in 36 groups that varied in size from 4 to over 100 participants. A wide range of musical genres, instrumentations and traditions were involved. 34 unique locations hosted New Tricks including heritage sites, arts centres and libraries. Performance events were arranged for inside and out, daytime and night.

New Tricks has provided a broad range of quantitative and qualitative evidence including participant feedback, monitoring visit reports, case studies, evaluations, media and streaming products.

Groups became self sustaining and the evidence confirms that maintaining the artistic principle to increase the quality of musicianship of participants will introduce a vital sense of purpose (where perhaps it was previously absent) and that a range of secondary benefits can be expected. Examples of secondary benefits achieved through New Tricks are positive change with respect to personal, social, health and wellbeing outcomes.

A clear learning for soundLINCS is the refinement of approaches to group development and their sustainability which will benefit the organisation, and its participants, for the future.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Lee Higgins

**Location:** United Kingdom

**Organisation:** York St John University

**Title:** Ethno-World: Pedagogy, experiences, and impacts of international folk music camps.

### Abstract:

This poster will present an interim report on the emergent themes emulating from Ethno Research, a three-year international research project seeking to explore the hypothesis that Ethno-World, consisting of multi-sited music camps across Europe, Nordic countries, and other areas, such as Brazil, India and Australia provide transformational socio-cultural and musical significances for those that engage in its activities. Ethno-World is JM International's programme for folk, world and traditional music, aimed at young musicians aged 13-30. Founded in Sweden in 1990, Ethno-World's mission has been to revive, invigorate and disseminate global traditional musical heritage. Today Ethno music camps are present in over 23 countries, running a series of annual international music camps, workshops and concerts seeking to promote ideals such as peace, tolerance and understanding. At the pedagogic core of its activities lies an approach to music teaching and learning that could be described as 'non-formal' where young musicians teach each other the music from their countries and cultures.

Against a theoretical framework through which the phenomenon of Ethno-World can be historically and contemporary understood three distinct lines of enquiry guide our research: (1) pedagogy and professional development, (2) experience, and (3) reverberations. Seeking to inform those with responsibilities for Ethno-World and, more broadly, cultural policy decision-makers, community development leaders, music educators, potential funding organizations, and aspiring musicians, our project is engaged in three overarching questions: In what ways can the growth and development of Ethno-World be understood as a historical socio-cultural phenomenon? What are Ethno-World's stated and unstated tenets and to what extent are these enacted in its activities? What is the nature and significance of the Ethno experience for participants and non-participants?

With an international team of researchers, the seven initial pilot projects, from which this presentation draws its data, have been crafted through ethnographic methodology resulting in site-specific case studies followed by meta-thematic analysis. The potential for community music is to deepen our understanding of the processes of non-formal approaches to music teaching, facilitation, and learning within a setting comprising of musicians from diverse musical and cultural backgrounds.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Lee Higgins

**Location:** United Kingdom

**Organisation:** York St John University

**Title:** Hospitable approaches to community music scholarship

### Abstract:

The purpose of this presentation is to evoke an approach to scholarship that is resonant to community music's ethos and practice. As an extract from a full paper to be published in both German and English later this year, I engage with a 'philosophical critique' published in 2016 through one of its endnotes and in so doing reveal why the text is problematic and 'out of step' with contemporary thinking concerning understandings of community music. In conclusion, I advocate for future scholars and researchers to have a sensitivity and understanding of the practices and the issues that face those that are engaged in community music in order to generate a conducive environment through which powerful critique might be made.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Juniper Hill

**Location:** Germany

**Organisation:** University of Würzburg,

**Title:** Increasing agency through musical creativity: Educational and Community Music Initiatives in South Africa

**Abstract:** In post-apartheid South Africa, numerous individuals and institutions have dedicated themselves to providing opportunities for socially disadvantaged youth and workers through community music and music education programs. As an ethnomusicologist, I conducted ethnographic field research in the Cape Town area focusing on programs employing strategies for developing participants' individual agency as creative music makers. Some of these programs train township youths to improvise bebop solos in jazz bands. Other programs encourage improvisation and composition in local vernacular idioms (such as "coloured" Afrikaans folk music, African marimba music, and hip-hop), often drawing pedagogical approaches from music therapy, such as compositional scaffolding. The creative agency of program participants may have been inhibited by a multiplicity of intersecting factors, encompassing low self-esteem, low motivation, lack of role models, unequal access to education, lack of resources, continuing political-economic oppression, and other legacies of colonialism and apartheid. In this presentation, I highlight the common components of community music and special school-based programs that appear to be effective in enhancing individual creative agency. I then share narratives of how some program alumni found that their increased creative agency in music transferred to extra-musical domains. Finally, I conclude with a critical discussion weighing the benefits of these programs with potentially problematic colonialist paternalism and neoliberalist financial structures.

### TOPICAL OUTLINE:

1. Definition and discussion of agency and creative agency. Transferability of creativity in music across other domains.
2. Research questions: What social and cultural factors inhibit creative agency? What strategies are effective for enhancing creative agencies? To what extent can increasing creative agency in music impact an individual's agency in other life pursuits and address issues of social healing and social justice?
3. Methodology: ethnographic participant observation with in-depth interviews (52 musicians, facilitators, participants, and sponsors interviewed in Cape Town).
4. Factors inhibiting the development of creative agency at material, social, moral, and psychological levels.
5. Overview of case studies: music programs for socioeconomically disadvantaged communities in the Cape Town area.
6. Example narratives from educators and facilitators: validating musical ideas, validating cultural heritage, scaffolding composition, exposure and transgression of comfort zones.
7. Pedagogical approaches that enhance psychological enablers of creativity.
8. Example narratives from program participants and alumni.
9. Impacts on program participants and alumni.
10. Issues and concerns: colonial attitudes, paternalism, lack of acknowledgment of indigenous/vernacular knowledge, lack of support for facilitators, emotional sustainability, economic



## CMA Pre-Conference Seminar Abstracts

sustainability, neoliberalism, catering to corporate sponsors, methodological concerns, evaluation challenges.

11. Concluding remarks and further research questions.

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### WEB LINKS:

- Delft Big Band Artscape Documentary. IanSmithMusic Youtube Channel. 2011. <https://youtu.be/evRViogcCNo>.
- Music van de Caab, Solms-Delta. <https://www.solms-delta.co.za/music-van-de-caab/>
- MusicWorks. <https://musicworks.org.za/>



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Hala Jaber

**Location:** Ireland

**Organisation:** Irish World Academy/ University of Limerick

**Title:** The changing faces of the community music workshop

### Abstract:

The UNCHR estimates that approximately 70 million people are either displaced, seeking asylum, or refugees around the world. Refugees have no control on where they are resettled or when. In the case of Limerick, Ireland, which is the focus of this work, some resettled refugees find it hard to navigate the new community and rebuild lost social connections.

This paper stems from arts practice doctoral research exploring the facilitation of integration between local and new migrant communities based on community music ethos. Using my practice as the main method of investigation, I conducted a number of community music workshops and two related performances. The findings of this work highlighted two important aspects of the workshop experience and propose modifications to guarantee the well-being of the participants.

The first of these concerns is the post-workshop space; a finding of this research is the need for an equal safeguarding for the participants post-workshop as is during workshops. Post-workshop care is immensely important especially when working with refugees as music can retrigger traumatic memories and overwhelm the individual. This paper offers examples of post-workshop care through investigating the expanding role of the community musician and the steps needed to ensure the well-being of the participants post-workshop.

