



International Society for Music Education

ISME Commission

Community Music Activity



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

CMA Rome 2008

Abstracts

Wednesday

Panel 1: Chair Lee Higgins, The Commission 9:30 – 11:05

Music education projects and social emancipation in Salvador, Brazil

JOEL BARBOSA – UNIVERSIDAD DA FEDERAL DA BAHIA, BRAZIL

Abstract

This paper aims to discuss the social capital of three music education projects of the Salvador city, Bahia, Brazil. It describes what kind of social capital these projects develop and how they build it. It uses the socioeconomist Milani's ideas on social capital. It makes also a parallel with Paulo Freire's emancipatory education and pedagogy of the oppressed. Its conclusion points out the importance of considering the total social fact theory of the sociologist Marcel Mauss in music education projects that work with social aims in areas of very low income.

Keywords

Social Capital, Emancipatory education, Descolonization, Orchestra, Wind band

Author biography

Joel Luis Barbosa graduated at the Conservatorio of Tatui, and at the Universidade de Campinas - UNICAMP, Brazil. With scholarships from the VITAE Foundation and CAPES, an agency of the Brazilian Ministry of Education, he obtained his DMA at the University of Washington, Seattle, WA. As clarinetist soloist he has performed in Austria, USA, Colombia and Brazil. His work with bands includes playing, teaching, arranging, and conducting in several festivals and conferences in Brazil and Colombia. He has created, coordinated and worked in several projects of music education with band instruments. At the Universidade Federal da Bahia, he work as clarinet professor, advisor in the master and doctoral courses in music, and researcher on the interpretation of the Brazilian repertoire for clarinet and on collective instruction of band instruments. His publications include a band method book and articles published in the proceedings and journals of the ISME, IJME, ABEM, ANPPOM, and PPGMUS.

ISSUES IN LEADERSHIP FOR COMMUNITY MUSIC WORKERS

PHIL MULLEN, FREELANCE EDUCATOR

Abstract

This paper will look at a series of issues which seem to affect community musicians in their face to face work with groups. The paper will look at problematic issues of leadership, their underlying causes and will examine the facilitraining rainbow as developed by Irish management guru Jon Townsend as something of a cure all for community musicians leadership dilemmas. Many community musicians reject the idea of leadership altogether and move into the role I call

“pretend abdication” where they are still employed as a leader but shirk many of the roles and responsibilities.

I believe that the facilitraining rainbow which moves the leader through a range of roles from demonstrator- teacher- coach – Socratic director- facilitator – guardian of the process- abdicator is a model for community music leadership which allows increasing empowerment and ownership for individuals and the group as a whole.

Key Words

pretend abdication – laissez faire leadership ;facilitraining

Biography

Phil Mullen is an Irish community musician based in England . He has worked extensively within the prison system , with homeless people and with young people at risk. He has also worked at all levels of formal education. Phil has been training community musicians since 1990 and works as a freelance educator , project leader and consultant for a range of organisations. He runs a long term project for the London Philharmonic Orchestra, the Open Ear Orchestra and also manages a team of community musicians working with hard to reach young people. Phil has been involved with the CMA since 1996 and was commission chair in 2006.

Phil is now working as a freelance educator and is no longer affiliated to a single institution.

Survey of New Horizons International Music Association Musicians

DON D. COFFMAN, UNIVERSITY OF IOWA

Abstract

This study analyzed survey responses from 1654 New Horizons International Music Association (NHIMA) musicians to better understand older adults’ experiences in making music and to establish a baseline of data indicating their self-reported health. NHIMA musicians can be typified as approximately 70 years old, of average health, college-educated, with above average incomes, and with previous playing experience on their instruments in high school. They play their instruments on average an hour a day. A more revealing profile emerges from their comments about playing in a NHIMA group. Categorizing their comments reveals that most (74%) of the respondents cite emotional well-being and benefits, followed by physical well-being (24%), cognitive stimulation (21%) and socialization benefits (20%).

Keywords

Quality of Life, Older Adults, Instrumental Music, Physical Health, Mental Health, Social Functioning

Author biography

Don Coffman is professor and area head of music education at The University of Iowa. He teaches undergraduate courses in conducting and instrumental methods. His graduate courses include techniques for researching and measuring musical behaviors. He is the former Chair of MENC’s Adult and Community Special Research Interest Group and served on MENC’s Music Education Research Council. He is a board member for the Community Music Activities Commission of the International Society for Music Education. His writings have appeared in all the leading music education research journals. Professor Coffman directs the Iowa City/Johnson County Senior Center New Horizons Band, which provides an opportunity for "chronologically gifted" adults to learn or reacquaint themselves with wind and percussion instrumental music.

Gamelan in prisons – historical narratives and contemporary case studies

NUR INTAN MURTADZA, YORK UNIVERSITY, TORONTO, ONTARIO, CANADA

Gamelan refers to an ensemble of bronze percussion instruments consisting of a variety of gongs, drums, metallophones, flute, spiked fiddle, zither and chorus. These ensembles can be found throughout Southeast Asia. My paper will refer to the ensembles primarily associated with the islands of Java and Bali in Indonesia and in Malaysia.

Gamelan music has been studied for its seemingly facile music performance practices as well as for its strongly explicit community-based musicking.

