



CMA XVI

Inspiring Curiosity

Celebrating Diverse Voices of Community Music

33rd ISME
2018 Seminar of the Commission for
Community Music Activity

Teaching House
National Centre for Teacher's Professional Development
July 10-14, 2018
Tbilisi, Georgia

მასწავლებლის სახლი, მასწავლებელთა პროფესიული
განვითარების ცენტრი
10-14 ივლისი 2018
თბილისი, საქართველო

Seminar Hosts



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Vision

We believe that everyone has the right and ability to make, create, and enjoy their own music.

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

Community Music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways Community Music activities can complement, interface with, and extend formal music education.

Mission

The commission aims to:

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

General Information

The commission was established in 1982 (Einar Solbu, Norway, chair) following previous formations as the Education of the Amateur Commission (1974), with Magdalena Stokowska (Poland) as Chair. The name changed to the Out of School Activities Commission in 1976 and was chaired by André Ameller (France) from 1976-1982. The first independent seminar was held in 1988.

WELCOME/გამანჯობა

Mary Cohen and Pete Moser

Co-Chairs of the Community Music Activity Commission

Pete Moser and I have enjoyed tremendously our interactions with the warm-hearted people in Georgia. They welcomed us with their music, food, singing, and love for their country. Our 2018 Community Music Activity Seminar is surely to take the notion of hospitality to new unimagined levels. We are eager to meet new friends, reunite with community musicians from across the globe, and create new communities of caring through our time together in the Tbilisi region.

Georgia has a vibrant and rich singing tradition that we aim to soak in and explore. Our sessions will include workshops, performances, and presentations by well-regarded Georgian musicians and educators. We encourage all participants in the XVI International Seminar of the ISME Commission on Community Music Activity “Inspiring Curiosity: Celebrating Diverse Voices of Community Music” to make personal connections with all of the other delegates attending. Let us follow the beautiful model of hospitality we learn from our Georgian hosts, and welcome one another, engage curiously with others, and celebrate our unique voices individually and collectively.

Here are some light-hearted suggestions for building community among one another. Anytime you are with people from the seminar, we encourage you to go up to those you do not know and ask them OPEN-ENDED questions such as:

- » *Tell me about your home community*
- » *What are you most excited about?*
- » *What community music activities have you learned about this week that have inspired you and why?*
- » *Tell me about your family*
- » *Tell me about your current community music activities*

Marika Sikharulidze

*Head of the Standard Development and Implementation Division
National Center for Teachers' Professional Development*

On behalf of the Center for Teacher's Professional Development of Georgia, legal entity of the Ministry of Education and Science, we would like to welcome all the participants of the Community Music Activity Seminar held in Tbilisi, Georgia this July 10-14, 2018.

The National Center for Teacher's Professional Development's goal is to create favorable conditions for continuous professional development for teachers and education field workers. The Center conducts the elaboration of professional development policy, implements the teachers' professional standards, their professional development programs and promotes different activities for teachers.

One of the most important and challenging activities for the TPDC in summer 2018 is a major event – the Community Music Activity Seminar. The success of our event is thanks to the many people who have worked with us in planning and organizing both the technical program and supporting social arrangements. We hope that Georgia will be the place where all participants meet and share experiences with educators and practitioners who use the innovative ways of theory and practice in music teaching, music-making, and community music endeavors.



The aim of the 33rd ISME World Conference 2018 is to foster global understanding and cooperation among the world's music educators, by strengthening ties and sharing ideas about different aspects and issues within music education, in ways that promote music education for people of all ages throughout the world. Music is an essential part of the human condition. For people of all ages, music plays an important and impactful role in their life experiences. Whether for leisure, livelihood, escape, or survival music helps many of us make sense of who we are and where we are going. The theme for the 2018 ISME world conference is ***Life's Journey Through Music***. This theme reflects the lifelong learning, lifespan development and life changing nature of music in people's lives around the world. In Baku we will explore, interrogate, and perform ideas related to music as an integral component of the world we inhabit today and our hope for the future.

The Community Music Activity (CMA) Conference theme acknowledges the diversity of community music practices and responds to the local context in the Republic of Georgia, a region with a rich vocal culture deeply rooted in folkloric traditions, religious practices, and the academic and professional musical world. While we include contributions on multiple forms of music-making, our focus on the voice allows us to examine the similarities and differences in approaches across the globe and create a through line to these four days of practice and dialogue. We interpret "voice" in multiple ways, and it relates to the ISME world conference focus of the relationship between our embodied lifelong journeys and music.