Secondly, it explores the transition of the community music space from workshop to a social musical event. Refugees and asylum seekers' schedules are unstable; their status can change, or they can be relocated. Thus, the commitment to weekly music workshops is challenging. By examining the data generated through my practice, I found that to promote connections and integration a different approach is needed; creating social musical events where attendees can share music from their culture proved to be a success in bringing people together and helping them overcome barriers to integration including language, insecurity, and instability among others.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Jaimee Jensen

**Location:** United States

**Organisation:** University of Central Arkansas

**Title:** Employing Community Music Principles in the Music Appreciation Classroom: a study

### Abstract:

When I accepted a position to teach Music Appreciation at a mid-sized university in the southern United States, I knew I wanted to approach the assignment in the same way I approach a community music project: embracing equity and engagement. Students taking Music Appreciation are generally non-music majors. Some of these students come from musical backgrounds, with experience in marching bands, choirs, and orchestras. Some students have never held an instrument until being handed a drum within the drum circle we hold on the first day.

It can be difficult to engage them with a traditional music appreciation class format of lecture over western classical music traditions. If we want to create a true appreciation of the art form, we should let the students create the art. For those of us who perform, we already know how magical the creation of music can be, and how powerful the art form is. Why not allow students to create and experience it firsthand, by turning this traditionally lecture-based class that centers on Western European traditions into a community music project? Many students cite that they do not relate to a Music Appreciation course simply because they are not musicians. While they are certainly consumers of music - and a discussion on the first day of class points out all the ways that music impacts their lives - making them musicians, even for a day, engages them in a way nothing else can. This isn't a revolutionary idea: after all, their chemistry general education class has a lab component that is hands-on. Why should we not adopt this for the arts and humanities as well? If we conceptualize the classroom as community music project, those students become musicians, and they can experience the magic of creating music - thus creating a true appreciation.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Ying Jiang

**Location:** Canada

**Organisation:** Wilfrid Laurier University

**Title:** Technology Assisted Adult Learning in a Community Guitar Orchestra

#### **Abstract:**

##### Abstract

The aim of this research was to explore how equitable access to later-life creative musical expression and engagement in learning can be supported by digital tools such as audio and video recordings and the use of open-source software. Participants in an intergenerational community guitar orchestra learned technical, musical, and collaborative performance skills, supported by digital technologies. This poster focuses on the individual and collaborative learning strategies observed and discussed among participants.

The research presented here is positioned within the emergent field of gerontechnology (exploring the intersections between aging and technology, and the implications for lifelong learning and participation in the community). There is some evidence that continuing lifelong learning and participation in music may be supported by innovative uses of technology within intergenerational contexts where the generational digital divide may be mediated (Creech, 2019). The main purpose of intergenerational practice is to bring different generations together with the aim of collaborating, enabling growth, and supporting one another in meaningful activities (Hermann, Sipsas-Herrmann, Stafford & Herrmann, 2006). Thus, this research explored the learning strategies that emerged within an intergenerational context where technologies were utilized to support personally meaningful musical engagement.

Case study methodology was applied, incorporating focus interviews, surveys, audio-video recordings and observations, and field notes. Written informed consent was gained from all research participants. Preliminary analysis of the data revealed that the guitar orchestra was a rich context for peer learning, whereby participants shared compensatory strategies (i.e. how to 'get around' a challenging technical issue). Participants were open to using technology. Learning was enhanced via video tutorials, recording, digital music engraving and file sharing. Full results of the main fieldwork (2019-2020) will be reported. This research has implications for how we support older adults in lifelong musical learning and participation. The research informs the practice of community music facilitators, demonstrating the ways in which intergenerational dynamics can be mobilized to support innovative practices using music technologies.

This research is a part of "Creative Later-Life in a Digital-Age" program, funded by SSHRC (Social Sciences and Humanities Research Council of Canada).



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Niki Kazemzadeh and Nathan Stretch

**Location:** Canada

**Organisation:** Wilfrid Laurier University

**Title:** 'Alternative Methods for Alternative People': Facilitated Community Music activities within an alternative healthcare model

#### **Abstract:**

##### Overview:

This project emerged as a result of responding in innovative and practical ways to work with the extensively marginalized in our community (Waterloo Region, Canada): people who would be considered tri-morbid -- acutely ill, traumatized and using drugs. The institutionalized medical system has not been able to respond adequately to the emerging needs of our community, and a grass-roots response is underway. It is practically housed at 115 Water St., Kitchener, Ontario, near the food security and emergent medical hub of St. John's Kitchen. Community Music activities will be embedded in the foundation of an alternative medical response. The Working Centre and its partners in the Inner-City Health Alliance prioritize barrier-free access to care. Community music activities will further collapse the perceived hierarchy upheld by the established medical system by creating opportunities for community music making that includes healthcare professionals, support workers, and patients. The need for a practical, meaningful intervention that emphasizes spirit and community is a necessary one, both for the increasingly marginalized of our community and the overwhelmed community healthcare workers that are responding to this crisis.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Mary Kelly

**Location:** Canada

**Organisation:** Music Interchange

**Title:** Stories from the frontlines of an early career community musician

### Abstract:

“Never a failure, always a lesson”: but identifying and recognizing the lesson is challenging for early career community music practitioners.

Through this presentation I reflect on some of the challenges encountered during the first 4 years of working independently as a community musician in a small remote city in Canada. From graduate school to current day business and projects, a trajectory of practice will ground the discussion. Through personal anecdotes I highlight some of the successes and failures encountered working with diverse participant groups in a variety of settings.

Where do early career community musicians turn for support and understanding when their projects struggle? At any career stage, how do we acknowledge and address circumstances where community music activities fracture connections or solidify social differences rather than strengthen the community?



## CMA Pre-Conference Seminar Abstracts

**Pachas Kuchas**

**Name :** Cynthia Kinnunen

**Location :** Canada

**Title :** The 'Ukulele as Community Builder and Learning Tool

**Abstract :**

The 'ukulele is an often misunderstood instrument that has fought as underdog to find its place in the current musical climate in a variety of different ways. It has had a rich cultural history, a wild and woolly pop culture history, and has now found its way into practice by diverse sectors of the population, young, middle aged, and the elderly. Its popularity, accessibility, and unassuming nature make it a welcoming instrument to pick up and learn. Particularly, playing the 'ukulele in group settings embodies key foundational principles and practices of community music and is settling into the musical space as a particularly unique teaching tool and social connector.

In this presentation, I'll take a brief walk-through of my own personal journey of introducing this instrument to my community of Guelph, Ontario through a range of experiences for community members. How it can find itself in elementary classrooms, Irish pubs, and everything in between.

Specifically related to Community Music, I've seen firsthand how this instrument facilitates intergenerational music making and supports learning throughout the lifespan, using formal and non-formal pedagogy approaches. In every age group that I teach, I've witnessed improved health and wellness outcomes, including positive mental health results. It has created communities, strengthened bonds within families, friends and strangers, and given people a sense of belonging.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Magali Kleber and Flavia Maria Cruvinel

**Location:** Brazil

**Organisation:** Universidade Estadual De Londrina

**Title:** Music Network: bridges between universities and communities

### Abstract:

This paper aims to present two case studies that concerns about music education projects engaged to Brazilian public policies and universities committed to social inclusion. One Brazilian challenge is the necessity of linking the academic world to the communities. Implementing projects, that make quality artistic music education accessible to all the population, especially to social groups that historically suffer symbolic and material violence, is a big issue in Brazil. It is a question of social justice and respect for human rights. It means that the university needs to be in close contact with the civil society and its cultural diversity and social problems to aim a social transformation highlighting on issues such as political, ethical, aesthetical and institutional. The first case study describes aspects of 39<sup>o</sup> Londrina Music Festival, one most important Brazilian music events committed to music education and social inclusion.