This presentation will look at the ways in which gamelan performance has historically intersected with social and political issues. In particular, it will examine gamelan's community based practices in institutions dealing with correctional justice, rehabilitation of inmates and the incarceration of political prisoners.

Biography

Nur Intan Murtadza is an interdisciplinary researcher, curriculum consultant and musician. She is currently a Ph.D candidate in Ethnomusicology at York University, Canada and her research examines pedagogy as social practice. Her analysis draws from synthesizing theories and methodologies from ethnomusicology, philosophy of music education, phenomenology, movement analysis and non-textual paradigms. She received her Masters in Music Education from the University of Toronto where she examined world music programs, particularly the gamelan ensembles in elementary and high schools.

As a curriculum consultant, she has worked collaboratively with other team members in creating and implementing the Toronto District School Board's World Music Learning Resource Program. In addition, she has conducted gamelan workshops/seminars at universities, museums and art galleries.

Her community music activities include setting up a children's gamelan group in Toronto, directing the York University Gamelan Orchestra and performing with various gamelan ensembles in North America.

Safety without Safety: Participation, the workshop, and the welcome

LEE HIGGINS – THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS

Abstract

This paper sets out to describe ways of understanding the creative workshop. As a response to the question how facilitative is facilitation, this paper is organized into four sections: (1) Community music is located as emerging from the community development initiatives after World War II; (2) Participant Rural Appraisal provides a base through which one can consider participation in terms of Community Music; (3) As a strategy to encourage participative arts activity, the workshop is discussed through the 'event' and the 'welcome'; (4) As an emerging concept, safety without safety becomes a framework for thinking and initiating creative music-making. In conclusion the paper suggests that it is the embrace of the welcome and an acknowledgment toward safety without safety that encourages participants to take creative risks.

Keywords

Community music, workshop, facilitation, welcome, creativity, safety

Biography

Lee Higgins leads the integrated MA (Performing Arts Education, Dance Theatre Practice, Contemporary Theatre Practice, and Community Music) and the BA in community drama at the Liverpool Institute for Performing Arts, UK. Lee will be a Visiting Associate Professor in Music Education at Westminster Choir College of Rider University, Princeton, New Jersey from September to July next year. He is chair of the International Society of Music Education's (ISME) commission for Community Music Activity and joint editor of the *International Journal of Community Music*. Lee has recently published in 'Music Education Research', 'Action, Criticism, and Theory in Music Education', 'Musiké', and is in press for the 'International Journal of Music education'. He is also currently working on a new book for Intellect entitled *Community Music in Practice*. Lee received his PhD in 2006 from the Irish World Academy of Music and Dance at the University of Limerick, Ireland. His thesis 'Boundary-Walkers: Contexts and concepts of Community Music' won an award for 'outstanding dissertation' from the Adult and Community Music Education, special research interest group of MENC, the National Association of Music Education, USA. As a community musician he has worked across the education sector as well as within health settings, criminal justice, youth and community, and orchestra outreach.

As a musician he plays guitar, mainly electric popular styles, Brazilian hand held percussion and Cuban congas. He has worked as a composer, primarily in collaboration with other art forms, particularly dance. His professional practice embraces a gamut of music genres; most notably samba drumming, improvisation, pop/rock, and music technology also combining the non-traditional performance space such as the use of site-specific and environmental possibilities in performance.

Individual Presentations 1: 11:30 – 12:30

***Developing Social Capital: a Role for Music Education and Community Music in
Fostering Civic Engagement and Intercultural Understanding***

PATRICK M. JONES BOSTON UNIVERSITY

Abstract

This article posits that musicing can uniquely foster the development of social capital; which leads to civic engagement and intercultural understanding. The author review pertinent literature and builds a case that music educators and community musicians have a unique role to play in its development. The author also reveals a weakness in the theoretical framework of social capital and the music research literature and advocates for developing a richer theoretical framework that analyzes both the development of social capital and the unique civic roles, social skills, habits, and dispositions developed in various musical practices.

Keywords

Social Capital, Music Education, Civic Engagement, Intercultural Understanding, Civic Roles, Social Skills

Author biography

Patrick M. Jones, Ph.D., is Associate Professor and Associate Chair of Music Education for Graduate Studies at Boston University where he teaches graduate courses in curriculum, research, and foundations of music education. In addition to his academic career, he is a Lieutenant Colonel and Chief of Air National Guard Bands being responsible for budgeting and policy for all 11 Air National Guard bands in the United States. His scholarly interests focus mainly on policy and the intersection of theory and practice in music education and music teacher education.

Religion, Music and the Site of Ritual

HELEN PHELAN, UNIVERSITY OF LIMERICK

While ritual practice is not exclusive to religion, religious systems have always relied on rituals to act as their expressive voice. Ritual, by its very nature, is a performed event. Through music, movement, poetry, silence, art and proclaimed word, religions embody and express the beliefs, tensions and aspirations of the communities who perform them. Drawing on the works of Paul Tillich, Wilfred Cantwell Smith, John Caputo and Talal Asad, this paper probes contemporary understandings of religion, which push beyond traditional denominational definitions, and propose a view of religion which is not so much about what we believe we *know*, but rather locates itself in that which is unknown, and can only reside in the realm of faith. These definitions challenge notions of theology ('God-knowing') which are embedded in an 'I-Believe' (*credo*) mentality of rules and regulations, and propose instead that religion is *embodied not-knowing*, rather than conceptual knowledge. It is in this sense of embodied not-knowing that we can re-visit the potential of ritual practice – specifically musical practice – as a space of community creation, challenge, and reconciliation.

Biography

Helen Phelan is Course Director of the MA Ritual Chant and Song programme at the Irish World Academy of Music and Dance, University of Limerick, Ireland. She was Academic Coordinator of the Academy from 1995-2000 and Assistant Dean of the College of Humanities from 2003-2005. She is director of the Sanctuary initiative, funded by the Higher Education Authority, towards the development of cultural initiatives with new migrant communities in Ireland. Her publications are primarily in the area of ritual theory and performance.

Panel 2: Chair, Don Coffman – Social Capital 2:00 – 3:30

Short term projects: Parasite or catalyst?

CATHERINE PESTANO

CRISP Croydon Intercultural Singing Project and Open University
Cornerstone House, 14 Willis Road, Croydon CR0 2XX, England

Funding is widely available in the UK for projects relating to social capital/inclusion, mainly for very short-term projects. New community music groups building their service, will find it hard to get projects with more than £2-5 k funding at a time. Such 'parachute' projects have been criticized for going into an area, raising expectations and leaving people with nothing to follow on from their brief experience.

This paper arises from conflicts and questions experienced over my first few years establishing myself as a professional community musician and director of a new social enterprise. I seek to examine some experiences of running short projects to see whether there is a valid purpose to be delivered within these and how they can be built on for sustainability. I draw on my own experience of being a developing artist and running a growing organisation in just this situation, with some successes and some failures to reflect on, and learning from both kinds of experience.

Biography

Catherine Pestano is a trained groupworker, counsellor and mental health social worker, with an informal interest in participatory music. She moved into community music in the mid -nineties, training with Frankie Armstrong (natural voice practitioners network) and later with Phil Mullen (Goldsmiths community music course) and is Vice Chair of Sound Sense, the UK national development agency for community music. Catherine is building her community music practice through the organisation CRISP, (recipients of the ISME Gibson Community based music education project award 2007, for a project in Serbia). CRISP's work includes the creation of community music making opportunities for all ages and the training of community musicians. She is currently registered for MPhil/PhD studies in community music at The University of Winchester, UK.

Time, the untimely and 'its about time': Creating Community Music's capital

PATRICK K. SCHMIDT, PH.D.

Westminster College of Rider University
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Abstract

This paper proposes that community music be considered in light of several elements centered upon elements of time and the untimely. Further, the paper proposes a theoretical/philosophical analysis using a conflation of time and capital inside community practices, particularly, in USA. This is then presented in conflation to an analysis of the role of various forms of capital – social, cultural, human and symbolic - and their potential elements influencing new community music possibilities.

Keywords

Community music, Time, Fields of Capital

Biography

Dr. Patrick K. Schmidt is an associate professor of music education at the Westminster Choir College of music education. His research interests are focused around issues of critical pedagogies, social theory and philosophical/conceptual notions of education and music education.

Exploring social networks, reciprocity, and trust in a senior adult band

WILLIAM M. DABBACK, JAMES MADISON UNIVERSITY

Abstract

This study explored how social interactions and networks form and relate to social capital in the context of the Rochester New Horizons Band program. Transcriptions of focus group interviews with program members comprised the primary data for this study. Analysis determined that the strong sense of commitment and community that exists in the Rochester New Horizons bands reflects the presence of social capital. Performances and service in the broader community bridge conventional social barriers. The ensembles feature hierarchical organizational structures; however, while such social verticality generally inhibits the formation of social capital, Peer interactions characterized by equality and autonomy in agency promote norms of reciprocity and trust, which in turn serve to bind people together and contribute to group identity. As group identification and social connectedness in the New Horizons program increase, trust becomes more widespread and accessible, which facilitates further interactions that benefit both individuals and the program.

Keywords

senior adults, social capital, New Horizons, social interaction, trust behaviors

Biography

William M. Dabback holds the position of assistant professor of music education at James Madison University in Virginia where he teaches courses in instrumental methods, instrument pedagogy, and conducting in addition to playing trumpet in the faculty brass quintet, Madison Brass. He received his M.M. and Ph.D. from the Eastman School of Music and taught in the Rochester New Horizons band program during his graduate studies. Prior to commencing his doctoral work, he served twelve years as the Towanda High School band director in Pennsylvania. His research interests include the relationships between sociological interactions, learning, and identity; musical improvisation; teacher preparation; and instrumental pedagogy.

Individual Presentations 2: 3:45 – 5:00

A Matter of Comparative Music Education? Community Music in Germany

ALEXANDRA KERTZ-WELZEL, UNIVERSITY OF MUSIC SAAR, SAARBRUECKEN

At international conferences or in international journals where community music is discussed, there is usually no scholar from Germany explaining the latest state of community music in Germany. There might be two reasons for this fact: Is there no community in Germany or is there a problem of terminology in terms of other words describing the meaning of community music so that German scholars are not able to realize the relationship between the international concept of community music and their own tradition?