The second case describes a the implementation of the Música no Câmpus Project, which, based on a conception of cultural policy, establishes permanent dialogue between the university and cultural agents, seeking greatr dialogue with society and strengthening partnerships with government institutions, as well as with artists, producers and managers of the Brazilian cultural scene.

The theoretical framework is based on 1) the conception of “The Musical Practices and the Music-Pedagogical Process as a Total Social Fact” (Kleber, 2006, 2013a, 2013b); 2) Musical Education as a means of social transformation (Cruvinel, 2003, 2005) and and that Public Higher Education Institutions constitute a Cultural Platform (CRUVINEL, 2013); 3) the concept of Social capital (Bourdieu, 1983, 1986) related to socialnetworks that is a core concept in multiple contexts as business, political science, public policies for health, education and sociology. It is possible to notice that the effectiveness of the actions taken the participation of diversity of processes transiting through these projects.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** David Knapp

**Location:** United States

**Organisation:** Syracuse University

**Title:** THE NEW-AMERICAN ALL-STARS: PROCESSING TRAUMA THROUGH COMMUNAL MUSIC MAKING AMONG REFUGEE YOUTH

### Abstract:

Located in the Northside neighborhood of Syracuse, NY—home to approximately 10,000 refugees—the Catholic Youth Organization (CYO) coordinates the arrival, healthcare, education, and other social services for newly arrived Americans (Semuels, 2015). Within CYO, the Refugee Youth Outreach Program supports refugee youth entering the community by providing afternoon academic tutoring throughout the school year, and hosting a weekly teen night with sports and other activities. Beginning in the spring of 2018, music activities were offered for the first time during teen night with the New American All-Stars (NAAS), a vernacular music making ensemble. Pedagogically, the ensemble extends previous work on vernacular music into a more diverse context, using the disparate global and ethnic popular musical interests of refugee youth at CYO (Green, 2008). Additionally, learning experiences in the program are constructed around concepts of critical literacy that provide members the opportunity to reëncode trauma and prior experiences in their new home (Green, 2006; Hill, 2009; MacDonald, 2016). In addition to the literacy-based musical outputs of the ensemble, the present study examines the role of vernacular music making in supporting psychosocial outcomes correlated to success in refugee youth acclimating to their new home (Marsh, 2012). The research was conducted using grounded theory and based on two years of participatory observation, interviews with band members and site staff, as well as analysis of music and music video outputs (Strauss & Corbin, 1994). Using the theoretical framework of community music as a vehicle for supporting positive internal cognitions (Author, 2019), this study demonstrates that the New American All-Stars helped support and develop members' self-efficacy and perceptions of group affiliation, which led to improved outcomes in members' acclimating to their new home.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Gigi Chi Ying Lam

**Location:** United Kingdom

**Organisation:** The Royal College of Music, London

**Title:** Community Musicking: Uncovering tensions, rethinking the translation

### Abstract:

This paper will present an interrogative dialogue on the topic of community music practice and relating it specifically to experiences in Hong Kong. Reflecting on the situation in Hong Kong, the term community music is not rooted in our cultural history, but projects which focus on inclusive musical participation can be found in different settings.

Community music as a practice has adopted vocabulary, concepts, and frameworks from western conservatories and academia. Practitioners applied these terms to evaluate success, excellence, and outcomes in its consideration of local community music projects. Using case studies of five practitioners in the field, the paper will demonstrate the tension and struggle of articulating the practice locally.

Reflecting on my position as a practitioner-researcher, my dilemma is to continually be aware not to be affected by the western notion and fall into the trap of dominating the scene. This paper offers an opportunity to rethink the notion of community music practice by recognizing local practitioners' input. When gathering them in a research environment, it allows a shift of participants' identity in community formation. It becomes an integral part of processes that can help generate, shape, and sustain new collectives.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Kelly Laurela

**Location:** Canada

**Organisation:** Wilfrid Laurier University

**Title:** Indigenous Women and Girls and the Police: Song as Both Intent and Impact of an Ethical Space of Engagement

### Abstract:

While a truth and reconciliation process is underway in Canada, violence continues to be perpetrated against Indigenous women and girls at overwhelming rates by Settler peoples, including the police. This paper addresses an aspect of a dissertation research study that centered a qualitative Indigenous research paradigm to ascertain what accounted for a sustained partnership between Indigenous women and girls of a drum circle and white, Settler men of a police chorus for five years, even in the face of this violence. Participants' stories revealed the importance of intentions in this partnership. Intentions were found in: willingness to enter into this partnership, responsibility to learn about the history and injustices Indigenous peoples have experienced, holding oneself accountable for one's actions and inactions in this partnership, and mutual reciprocity in terms of efforts contributed to this partnership. These qualities were considered to be components of the creation of an ethical space of engagement between these adversarial groups. The impact from this ethical space of engagement was experienced through intentional decision making regarding how song was a bridge to more than just a singing partnership; song is a bridge to communication of experiences happening between one another; song is a bridge to convey historical, colonial, and political knowledge regarding this partnership; and song choices reflected the insights and growth of this partnership. This singing partnership was considered to be living the spirit (intentions) of reconciliation and an ethical way of interacting with one another that encourages better relations and understanding of one another.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Tavis Linsin

**Location:** United States

**Organisation:** Boston University

**Title:** When Patients Heal You: Creating Capabilities In and Through Music

### Abstract:

We will present our evaluation of the When Patients Heal You (WPHY) program at Boston University (BU). Through WPHY, epilepsy patients—known in WPHY as artists—treated at Boston Medical Center interact with BU students to prepare a musical concert featuring patient-artist-chosen music. We utilize a qualitative case study design—drawing on eight patient-artist interviews, two student focus groups, multiple field observations, and a document review—to explore the relationships patient-artists and students form in and through WPHY, student and patient-artist perceptions of the impacts of WPHY, and participant suggestions to improve WPHY. Our research draws on ecological, human development-, and capability-focused theoretical frameworks. The ecological framework highlights the importance of human relationships in and across settings to learning and music making. The normative ‘capabilities’ framework emphasizes human choice and agency with respect to bodily health; use of the senses, imagination and thought; emotions; affiliation; and play. We find that through specific organizational, curricular, and pedagogical strategies, WPHY is able to create a positive climate conducive to musicking, learning, healing, and the formation of relationships. WPHY approaches include— challenging hierarchy, valuing the arts, utilizing improvisation, creating a culture of care, promoting diversity, and utilizing a participant-centered approach. Patient-artists are empowered take mentorship roles, scaffolding students in the rehearsal and performance of patient-artist-chosen music. Participation in WPHY serves as a performance of health for patient-artists. They are recognized as artists, actively support one another, and serve as potential role models for other patients with epilepsy. In and through participation in WPHY, BU students expand their thinking about potential career paths, grow as artists, and broaden their ideas about music. We explore implications of our work for WPHY, future research, and connect our findings to multiple literatures in music education: music and health, peer learning, and multicultural music education.



## CMA Pre-Conference Seminar Abstracts

### Roundtable paper

**Name:** Aale Luusua

**Location:** Finland

**Organisation:** Centria University of Applied Sciences

**Title:** Envisioning the future of folk music and dance pedagogy as social and embodied

### Abstract:

Envisioning the future of folk music and dance pedagogy as social and embodied

The purpose of this roundtable session is to discuss what, if anything, is or should be different or special about folk music pedagogy compared to other music pedagogies, considering the various folk music genres as unique socio-cultural phenomena. Traditional art forms developed as parts of community life, serving people at social gatherings and rituals. In these gatherings, dance and music often formed a single phenomenon with a heavy emphasis on embodied expression and learning. It should therefore be noted that various types of musics have differing aims and values, as argued convincingly by Thomas Turino in *Music as Social Life: The politics of participation*.

On this foundation, we believe it necessary to ask: what kind of pedagogies should arise out of this? How can we take into account the social, cultural, historical and material contexts of these art forms in their teaching? What benefits and conflicts can arise out of the introduction of these art forms into formal learning environments? Who has the right to express what the core values of a community are? Who can change these values, and when should they be re-evaluated? What is the role of communities in Finnish and other folk music traditions? What is the role of institutions of education in passing on tradition? How can a communal viewpoint be utilised in formal education? What non-formal methods could be incorporated into folk music pedagogy? What is the relationship between music and dance and their role in folk tradition communities? We invite our contributors to discuss these issues from their own perspectives as practitioners and researchers of folk music and dance.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Kathryn Macdonald

**Location:** United Kingdom

**Organisation:** More Music

**Title:** The Seagull And The Chameleon - developing a social prescribing model through singing for health

#### **Abstract:**

The Seagull and the Chameleon

A provocation inspired by a new health and well being project in Morecambe, that explores the impact of singing in a community.

Morecambe has an average lower life expectancy than other areas and a higher under-75 mortality rate. It is town where many people are lonely and their loneliness makes them ill and where the local health services are overwhelmed and CAMHS ( Children and Adolescent Mental Health Service) cannot manage the prevalence of young people facing mental health challenges.

Over the past year More Music has been developing a new partnership with Bay Medical Group , the practice which serves the whole of Morecambe, and CAMHS to establish two distinct singing programmes to address the specific mental health issues faced by different age groups; Seagull Café for older people and Chameleons for teenagers. This pilot project, funded by Spirit of 2012, is the subject of new research supervised by Dr Stephen Clift, Visiting Professor at ICCM at the University of York St John

Seagull Café

The Seagull Cafe offers a space for people over 60 to come together, enjoy singing and afternoon tea.

Chameleon

The Chameleon group brings young people together to sing, socialise and to eliminate stigma surrounding mental health



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name :** Asa Malmsten

**Location :** United Kingdom

**Organisation :** Sound Sense

**Title :** Training the Community Musician: Join the Conversation

### Abstract

Training the Community Musician (TTCM) is a four year research symposium series designed to explore the ways in which we train people into the field of Community Music. The initial symposia started by asking, amongst others, the following questions;

- what content is covered and in which contexts?
- what pedagogies and methodologies are used to explore it?
- in what setting do we deliver training?

*“Never been more challenged as a community musician to really reflect what it is that I want to give my participants”*

Each TTCM symposia is based around an ethos of provocation and inclusivity where no *single* voice is prominent. This is achieved by creating a participant lead approach to agenda formation through the use of Open Space Technology\*.

*‘...I liked the sense of equal importance it gave to all the participants and the sense of responsibility that came with it.’ (Participant feedback TTCM '19)*

*‘I enjoyed and appreciated the open space approach and the commitment to egalitarianism in that approach’ (Participant feedback TTCM '19)*

The Community Music Activity (CMA) Commission will help the symposia to reach a wider audience allowing for a greater depth of opinion and experiences to be reflected in our findings at the end of four years. With this in mind, the poster has been designed to:

- inform those interested in the outcomes of the first two years of the symposium, including proceeding's and current recommendations (2019 & 2020).
- outline the structure and direction of the next two symposia (2021 & 2022)
- provide the opportunity for delegates to engage in shaping future symposia and potential findings.

### \* Open Space Technology

Open Space meetings are considered to be ‘self-organising’. Although participants are invited by an organiser to discuss an explicit theme, the agenda in full, is created by the participants. Open Space meetings are introduced by the organiser but facilitated independently. The facilitator is said to be ‘fully present and totally invisible’, where they are ‘holding a space’ for the participants to self organise.



## CMA Pre-Conference Seminar Abstracts

### Roundtable paper

**Name:** Roger Mantie

**Location:** Canada

**Organisation:** University of Toronto Scarborough

**Title:** Only the Lonely? Promoting Health and Well-Being Through Community Music

### Abstract:

#### Purpose:

Health and well-being are among the many interests and concerns served by community music. The purpose of this roundtable is to advance knowledge through a consideration of four examples of community music activity that focus on health and well-being with particular emphasis on issues of loneliness and social isolation.

#### Justification:

In January 2018, British Prime Minister Theresa May appointed the world's first-ever minister for loneliness. The symbolism of this move was significant in that it pointed to growing awareness that, for example, today's virtual "social networks" are an inadequate substitute for real social interaction. The American Psychological Association has reported that up to 40% of Americans over the age of 45 suffer from chronic loneliness. The popular press has highlighted the problem of loneliness in contemporary society in recent years. Both the BBC and the Harvard Business Review, for example, have referred to the "loneliness epidemic" and the CBC (Canadian Broadcasting Corporation) has called loneliness "a major public health risk." Although often assumed to be a problem associated with older adults, the U.K.'s Office for National Statistics found that 16 to 24 year-olds reported feeling more lonely than pensioners between the ages of 65 to 74, and a 2016 study of Canadian university students reported by the CBC found more than 66% reported feeling "very lonely."

#### Motivation:

Music's capacity for promoting feelings of inclusion and belonging are well-documented (Creech et al., 2013; Hallam, 2015). While community music therapy offers a powerful avenue for pursuing therapeutic aims, community music for the promotion of health and well-being need not be framed as therapeutic. This roundabout strives to offer ways for pre-conference seminar members to consider intersections, commonalities, and synergies.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Kevin McNally

**Location:** Ireland

**Organisation:** University of Limerick

**Title:** The community gamelan ensemble as a method of rendering connection between humans and environment

### Abstract:

This paper responds to ethnomusicologist Jeff Todd Titon's call for a "community, economy, and ecology erected on sound principles" (2015 p. 23) by laying out the beginnings of a move toward a sonic understanding of place, articulated through the practice of composing and performing music for a community gamelan ensemble in rural Ireland. Drawing from literature on sound studies and the philosophy of new materialism, I will ask how an ontology of sound might inform our attitudes to something as socially disruptive as climate change.

In supplying us with new metaphors with which to understand the world, the arts are well-placed to catalyse the 'enchantment' necessary to motivate people from mere endorsement to the practice of ethical behaviours. (Bennett 2010 p. xi) I will show that sound is particularly useful for inspiring a more ecological understanding of the world due to its relational and emergent nature. The ability of sound to penetrate and implicate subjects forces the researcher to adopt a softer stance on subjectivity and accept a more diffuse concept of selfhood.

Finally, I will sketch out the artistic output of this line of inquiry, a new composition for gamelan orchestra inspired by Irish philosopher John Moriarty's call to invoke an alternative experience of Ireland by becoming 'sym-ponic' with the Earth. (2005 p. 22)

Works cited:

Bennett, J. (2010) *Vibrant Matter: A Political Ecology of Things*. Duke University Press Books,

Moriarty, J. (2005) *Invoking Ireland: Ailiu Iath n-hErend*. Lilliput Press, Dublin.

Titon, J.T. (2015) 'Exhibiting Music in a Sound Community', *Ethnologies*, 37, 23-41



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Joy Meyer

**Location:** South Africa

**Organisation:** North-west University

**Title:** Culturally responsive teaching: Adapting the Suzuki and Dalcroze approaches at four community music engagement sites

### Abstract:

My journey as a community musician has taken me to various community music engagement sites in both the North West and Gauteng provinces of South Africa. Within these community music engagement sites, I have used the Suzuki method and a Dalcroze-inspired approach to facilitate musicing. Using music education pedagogies within community music contexts comes with certain challenges. The biggest challenge lies, in making these pedagogies relevant for the students included in musicing.