In fact, community music in Germany exists, but it is labeled differently. Words such as “*ausserschulischer Musikunterricht*” or “*Musikvermittlung*” try to describe in a somehow complicated way the fact that there is successful music learning going on outside of schools and that there are also various innovative pedagogical approaches to explaining “classical music” to inexperienced listeners, e.g., in pre-concert lectures. In recent years, with the ongoing crisis of general music education in German schools, particularly in high schools, there has been an increased interest in relationships between music education inside and outside of schools. The project and movie, “*Rhythm is it*” (www.rhythmisit.com), which chronicles the successful collaboration of the Berlin Philharmonics, the conductor Simon Rattle, the choreographer Royston Maldoom, and 250 students from Berlin inner city schools is a good example for this renewed interest. The underlying assumption of Royston Maldoom, “*You can change your life in a dance lesson,*” also emphasizes the social and personal benefit of musical learning for kids, especially in poor districts of a city. Although, in German music education there has always been a fight between those scholars underlining the aesthetic dimensions of music education in terms of an art-centered approach, where music is taught for its own sake, there has also been another tradition emphasizing the “utilitarian” aspects of music education, e.g. Hans-Günter Bastian’s research on the social and academic benefits of instrumental music education for students at inner-city schools (Hans Guenther Bastian. *Musik(Erziehung) und ihre Wirkung*. Mainz, Germany: Schott, 2000). This old struggle in German music education and the momentarily “victory” of the people arguing for aesthetic education may also be a reason for German scholars’ lack of interest in the international phenomenon community music.

In recent years, however, there has been an increased interest in research concerning activities which might be described by the term community music such as music learning in brass bands, music education for the disabled and music learning for elderly people. It appears that music learning in Germany is not just restricted to schools and young people anymore, but is offered to various groups of people (most surprisingly, this research is not part of music therapy, but instead of music education). Furthermore, it seems that the problems of general music education in German high schools lead to realizing the need for thinking about music learning in new ways. Another important aspect is, most recently, the introduction of instrumental music education in several high schools, e.g., string and brass classes. In order to teach the students adequately, there is a need for collaboration between community music schools or private instructors and the school music program. Furthermore, the introduction of “*Ganztagsschulen,*” where students stay from 8 a.m. until 5 p.m., opens up new opportunities for music learning inside and outside of schools.

This presentation will give a brief introduction in the problem of terminology in German music education concerning community music, will present some recent developments and research in community music in Germany and also tries to offer ideas for the future participation of German music education in the international dialogue about community music.

Curriculum Vitae

Alexandra Kertz-Welzel is currently Assistant Professor of Music, Philosophy, and German at Saarlouis College, and Lecturer of Music Education and Philosophy of Music Education at the Hochschule fuer Musik Saar in Saarbruecken, Germany. She obtained a Ph.D. in Musicology from Saarland University in Saarbruecken, Germany, as well as Master’s Degrees in Music Education, Germanics, Philosophy, Piano Performance, and Harpsichord Performance. From 2002-2005, she was Visiting Scholar and Guest Lecturer

of Music Education at the University of Washington in Seattle, WA (United States). With research interests in General Music Education, Methods, Comparative Music Education, Didaktik of Music, Curriculum Studies, Philosophy of Music Education, and Music Aesthetics, she has appeared as guest speaker at international conferences in Germany, Great Britain, Canada, and the United States.

***Leading beyond the walls: CMA interdisciplinary cooperation through the
virtual classroom for students with disabilities project***

Dr. Donald DeVito

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Dr. Emma Rodríguez Suárez

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ABSTRACT

With the arrival of computers, the Internet, broadband access, and video-conferencing, accessing diverse musical communities in an instant is no longer a dream. The same is said for creating partnerships across borders. The "Virtual Classroom for Students with Disabilities Project" incorporates three universities (Syracuse University, Weber State University, and Universidad de Londrina in Brazil) and a public school (Sidney Lanier School in Gainesville, Florida) for students with disabilities. With the enhancement of interdisciplinary cooperation among members of the ISME Community Music Activity (CMA) as a purpose, this virtual community of educators has taken a leadership role with the following goals:

- bridging the distance between institutions by networking universities, public schools, and community musicians using a variety of technology;
- enhancing the variety and quality of instruction of graduate and undergraduate music education majors in the field of music and special education;
- enhancing the quality and variety of instruction provided by public school music educators for their students with special needs by including instructors associated with community music; and
- promoting cultural interaction and demonstrating CMA's vision of complementing, interfacing with, and extending formal music education structures.

This on-going project has proven to be a success with little financial investment (free internet program available internationally and \$50 U.S. for a web camera) and many educational rewards. One such reward was the Florida Music Educators Association 2006 Innovative Music Project Award. CMA's goal of enhanced dialogue between professors of related fields is evident in this project. Typical sessions involve learning to sing and perform music taught by education majors at Syracuse University; learning original Brazilian songs by music composition majors at the Universidad de Londrina in Brazil; and learning to perform the beat to Kenyan music in their Florida classroom as Weber State University ethnomusicologist Dr. David Akombo accompanies them on flute. Special education music teacher Dr. Donald DeVito provides feedback to all of the participants.

These real-world experiences help college students to overcome their apprehension and become enthusiastic about sharing music with students with disabilities and their families. By incorporating this multicultural approach, CMA professors of related fields and their college students have the opportunity to develop the knowledge, skills, and confidence necessary for teaching special learners of all ages. The public school students, in turn, have opportunities to transcend their challenges through creative interaction and expression with community musicians.