The purpose of this autoethnography is to reflect on culturally responsive teaching when adapting the Suzuki method and Dalcroze approach at four community engagement sites. I reflected on the affordances and limitations of the approaches within the context of the sites. I also explored the relevance of these pedagogies and how it can be adapted to be suitable for community music engagement sites. Videos will be played at the beginning of the presentation to give the context of the community music engagement sites included in this study.

In this presentation, I will report the necessary adaptations that were made during the process of musicing. The diverse roles that I had to fulfill as a community music facilitator is important to examine as it is essential in making these pedagogies relevant. The findings of this paper highlight how music education pedagogies can be adapted within community music contexts. Through adapting pedagogies for community music engagement sites, music educators can ensure equitable access to music education.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Pete Moser

**Location:** United Kingdom

**Organisation:** Mr

**Title:** Songs of Protest

#### **Abstract:**

SONGS OF PROTEST – PETE MOSER

For the ISME CMA 2020

Workshop / presentation

Music has the power to mobilise energy, create disturbance, calm nerves, sooth tempers, inflame passion, communicate news and develop solidarity.

When young people led a Climate Change Friday march the rhythm of the chants kept us focussed and shared a message.

“There is no Planet B”

When calm needed to be restored as the police cut people out of a lock in at an Extinction Rebellion street occupation, a quiet communal song kept energy and support flowing.

“People gonna rise like the water, Climate change is here”

At a recent critical time in Hong Kong a new anthem rallied millions behind the protest movement and provided a unifying spirit and energy.

“Oh why is this ground drenched in tears

Oh why do these crowds seethe with rage

Rise up, take a stand, let this cry ring out

Lets bring freedom to Hong Kong”

But what happens when non-violent protest moves to violence, injury and division – even civil war.

I believe young people are now leading the way and this gives me great hope. Are there opportunities that we can offer and skills we can share?

In this workshop I will draw on personal experiences from the Extinction Rebellion in London and the Hong Kong protest movements in 2014 and 2019 to consider these issues and look at how community music values and practice can have a place in in an increasingly politicised and polarised society. We will sing, write songs and discuss. We will consider the place of community music in times of crisis.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Phil Mullen

**Location:** United Kingdom

**Organisation:** Freelance

**Title:** Issues in the strategic development of musical inclusion

### Abstract:

Title - Issues in the strategic development of musical inclusion

Abstract: In 2011, the English national plan for music education (DfES, 2011) was, in essence, a call for musical inclusion, demanding:

equality of opportunity for all pupils, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children. (DfES, 2011: 9)

Although the inclusive goals of the plan are quite clear, the organizations given the main responsibility for the plan's implementation, newly formed 'music hubs', were mostly led by local 'Music Services', who had not previously had inclusion as a central focus. Matt Griffiths identified some of the barriers to hubs working more inclusively:

These barriers can include hub lead partners focusing too narrowly on instrumental tuition of limited duration, the large bias towards orchestral instruments and repertoire, and not being between 7 and 11-years-old (Griffiths, 2014).

Youth Music's national Musical Inclusion programme (2011-2015) had a goal to support hubs' journey towards deepening inclusion (Deane et al, 2015). Subsequent initiatives such as the Alliance for a musically inclusive England and Youth Music's new Hub Inclusion Fund have led to a larger proportion of hub leads and teams embracing an inclusive mindset. In addition, the author has worked to enable, to date, a quarter of the English music hubs to develop and embed a strategic approach to musical inclusion.

This paper examines what are the issues in working toward region-wide musical inclusion, what are the challenges, strategic priorities, outcomes and shared understandings? What are the implications for community musicians when the so-called formal sector adapt their approach to promoting sustainable music progression for every young person? The paper also looks at Youth Music's acronym HEARD as one possible lens with which to develop inclusion.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Joan Pietersen

**Location:** Australia

**Organisation:** The University of Western Australia

**Title:** Adult learning: The social capital of active music making and the development of the person.

### Abstract:

#### Abstract

A literature survey on the nature of community music making and its role in music education and adult life, revealed that community musicians and music educators are crucial in shaping the achievements of individuals and groups in CM settings.

Framing a charter for andragogy and pedagogy as andragogic learning and pedagogic teaching, has shown that for adults, music education is an experience not just a form of learning.

The activity of adult music ensemble groups both incorporate and compliment aspects of adult learning in the foundations of teaching philosophies and CM practice. In contrast, pedagogy as music education is delivered during schooling with music educators using different pedagogies as learning strategies in formal settings.

The broad definition and development of CM provides the means to analyse the activity of adult music ensemble groups as a form of cultural and social display, while the historical background and origins of CM facilitates an investigation of adult music engagement across music traditions.

An online survey designed to find if music education builds life skills in different teaching and learning settings; and can serve as a platform for the continuation of music making into adulthood; was motivated by the need to better understand the culture of adult music ensembles. Research data shed light on andragogy and highlighted the impact of adult music ensembles in community life raising questions such as: why adults make music together; if their music making experiences is learning and lastly, if we are making the most of the music opportunities for the rapidly ageing population as a society.

#### Key words

Music relationships Music education Active music making  
Community Music



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Colleen Renihan

**Location:** Canada

**Organisation:** Queen's University

**Title:** Exploring Lived Experience in Inclusive Community Music Theatre Online

### Abstract:

This research project contributes to the discussion around the need for accessible and inclusive music theatre by examining a music theatre program for seniors centered around local history and local memory. This three-phase project explored potential ways to incorporate local history and local memory into the creation of music theatre with senior citizens ages 60+. In the first phase, we recruited five senior citizens who grew up in the community to engage in a 60-minute semi-structured interview about memories of music and music theatre from their childhood. The second phase centered around the analysis of documents in the local university archives that contained documents from all of the local community organizations that staged music theatre productions (excluding churches and schools) over the past century. We examined these to create a timeline of the different companies and the productions that were staged in Kingston from the late nineteenth century to the present. We also examined documents about the companies themselves to get a sense of their mandate and membership. Together the interview and archival analysis created a broad image of the music theatre opportunities in the community over time as well as individual perceptions of these experiences. Finally, we explored ways that we could use the stories and archival information to develop music theatre with senior citizens in the community. We invited 30 local senior citizens to participate in weekly rehearsals/ workshops involving singing, movement, and acting exercises, which included the co-creation of music theatre shorts based on local memory, some re-engaging local venues. We focused on both the artistic gains and well-being benefits for participants who engage in these kinds of locally and personally informed work. Findings from this research make an important case for the re-activation and/or enlivening of history and memory through performance.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Francisco Luis Reyes Peguero

**Location:** Puerto Rico

**Organisation:** McGill University

**Title:** Sustainability and transformation: The dialectical endeavors of indigenous music promoting projects in Puerto Rico

### Abstract:

Puerto Rico has three active musical traditions—Bomba Puertorriqueña, Música Campesina, and Plena. Bomba illustrates the musical heritage of African Slaves, Música Campesina stems from the life of the 17th century Spanish peasantry, and Plena emerged in the late 19th century as an expression of low-income Puerto Ricans. These musical expressions have existed and reinvented themselves for centuries primarily within communities that have sustained the art forms as part of their quotidian life. From these groups of citizens, community music initiatives (CMI) have emerged with the goal of fostering Puerto Rican music within their settings but also host newcomers who are not familiar with the subculture that are embedded in the art forms. These newcomers demonstrate a challenge for the CMI and their facilitators; outsiders—unaware of the history and the trajectory of Puerto Rican music—at times question or overlook the idiosyncrasies and traditions of the art forms. Hence, facilitators and CMI in Puerto Rico face the dilemma of furthering the musical genre they promote while evaluating how much of the musical tradition is salvageable. This multiple-case study explores this dichotomy through three Puerto Rican CMI in Puerto Rico—La Junta (Plena), Decimanía (Música Campesina), and Taller Tambuyé (Bomba). Data was gathered through participant observations in workshops, interviews with facilitators and participants, and field notes of several activities. Results show that these CMI have transformed indigenous music for the survival and expansion of the art forms. The research also shows how CMI and facilitators tackle the issues presented by new dissimilar participants, such as the questioning of idiosyncrasies, dissatisfaction with the portrayal of the art forms, and the disillusion with the learning process. This paper sheds light to the dialectic endeavors of CMI in Puerto Rico with the aim to expand the conversation surrounding community music, sustainability, and diversity.



## CMA Pre-Conference Seminar Abstracts

### Paper

**Name:** Alexander Riedmüller

**Location:** Germany

**Organisation:** University For Music And Drama Hamburg

**Title:** ENCOUNTERS WITHOUT WORDS - ways of connecting people through music and movement

### Abstract:

In many community music settings, finding different and adequate ways of communication is the main key when working with heterogeneous groups. Often these consist of participants with diverse abilities or different ages, but also with different mother tongues, cultural backgrounds or habits. As a group leader it is as important to make yourself understood as it is to listen to the participants in your course. In fact, listening – in a wider sense – can be the device to help them communicate with each other. The work with music, movement and different senses of the body makes sharing possible, even when not even one single word can be exchanged.

In this paper I will explore different ways of getting in contact with each other using elements of the method of Eurhythmics, which are based on a variety of tactile, visual, auditory and kinesthetic inputs and outputs. The exercises presented here have been used by the workshop leader in many different contexts over the past years: In the work with children of different ages, in workshops for people with diverse abilities, in the work with refugees, in language classes and in international group encounters. The paper aims to share new exercises as well as reflect on already known ones, under the aspect of being able to use them as a tool for exchange and wordless communication, in which giving and receiving are the leading principles.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Aaron Rivkin

**Location:** United States

**Organisation:** University of Michigan

**Title:** Exploring Motivation and Sustainability in Adult Community Ensembles

### Abstract:

Music education has seen an increase of studies in the field of adult music education, such as New Horizons, during the past two decades (Coffman, 2002; Dabback, 2006; Dabback, Coffman & Rohwer, 2018; Jutras, 2011; Tsugawa, 2009). This research demonstrates the positive impact of music making for adults. To encourage adults to make music, there is a need for additional research on adult community ensembles, specifically the participants' motivations in the years between [post] college and retirement. The purpose of this study is to identify the motivational factors of participants in adult community music ensembles in the period between [post] college and retirement and to use those factors to determine strategies for recruiting members and sustaining ensembles. The following research questions will guide this research: What are the motivational factors of individuals who participate in adult community music ensembles in the period between [post] college and retirement? How can those motivational factors inform strategies for recruiting members and sustaining ensembles? The poster will include a synthesis of related literature organized by the following subtopics: historical growth of community ensembles, motivational factors, and age-related values and developmental learning issues. The methodology is a qualitative design and data will be collected through narrative interviews with ensemble members and directors, rehearsal observations and ensemble artifacts. The case study will be conducted in a community ensemble in the midwestern region in the United States during Spring 2020. My aim for this research is to benefit adult community ensembles by developing a model to inform the recruitment and retention of participants in the period between [post] college and retirement. By targeting adult motivations, history of members' participation and the methods used to teach adults, this research can contribute to understanding best practices for sustaining adult community ensembles.



## CMA Pre-Conference Seminar Abstracts

### Pecha Kucha

**Name:** Matthew Robinson

**Location:** Germany

**Organisation:** Konzerthaus Dortmund

**Title:** Why us? Why should we do Community Music?

#### **Abstract:**

The purpose of this short presentation is to reflect on the development of Community Music programmes and implementation of practice from scratch, within an established, high-art institution of a classical concert hall and to provoke conversation and discussion on the role, on the importance, on the relevance of Community Music within institutions.

Since September 2019, I have been employed as a Community Musician within one of Europe's most prestigious concert halls. My role, as a Community Musician from the UK more at home on the streets with a community brass band than in the bowels of a polished and highly-valued classical music institution, is not to deliver an outreach or musical education programme as might be expected of institutions of this type, but instead to develop a wide ranging and in depth Community Music programme with the vastly diverse residents of Dortmund. One that is radical and disrupts the notion of what the role of the concert hall is in German society, which connects the institution to its own area, which is transformational for communities and individuals locally to the concert hall. It is a role in which I find myself, in a building, in a town, in a country where Community Music as a term and as a concept is an almost unknown, where it is met with confusion, and where the concept of a high-art organisation serving or working with its local community is viewed with scepticism, confusion, and is often resisted. The one question that comes up time and time again in conversations, in planning meetings, in workshops, from people both internal to the concert hall and stakeholders outside of it, is "why us? This isn't our role, why should we do Community Music?"



## CMA Pre-Conference Seminar Abstracts

Full spoken paper

**Name:** Laurie Sadowski

**Location:** Canada

**Organisation:** Wilfrid Laurier University/niagara Health

**Title:** The Seeds of Our Songs: The Experience of Songwriting for People Affected By MS

**Abstract:**

Abstract: There is growing research in using community music in wellness contexts to enhance quality of life. This presentation describes the experiences of people affected by Multiple Sclerosis (MS) who participated in a songwriting course to that explored music as a tool to build a sense of community through an accessible, active, participatory opportunity geared toward improving overall wellness and quality of life (QOL). Ten adults affected by MS participated in a ten-week songwriting course led by a professional singer-songwriter using a community music approach. Pre/post-questionnaires explored their experiences through closed- and open-ended questions. Interview data was analyzed using reflexive thematic analysis, generating five main themes: (1) Good Feelings; (2) Social Inclusion; (3) Musical Self; (4) Self-Discovery; (5) Facing Challenges. Findings demonstrate that the quality of life for people affected by MS can be enhanced through a form of community music-based engagement. This study adds to the limited research around non-therapeutic arts-based social engagement opportunities to enhance overall wellness and creating a sense of community.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Graham Sattler

**Location:** Australia

**Organisation:** Mitchell Conservatorium

**Title:** Online music education communities: a connective reality or aspiration?

### Abstract:

Keywords: Community, connection, interaction, cohort, fellowship

Internet-based music education and training has developed as a learning option over the past 20 years, evolving from recorded hard-copy distance education assets (vinyl and tape-based, complemented by printed materials) to high-speed telephony technology, then live internet-protocol videoconferencing platforms - offering options for videocall one-to-one lessons, masterclasses and mediated learning sessions. With the advent of internet-based open access video sharing and user generated content ('YouTube' and the like) in the mid-2000s (Ingram 2001; Waldron 2013) instrumental, vocal, theory and music technology instruction videos began to proliferate. The current on-line music education and training environment, providing distance learning for individuals unable to access live learning environments due to isolated circumstances, and convenience for individuals preferring time and location flexibility, comprises three main program or product types: 1. One-to-one lessons delivered via videocalls (open access and/or proprietary videoconferencing platforms such as Skype, Zoom, Facetime Polycom, Tandberg etc.); 2. Pre-recorded instructional video assets available either at no cost or password-protected subscription ; and 3. A curated mixture of both, with online and telephonic access to teacher(s) for feedback and personalised attention.