Keywords

community, music, virtual, disabilities, project

Thursday

Panel 3: Chair, Joel Barbosa – Leadership 9:30 – 11

"Live Music Encounters"- an integrate vision of leadership, good teaching and facilitation practice.

DOCHY LICHTENSZTAJN. LEVINSKY SCHOOL OF MUSIC EDUCATION, TEL AVIV, ISRAEL.

Abstract

This paper presents the community project "Encounters with live music", of the Levinsky School of Music Education (LSME), Tel Aviv, as a platform to examine issues of transformative leadership and pedagogic methodology in and through the live concerts programs models in different communities. The working policy of the "Live Music Encounters" program was formulated based on five central strategies:

1. Each community project would be wide-reaching, bringing together students and graduates of the LSME, interested in participating in community initiatives and in their coordination and management teams, with young leaders in music education and in public instances responsible for education, social and cultural affairs.
2. Each project would generate employment opportunities for young music educators and musicians in order to coordinate and host the chamber concerts taking place in the community.
3. Each project would be grounded in a process of careful preparation of the youngsters for the concerts, so as to ensure maximum enjoyment "on the day" as a result of previously acquired insights.
4. Each project would produce an important pedagogic effect increasing with the adoption of a multi-year curriculum and a long-term programming plan in music education
5. Each project would involve a renewal attitude through pedagogic methodology, new approaches in teaching strategies among music educators from schools and kindergartens, hosted by the teaching staff of the LSME and guest lecturers from other disciplines.

Based on the idea that the "Encounters with Live Music" community project promotes the development of skills which are transferable from the context of schools and academy study to those of live concert models, the LSME promotes an unique course for guiding music educators- in- training, musicians- performers, and community leaders in terms of a cross between the developing of musical abilities, musicological knowledge, and pedagogical –didactic experience.

The gradual and interesting interaction between the "different camps" each with its traditions of working, learning and teaching, serves as a starting point for a more general discussion of the music education curricula and it's links with the live concerts projects models, the conceptions and attitudes.

The strong belief on an improvement of practice for teaching and learning from a new perspective, the live concert programs models , promotes a generation of music education community leaders for the " Live music Encounters" project, based on a critical experience of an integrate vision of leadership, good teaching and facilitation practice.

Keywords

Guided concerts. Teaching strategies. Renewal attitude

Biography

I was born in Buenos Aires and since 1968 I am living in Israel. I have a 34 years old son and a 24 years old daughter. My grandson is 7 months old.

Academic studies :

Ph.D. Musicology, Tel Aviv University. Nineteenth-Century Cultural Renaissance in Spain-and its Expression in the Music Historiography

Master's Degree. Thesis: The Musical Trecento -Word and Tone Relations in 14th.Century Italian Music

Graduate of the State School of Music Education, Tel Aviv

Professional Experience:

Pedagogical Director of the Live Music Encounters program (LME), for Schools and community projects.

Levinsky School of Music Education (LSME)

Coordinator of the academic course Live Music Encounters- Coordinating, Designing, Presenting and moderating Concert Projects in Schools and Kindergartens.

Coordinator and producer of the "Divertimento" Lectures Series for adult audiences, in collaboration with the IPO (Israel Philharmonic Orchestra)

Supervisor in Music Education Teaching Training in partnership development schools.

Lecturer on Music History and Literature . LSME.

***Different ways of learning in community music activities: Cases of Japanese
university students learning traditional music***

MARI SHIOBARA, TOKYO GAKUGEI UNIVERSITY

Abstract

This paper investigates different organization and styles of learning in community music activities and focuses especially on cases of Japanese traditional music clubs at one particular university in Tokyo. It became clear that the leadership/ownership of the music communities is determined by how these music communities were formed in the first place and who initiated that process as well as how they have been managed. There are four approaches as such identified: the community creates a completely self sufficient music learning environment; the community learns with a music teacher; the community provides a bridge between its members and the outside professional music world; the community creates a semi-self sufficient music learning environment with professional advice.

Keywords

Japan, traditional music, university club, community, learning.

Biography

Mari Shiobara is Professor of Music Education at Tokyo Gakugei University. She studied music and music education at Kunitachi College of Music in Tokyo and piano performance at the Royal Academy of Music in London. She was awarded a Ph.D in music education from the University of London, Institute of Education and is an International Dalcroze Licentiate. Prof. Shiobara's current research interests include pedagogy of music and movement in music education and musical cultural identities.

***What makes a "magical" creative music workshop? Linking flow theory with
the nature of musical engagement in a creative workshop setting***

CHRISTINE NGAI LAM YAU, ROYAL COLLEGE OF MUSIC

Abstract

What makes a "magical" creative music workshop? Creative music workshops are becoming more widely used in various settings. Stemming from community music practice, creative workshops embrace the participatory ethos of being socially and musically inclusive regardless of background, age, or ability.

Participants' experience in such environment is often a result of the creative leader's skills in drawing out and developing musical ideas of the group. An ideal creative environment would be an inspiring and enabling one that encourages collective group's best efforts to build on each other's strengths while gaining confidence and skills to explore new challenges and extend musical understanding. How exactly is that kind of creative environment established?

So far, little research has been conducted into the nature of musical engagement between leaders and participants within such environment. This study applies Csikszentmihalyi's concept of flow experience to the permeating nature of musical engagement between creative leaders and participants.