This paper reports on the author's investigation of the validity, veracity and viability of online learner groups presenting as communities (Omrod 2004; Ingham 2005; Waldron 2013; Wenger et. al 2005) with the component qualities of collaboration, interaction and fellowship; as distinct from a less specific classification of cohort, being more simply defined as a group of individuals with a shared characteristic.

Reviewing the development of online music education products and programs thus far, consideration is given to the balance of program elements such as teacher/student interaction, student cohort interaction, student achievement, confidence and progression flexibility. Utilising a varied sample of five prominent international online music education providers, one based in Australia, the author uses a mixed methodology of literature review, analysis of public documentation, and teacher and student interviews to consider the qualities and dynamics of both existing and prospective online music learning cohorts in the context of effective learning communities.

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## CMA Pre-Conference Seminar Abstracts

music learning and teaching in two contrasting online communities, *Music Education Research*, 15:3, 257-274, DOI: 10.1080/14613808.2013.772131



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Ikuko Shitamichi

**Location:** Japan

**Organisation:** Tokyo College of Music

**Title:** Fight songs as cheering up people in Japan

### Abstract:

In Japan, many colleges and high schools have their own fight songs, some of which are over a century old. Although the origin is controversial, it might be considered that the early fight songs were influenced by the songs of public schools in England in 19th century. In these days, fight songs are not only for a way to cheer up the team in sports, but also a way to cheer up students throughout their lives. Furthermore, some fight songs become popular and singing people is not limited to the students. With the time, singing fight songs are changed in the community and in society in Japan.

The purpose of this study is to investigate the role and the meaning of singing fight songs in Japan in terms of the past and the present. This study focuses on some fight songs of University of Tokyo, which are originally composed for rooting for a boating and a baseball teams. The method of this study is to research the historical background of these songs from literature, and then analyze a tune and words of each song. Also historical school sports events and games where these songs were sung are examined to understand the role and meaning of singing fight songs in school education and sports events at that time. In addition, the researcher of this study participated song festivals, where fight songs are sung by alumni and lovers, to collect data such as pictures, recordings and interviews regarding 1) motives for singing, 2) styles of singing, and 3) methods of maintenance. Finally, this study compares the past and the present and reveal the meaning of singing fight songs at schools, in sports event, in the community and in society.



## CMA Pre-Conference Seminar Abstracts

### Soundscape

**Name:** Nathan Stretch

**Location:** Canada

**Organisation:** The Working Centre

**Title:** The Music of The Working Centre: Fresh Ground

### Abstract:

“The Music of The Working Centre: Fresh Ground” (“...Fresh Ground”) is a sounded installation developed in an attempt to transmit the esoteric qualities (spirit, mood, feel) of a complex community building organization (The Working Centre) to an invested audience. The installation was presented to a diverse audience of 50 people at Fresh Ground — an emergent project and place of The Working Centre (TWC) — but lives on past its debut as an approachable, publicly available resource to those who wish to understand further the practical action and resonant philosophy of The Working Centre, wherein TWC is considered a radical organization critical of the modern bureaucratized institution and responding creatively to the most marginalized in their community. “The Music of The Working Centre: Fresh Ground” is one of a suite of tools including publications, videos, presentations, websites, virtual and physical tours, classes and symposiums that seeks to expand on an individual or groups’ own experience in TWC’s public, hosted spaces towards a relational, authentic understanding (Taylor, 1991). “...Fresh Ground” was practically inspired by the work of Barton and Windeyer (2012) and their understanding of the intertwining nature of soundtrack and soundscape in site-specific theatrical installation. Musicians with an immersive understanding of The Working Centre were invited to respond in a spirit of reciprocity (Mancini, 2015; Westhues, 1995) to each other — as well as to the sounds and architectural resonances of Fresh Ground — to make something shared and meaningful without being overly prescriptive. “...Fresh Ground” is an arts-based research project that grew to overtake an initial autoethnographic investigation. The researcher employed a developing symbology to guide the project to a satisfying completion without exerting undue control over an emergent and shared project. Concepts and philosophy were collapsed into palatable symbols that musicians referenced in their music making and shaping. Symbols included (but were not limited to) chiasmic patterns (Pelkey, 2013) and their subsequent alphanumeric rendering, and a map of infamous Kitchener, Ontario roadways that are nominally parallel but intersect regularly: a disruptive yet tangible metaphor. “...Fresh Ground” can be streamed by individuals or groups via headphones and WiFi connected smartphone devices, or transmitted via a centralized stereo speaker system.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Naomi Sunderland and Phil Graham

**Location:** Australia

**Organisation:** Griffith University

**Title:** Songs of self-determination: Exploring self-advocacy through music with First Nations' musicians in Australia and Vanuatu

### Abstract:

This paper presents interim outcomes of the international Songs of Self-Determination project. We share stories, insights, songs, and findings from a growing collection of in-depth interviews with diverse First Nations' musicians in Australia and Vanuatu. The presentation will highlight First Nations' Peoples' self-advocacy and self-assertion through music and discuss a range of individual, community, and social outcomes that First Nations' musicians have observed from their rich and diverse activity in community and professional music making.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Alison Talmage

**Location:** New Zealand

**Organisation:** University Of Auckland

**Title:** Voices in Harmony: Researching Community Singing for Adults with Acquired Neurological Conditions and Communication Difficulties

### Abstract:

This presentation will offer a multimedia overview of my practice and research as a music therapist and doctoral candidate in Auckland, New Zealand. Focusing on the CeleBRation Choir, an initiative of the University of Auckland's Centre for Brain Research (CBR), I will illustrate the choir's approach and research findings through audio/video recordings, participant vignettes, reflections through poetry and song, and experiential audience participation.

The CeleBRation Choir is open to adults who have communication difficulties resulting from an acquired neurological condition (such as stroke, Parkinson's disease or dementia), their partners/carers, and volunteers from the university and wider community. Established in 2009, the CeleBRation Choir bridges the approaches of regular community choirs and diagnosis-specific groups, with a music-centred approach to reducing social isolation, enriching participants' quality of life, and extending their communication abilities (relating to voice, speech, language, and/or memory). Thus the Choir offers both "asylum" and goal-oriented group therapy – both the intrinsic enjoyment of community singing and the instrumental use of singing for communication rehabilitation or maintenance. As well as meeting weekly, the Choir performs regularly at conferences and in the community. Our research, publicity and community engagement have inspired the establishment of similar choirs interprofessional CBR Neurological Singing, Choir and Voice Network.

The Choir is the focus of my current action research doctoral study, which draws on my perspective as a music therapist and aims to improve practice and participant outcomes. This research will examine styles of facilitation and participation through video analysis; participant and other stakeholder feedback and suggestions about practice and evaluation; and barriers and facilitators to participation. Although a context-bound study, it is anticipated that the emerging practice guidelines will be of interest to other practitioners and communities.



## CMA Pre-Conference Seminar Abstracts

### Poster

**Name:** Bethany Uhler

**Location:** United States

**Organisation:** University of North Carolina Greensboro

**Title:** Beyond the Corner: Incorporating Music into a Juvenile Detention Center

### Abstract:

#### Abstract

Approximately 600,000 youth are detained in juvenile facilities annually (Ramirez, 2008) and 50%–80% reoffend following their release (Reed, Miller & Novosel, 2017). The majority of these youth (70%) have experienced serious trauma and need rehabilitation to recover and learn pro-social skills. Among effective behavioral interventions, music may serve as a catalyst for personal and interpersonal development (Cohen 2009, Hickey 2018, Marcum 2014). To explore the role music may play in rehabilitation, I developed a string program at a youth development center. The resulting qualitative study posed the question, what benefits, if any, are experienced by members of a string ensemble?

#### Method

Eight of Chatham Strings' members, aged 13 to 17, volunteered to participate in this study. The demographics of the students were White female (1), Black female (3), Hispanic female (1), Black male (2), and White male (1). None of the students previously played a string instrument. The data for this study included interviews with youth in the program, facility staff members and field notes.

#### Results

Four themes, Exposure and New Experiences, Pride and Recognition, Personal and Interpersonal Development, and Collaborating to Help Youth, emerged from the data analysis. The first theme documented the teens' journey as they moved from resistance to participation and success in the string program. In the second theme the youth described: experiencing satisfaction in their success, realizing their potential to do something positive, receiving positive reinforcement from others and making people they loved proud. In the third theme, youth reflected that participation in the string program improved emotional release, behavior regulation, frustration tolerance, time management, communication skills, and willingness to help others. The fourth theme, specific to staff participants, expressed that the string program contributed to the community effort of restorative justice.

Implications for prison music programs are discussed.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Sanna Vuolteenaho

**Location:** Finland

**Organisation:** Metropolia University of Applied Sciences

**Title:** Free vocal improvisation with movement using Finnish Kalevala's story of creation of a world.

### Abstract:

The journey of free vocal improvisation with movement using Finnish Kalevala's story of creation of a world.

Aims or objectives:

Strengthens the free vocal improvisation skills of community musicians and encourage them to use voice improvisation with different groups of people in community music processes. Movement helps many people to use their voice technically and encourages them to improvise. Movements can support also the improvisers' body & mind settings. Music and vocal improvisation can be an active ingredient of action, identity, capacity and consciousness.

Theoretical background and content:

Improvisation has positive effects on well-being and musical learning. According to studies, improvisation can develop creative skills and deepen knowledge and skills already learned. It can also promote music learning. Musical improvisation can enable you to view and experience things differently, to strengthen your self-knowledge and to practice social skills.

The literature of Community Music emphasizes the importance of active participation and sensitivity to context. Activities such as listening, improvising, inventing and performing have important role in community music processes as well as equality of opportunity and welcoming environment for all. In music teaching perspective, the theoretical background is Social-Constructivist 'discourse. The focus is on the learning journey, which is built and shared. Content is collaborative learning in music where all processes of learning can be part of creation of new knowledge where leader facilitates the process.



## CMA Pre-Conference Seminar Abstracts

### Full spoken paper

**Name:** Emily Williamson

**Location:** United States

**Organisation:** Lehman College, City University of New York

**Title:** Community Music in an Inaccessible New York: Son Jarocho Musical and Cultural Pedagogy

### Abstract:

Son jarocho is a regional Mexican music, dance, and poetic tradition and, after a revival of its community-oriented practices, has emerged in the late 20th century as a community music that is now practiced outside of its historic homeland throughout Mexico and the United States. In New York City, a collective of professional and amateur musicians have developed and sustained a son jarocho community for the past decade. Although not unique among the different son jarocho communities or collectives across Mexico and the U.S., the son jarocho community of New York City demonstrates common qualities associated with “community music.” Without any prerequisites such as music notation literacy or auditions, the son jarocho community of New York City teaches its community members all aspects of the tradition: instrumental performance on small lutes called jaranas, the singing of poetic verses called coplas, and the rhythmic dancing called zapateado. Without musical notation or tools of institutional musical instruction, the teacher-musicians of the community lead low-cost workshops that teach through mnemonic device for rhythm and harmonic phrases and verse writing as ways to enter the performative and cultural space of son jarocho, which is realized in the community celebration called the fandango. Through ethnographic evidence, this presentation will present the pedagogical methods of the New York City son jarocho community that emphasize inclusive music making and cultural learning. I will introduce the New York City son jarocho community through vignette examples and situate its use of musical pedagogy within the frame of “community music.” The son jarocho community integrates oral-aural transmission with Spanish-language and cultural literacy to educate its participant-members, continuing an ethos of democratic engagement in music making despite the significant material barriers that hinder participation in community music in the late-capitalist landscape of New York City.



## CMA Pre-Conference Seminar Abstracts

### Roundtable paper

**Name:** Deanna Yerichuk

**Location:** Canada

**Organisation:** Wilfrid Laurier University

**Title:** Reciprocity in Community Music: Practicing Cultural Humility

### Abstract:

Scholars have centered the field of community music on social justice, inclusion, and respect for diverse perspectives (Higgins & Willingham, 2017). These foundational principals are particularly salient within (post)colonial contexts, yet are challenging to enact in ways that do not reinscribe power relations deeply entrenched through colonization and white supremacy around the globe. As knowledge is increasingly shared between Indigenous and settler musicians, as initiatives are underway to decolonize institutional curricula, and as racial justice is being identified within community music participation, what can be done to encourage allyship, collaboration, trust, humility, and respect for cultural diversity within our music practices?

This roundtable takes up the question of how our music practices can engage meaningfully across differences in a spirit of reciprocity and relationship. The panel features six Indigenous, immigrant, and settler speakers from New Zealand, Canada, and Australia. Each panelist describes their music-focused work, such as allyship, relationship building, ethical space, institutional disruption, intercultural collaboration, and personal unlearning. We each use different language to describe the difficult yet important work of building reciprocal relationships within and through music, and so we ground the roundtable in the concept of cultural humility (Fisher-Borne, Cain, & Martin, 2015), which rejects the idea that any 'other' culture can be mastered, and instead emphasizes relationship, accountability, and the humility required to continue learning from one another. Following the individual presentations, we will open up discussion among the panelists and with the audience to look for challenges, possibilities, transformations, and disruptions in the work of social justice in and through community music.



## CMA Pre-Conference Seminar Abstracts

### Workshop

**Name:** Gerard Yun

**Location:** Canada

**Organisation:** Wilfrid Laurier University

**Title:** From Mindfulness to Music: An interactive workshop in contemplative improvisation

### Abstract:

In 2012, after delivering a class on music and spirituality, I was approached by a student with a background in mindfulness meditation who was interested in exploring its interface with music. We began a series of weekly meetings that grew organically into the WLU Music Meditation Group, a flourishing and self-sustaining group of students, alumnae and community members.

Over the past seven years, we have developed a music meditation practice that makes intentional use of well-researched methodologies inherited from Socially Engaged Buddhism, including metta (loving kindness), tonglen (taking and sending), lojong (tonglen+), shamatha (breath object meditation), and vipassana (watching, scanning, awareness). The group modifies meditation exercises into musical improvisatory compositions that are intended to foster awareness, compassion, and restorative self-compassion.

This workshop presents the work of the WLU Music Meditation Group as a flexible model to shed light on musical contemplative practices and their restorative and connective roles in community music, and to identify avenues for future research and practice.

Following an introduction to mindfulness and its adaptation to musical improvisation, participants will engage in a facilitated breathing meditation and improvisation. They will then receive instruction in a compassion-based meditation technique followed by a second musical improvisation incorporating the technique. The session concludes with an opportunity for participants to reflect upon their experiences together and to consider the question "what is needed today?"

Workshop participants will be seated in a circle facing one another. During musical improvisations, vocal sonorities will be supported by drones and/or highly resonant instruments. Multiple combinations of instruments are typically used, including handpans, frame drums, clay udu drums, shakuhachi, singing bowls, and shruti or tanpurna. Western instruments such as guitar, piano, violin, viola, and cello are also welcomed.