Keywords

Workshop, musical leadership, engagement and flow experience

Biography

Christine Ngai Lam Yau studied piano at the Central Conservatory of Music in Beijing and the Shanghai Conservatory of Music in China from the age of eleven to fifteen. After graduating with a Master of Music with high distinctions from the University of New South Wales in Sydney, she commenced her PhD in the same university in 2005. In September 2006, Christine joined the Royal College of Music as a visiting student and recently as Research Associate in the Music Education Research Team. Her current research interest is teacher-student interactions and relationships in a Conservatoire instrumental lesson setting from a cultural perspective.

Individual Presentations 3: 11 - 12

The Social/Cultural Economy Of Community Music: Realizing Spectacle

CATHY BENEDICT, ED.D. NEW YORK UNIVERSITY, NEW YORK CTIY, USA

ABSTRACT

In this paper I think through the problematics and contractions embedded in community music engagements in post capitalistic society. I consider the possibility that even as community music seeks to afford spaces so that musical engagements and practices remain diverse and multiple, this diversity may be serving the hegemonic unity of capitalism and may, in some cases, be reproducing the systems of inequity community music specifically wishes to challenge.

Keywords

Community music, Spectacle/Capitalism, Unifying/Naming, Poverty/Treatment

Bambini al Centro: Music as a means to promote wellbeing: Birth and configuration of an experience

VALENTINA IADELUCA: DIRECTOR OF CDM ONLUS – CENTRO DIDATTICO MUSICALE, ROME, ITALY

ANDREA SANGIORGIO: DIRECTOR OF CDM ONLUS – CENTRO DIDATTICO MUSICALE, ROME, ITALY

ABSTRACT

Bambini al Centro – literally "Children in the Centre" - is a project running since 1999 in Rome, financed by the Italian State.

It is a recreational-musical space devoted to children 0-12 and their families. The principal goal of the Centre

is to provide an opportunity of encounter, relationship, sharing and global growth with and through music and dance.

Keywords

Children, promotion of wellbeing, inclusion, Orff-Schulwerk, anthropological approach to music education

Panel 4: Chair, Phil Mullen – Criminal Justice 12:30 – 1:30

Meanings and practices of select U.S. male prison choirs

MARY L. COHEN, UNIVERSITY OF IOWA

Abstract

Research and historical documents suggest that prison choirs may help with inmate rehabilitation. This project case study examines the history and practices of five U.S. male prison choirs: three in Kansas, one in Ohio, and one in Minnesota. Retired choral conductor, Elvera Voth, began two Kansas choruses. One of Voth's former students, Dr. Marles Preheim, started a third chorus at a maximum security unit in Hutchinson, Kansas. In 1993 Dr. Catherine Roma, music professor at Wilmington College, began the UMOJA Men's Chorus at Warren Correctional Institute. Bea Hasselmann founded and conducts the Soul of Red Wing in Minnesota. Common themes across all choruses indicate that choral singing in prisons provides a means for inmates to develop self esteem, promotes positive social interactions, and leads to changes in behaviors.

Keywords

Prison, choir, music, adult, community, sing

Biography

Mary L. Cohen is Assistant Professor of Music Education at the University of Iowa. She holds B.M.E., M.M.E. and Ph.D. degrees from the University of Kansas and has ten years experience teaching general music in the schools of that state. She teaches undergraduate choral methods, elementary methods, graduate courses, and supervises general music methods courses. Her research interests include choral singing and well-being, particularly in the context of prison choirs. She has presented at the International Phenomenon of Singing Symposium, International Correctional Education Association Conference, and the Cultural Diversity in Music Education Conference. Her research is published in the International Journal of Research in Choral Singing, the Australian Journal of Music Education, and the Choral Journal. She conducts a senior chorus in Iowa City, the Voices of Experience, and organizes intergenerational concerts with this chorus and other choirs in the Iowa City community.

Music for mothers and babies living in a prison: a report of a special edition of

BebéBabá

CRISTINA FARIA, ESCOLA SUPERIOR DE EDUCAÇÃO DE COIMBRA

PAULO MARIA RODRIGUES, CASA DA MÚSICA DO PORTO, COMPANHIA DE MÚSICA TEATRAL AND UNIVERSIDADE DE AVEIRO

ANABELA LEITE, CASA DA MÚSICA DO PORTO

IRENE MONTEIRO, CASA DA MÚSICA DO PORTO

HELENA RODRIGUES, CENTRO DE ESTUDOS DE SOCIOLOGIA E ESTÉTICA DA MÚSICA

ABSTRACT

Bebé Babá is a musical project involving babies and their parents that was created in 2001, by Companhia de Música Teatral in Portugal. The main idea of Bébé Bábá is to join education and performance in a process that is centered in music, babies and their parents. It has been done a number of times and very soon we found out a very strong potential for bonding relationships between parents and babies, families and all the community. We also found out a strong therapeutic potential on it. We have been reflecting on these potentialities and we have been working on its adaptation to a prison context. In the beginning of 2008 we implemented it in a prison in Oporto where mothers live with their own children until they are four years old. In this Seminar, we will present elements about the adaptation of this project to this new setting, we will discuss assessment tools we are specifically creating for it and we will also share our personnel experiences.

Keywords

music in prison; mothers and babies; music as a mediator between mothers and babies; assessment tools for music in prison

Author biography

Cristina Faria is a Master in Music Sciences. Music teacher since 1979, first at the Music Conservatory and, since 1989, at Polytechnic Institute of Coimbra _ College of Education, in the teaching Choir and Instrumental Group, Ethnomusicology and Interdisciplinary Seminar. As musician, directs and sings on the symphonic choral Aeminium. Directed several music and voice work on Theatre pieces. Participated on various music projects with groups of children, adult and handicapped people. In the present is researching about community music toward the doctorate degree.

Friday

Individual Presentations 4: 10 – 11am

Sound Links: Exploring the social, cultural and educational dynamics of musical communities in Australia

BRYDIE-LEIGH BARTLEET, GRIFFITH UNIVERSITY

Abstract

'Sound Links' examines the dynamics of community music in Australia, and the models it represents for informal music learning and teaching. This involves researching a selection of vibrant musical communities across the country, exploring their potential for complementarity and synergy with music in schools. This paper focuses on the most significant themes that have emerged from the author's recent 'Sound Links' fieldwork in four musical communities across Australia. Drawing on insights from well over 300 community music practitioners, participants, educators, and administrators, it will touch on the critical success factors, key challenges, learning dynamics and models for community-school collaborations found in these diverse community settings. These themes will be interwoven with ideas and concepts from community studies in the humanities and community music literature to provide a range of insights into the social, cultural and educational dynamics of musical communities in Australia.

Keywords

Community music, informal learning & teaching, community-school collaborations

Biography

Dr Brydie-Leigh Bartleet is a Research Fellow and Lecturer at the Queensland Conservatorium Griffith University, where she is working on the ARC funded project, Sound Links: Exploring the dynamics of musical communities in Australia and their potential for informing collaboration with music in schools. She teaches courses in twentieth-century music, critical musicology, qualitative research methods, popular culture, and women's music. She has worked as a sessional Lecturer and Conductor at the University of Queensland, and has conducted primary school, university and community bands from Australia, Thailand, Singapore and Taiwan. She has recently published on issues relating to community music, women conductors, peer learning in conducting, music ethnography, and feminist pedagogy.

Ocean Grove Auditorium Choir: A faith-based community chorus

CINDY L. BELL: HOFSTRA UNIVERSITY

Abstract

This paper presents the Ocean Grove (NJ, USA) Auditorium Choir, a faith-based community chorus that provides music for weekly church services during the summer season in this seaside retreat. Since the founding of Ocean Grove in 1869 as a Methodist camp meeting committed to the renewal of Christian faith, music has played a pivotal role in religious, worship and social settings. Against the backdrop of the Great Auditorium, a large open air tabernacle, the Auditorium Choir guides hymn sings, massive choir festivals, Sunday worship, and performance of choral masterworks.

This case study is a two-pronged presentation. First, it details the history of the Ocean Grove Camp Meeting and its need for a community-based music program that supported its spiritual agenda. With the historical

context established, the presentation includes interviews with the recently-retired director of music and the newly-hired choral director, as they discuss key issues and challenges of sustaining a volunteer adult community choir with deep religious roots.

Panel 5: Chair, Nur Intan Murtadza– Social Capital 11:30 - 1

***Musical groups in the community: enlarging the perspectives of educational,
cultural and social processes***

ILZA ZENKER LEME JOLY FEDERAL UNIVERSITY OF SÃO CARLOS

Abstract

The submission of this work aims at describing and analyzing the social practices and the educational processes of a vocal group starting from the conductor's view.

The group's social practice constituted of regular encounters, on which they went out together, ate, talked and strengthened a friendship that lasted since their youth. The objectives were divided into:

1. Objectives aiming to develop musical knowledge through singing, building a repertoire to recover significant songs for each one of the people. The affectionate memory of each one of the people related to the music was considered for the choice of the repertoire to be developed by the group. Songs they had sung when they were young, songs the group had shared in significant moments, songs that had played at the time of one or another participant.
2. Objectives aiming human development of the group, thinking about building a project that joined people in weekly encounters that could enlarge even more the human growth possibilities of the group, strengthening friendships and creating conviviality spaces in which people knew each other better, in order to provide affectionate and emotional support to one another.

This research is based on the theoretical referential which starts at Paulo Freire's dialogical education principles, Ecléa Bosi's studies on memory and society, Brandão's knowledge construction starting from the dialogue with the other, Dussel's perspective of those marginalized.

The participant research, under Brandão's perspective, through which knowledge is built with a clear social function, brought knowledge to the methodology construction. The data were collected during one year of work, later organized in categories and analyzed under the perspective of the theoretical referential mentioned above.

The results indicate significant educational process in terms of musical learning, transformation in the way of life, larger investment in musical and artistic doing, strengthening of pre-existent ties of friendship in the group, significant performance at social projects in the community where the group.

Communities of sound: generative music making and virtual ensembles.

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ABSTRACT

This paper uses a workshop format to demonstrate an emerging theoretical model for observing meaningful engagement in community music making. Three case study examples involving the research and development of the jam2jam 'family' of generative software and hardware applications are examined to highlight the evaluation of social and musical outcomes. These case studies demonstrate how the meaningful engagement matrix model feeds back data which informs both software development and experience design for participants. Engagement has been shown to be a key factor in achieving social, health and learning outcomes from creative activities, and we demonstrate how the matrix assists in improving design to maximize these benefits. The presentation will include a demonstration of the software and audiovisual materials that show the projects in context. The paper is primarily about a means of measuring social and musical benefit through correlation with meaningful engagement and provides examples of inclusive ensembles and the specification of musical knowledge through algorithmic and educational experience design.

Community Music life in Western Australia: A window into the importance of Projects, Programs and Policies as building blocks for creating a social capital of partnership and trust within formal and informal avenues of active music-making

JOAN PIETERSEN: PHD CANDIDATE, UNIVERSITY OF WESTERN AUSTRALIA PERTH, WESTERN AUSTRALIA.

Abstract

The life of Community Music Groups in local communities reflect the scope and breadth of arts events in the local community and the success rate of community musicians in cities, towns and country areas highlight the importance of local government support structures, education through outreach programs and community capacity building to sustain community music life in active communities to benefit smaller, less fortunate communities.

Community Music activities in Western Australia(WA) vary considerably and the cultural diversity of communities is reinforced by the variety, style and actions of performing arts group members through their direct involvement in the staging, managing and organization of arts projects and festivals in their local community.

These events are driven by the underlying principles of community development and lifestyle and Local Government support is crucial in sustaining community development opportunities and fostering an awareness of organizational growth and social well being.

Keywords

Partnership trust Community Music life Local Governments

Biography

Joan Pietersen has over 25 years experience in active music making both formal and informal. She is an applied Music instructor, Classroom teacher and PhD candidate. She directs School and Community Bands and Choirs. Her classical base as an accomplished pianist and classical guitarist has enabled her to arrange music and direct Contemporary Ensemble Groups as a Band musician in schools and in the wider community. She has been involved in numerous Concerts, Festivals and Productions over the years.

She is currently Teacher in Charge of Music at a local High School in Perth and devotes most of her energies researching Community Music activities in the Shires, Towns and Cities of Western Australia.

Panel 6: Chair, Sylvia Chong– Social Capital 2:30 – 3:30

The Significance of Choral Singing for Sustaining Psychological Wellbeing: Findings from a survey of choristers in England, Germany and Australia

STEPHEN CLIFT AND GRENVILLE HANCOX, CANTERBURY CHRIST CHURCH UNIVERSITY

Abstract

Previous research has highlighted the possible benefits of active participation in singing for wellbeing and health. Shortcomings in the literature are the lack of a common understanding of wellbeing and health, and the absence of a theoretical model of the causal mechanisms linking singing with wellbeing. The present study aims to address these shortcomings through a large cross-national survey of choral singers based on the World Health Organization definition of health and utilizing measures developed by the WHO Quality of Life project. 1124 choral singers drawn from choirs in England, Germany and Australia completed the WHOQOL-BREF questionnaire to measure physical, psychological, social and environmental wellbeing, and a 12-item 'effects of choral singing scale'. Written accounts of the effects of choral singing on wellbeing and health were given in response to open questions. Analysis of these accounts served to identify six 'generative mechanisms' by which singing may impact on wellbeing and health: positive affect; focused attention; deep breathing; social support; cognitive stimulation and regular commitment.

Keywords

Choral singing, Psychological wellbeing, WHOQOL, Cross-national, Survey

Biography

Stephen Clift is Professor of Health Education in the Faculty of Health and Social Care, Canterbury Christ Church University, UK. Grenville Hancox is Professor of Music in the Faculty of Arts and Humanities, Canterbury Christ Church University, UK. Stephen and Grenville are Co-Directors of the Sidney De Haan Research Centre for Arts and Health.

***The “João and Maria, Capoeira Angola, and Citizenship” Project: the
role of community music and civilizing Afro-Brazilian values in promoting the
well-being of children***

FLAVIA CANDUSSO – FEDERAL UNIVERSITY OF BAHIA (UFBA), BRAZIL

Abstract

The purpose of this article is to describe and discuss the “João and Maria, Capoeira Angola, and Citizenship” Project. Through “capoeira angola” and other complementary activities, the project targets to open up new horizons and life perspectives of children from the community. The project is an initiative of the Capoeira Angola Sports Center - João Pequeno de Pastinha Academy (CECA-AJPP) that is run by Master Faísca in Vale das Pedrinhas, Salvador (Bahia, Brazil). It is an example of community music activity realized in an Afro-Brazilian oral tradition context. The concepts of community music (Koopman, 2007) and Afro-Brazilian civilizing values (Brandão, 2006) place a light on the importance of Afro-Brazilian tradition as an educational reference. Its holistic concept of the human being can offer an alternative to the teaching processes traditionally used in the classroom. Although music is one among other aspects of “capoeira angola”, nothing can happen without it. In a subtle and persistent manner, it is responsible for preserving ancestral traditions, values, stories, and plays a fundamental role in the definition of cultural identity.

Keywords

Capoeira angola, community music, well-being, civilizing Afro-Brazilian values.

Biography

Flavia Candusso is currently Doctorate student at the Federal University of Bahia in Salvador (Brazil) under the supervision of Professor Alda Oliveira. Her research concerns community music activities in Afro-Brazilian oral musical traditions. She collaborates with the “Grupo Cultural Akidara”, a non-profit and non-governmental organization active with afro-brazilian percussion music in Salvador.
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