Our seminar presenters explore ideas related to the following three themes:

Theme One: Tradition, Locality, and Cultural Identity

We discuss similarities and differences among our multiple cultural community music practices and about independence and self-empowerment through folk music. We have collections of "World Case Studies" that encourage country-specific explorations of how community music in that place has evolved over time, and the different events (cultural, political, educational) that have influenced this. This theme provides support for the CMA to continue mapping the historical antecedents and pathways of community music around the world.

Theme Two: Partnerships and Social Cohesion

Where are the unlikely alliances, the curious relationships that surprise and change the way that we think and respond to context? What community music practices support social cohesion? What practices have the potential to damage social cohesion? How can community music support change? How is policy developed, funding secured, and power relationships negotiated? Examples of partnerships we investigate include:

- Government departments, cultural organizations
- NGOs, music leaders, correctional institutions
- Colleges, conservatoires, youth clubs, schools
- Parks, festivals, beaches and swimming pools.

Theme Three: Well-being, Health, and Human Rights

Can we test our foundational principle that community music engages the participant in health, wholeness, and wellbeing? The right to education, a safety net, free speech, and security – how do these human needs exist in international communities? To what extent have we been given the permission to challenge the local (family and political) directions? What is our role in these times of crisis, major social transitions and upheaval?

2016-2018 CMA Commissioners:



Dr Flavia Candusso

Flavia is Lecturer and coordinator of the Music Education Program at the School of Music of the Federal University of Bahia. She was born in Italy, where she graduated in piano at the Conservatorium "N. Piccolini" of Piacenza and has been living in Salvador (Bahia-Brazil) since 1999. She obtained her Master and PhD degree, both in Music Education, at the Post Graduate Program in Music of the Federal University of Bahia. Her research focuses music teaching and learning processes in Afro-Brazilian oral traditions, and music teachers' education between public schools and communities. Her experience includes collaboration with some local NGOs. In 2012 she undertook post-doctoral research under the supervision of Professor Meki Nzewi at the Music Department of the University of Pretoria. Currently she is coordinating the Trainee Teachers' Program.



Mary L. Cohen

PhD, (mary-cohen@uiowa.edu) is Area Head of the Music Education at the University of Iowa. In addition to teaching and advising, she is a Dean's Scholar, and recipient of the 2014 University of Iowa Distinguished Achievement in Publicly Engaged Research Award. Her research area is wellness through music-making with respect to prison contexts, writing and songwriting, and collaborative communities. She founded the Oakdale Community Choir (see <http://oakdalechoir.lib.uiowa.edu/>), comprised of incarcerated men and female and male community members. Her research is published in the International Journal of Research in Choral Singing, Journal of Research in Music Education, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, the International Journal of Music Education, the Choral Journal, Advances in Music Education, and in edited books. Recently, she has become a Certified InterPlay leader, a system that uses improvisation for self-expression in music, storytelling, and movement.



Peter Moser

Peter Moser is a composer, performer, teacher and producer and has been the Artistic Director of More Music, one of the foremost community music organisations in the UK, for the past twenty years (www.moremusic.org.uk). He has written scores for theatre, opera and dance projects as well as songs for occasions and large-scale choral pieces. Peter is a multi-instrumentalist and teaches percussion, voice, brass and songwriting as well as the art of running workshops. He co-edited *Community music: A handbook*, a book that covers a range of music and music workshop issues and is aimed at inspiring and empowering music leaders. A recent work, *THE LONG WALK* was a response to the Morecambe Bay tragedy of 2004 and was recreated with communities and professional ensembles in Morecambe, Gateshead, Liverpool and Hong Kong. This then has led to 10 years of development of community music practice in Hong Kong and mainland China, a programme of work that is supported by Arts Council England. Pete is also the *Fastest-One-Man-Band-In-The-World*: www.fastestonemanband.com.



Gillian Howell

Gillian is a Research Fellow at the Queensland Conservatorium Research Centre, and resident community musician with Tura New Music. She recently completed her PhD at Griffith University, where she researched community music in war-torn and post-conflict countries. She has worked as a music leader and researcher in post-conflict settings in Europe, South Asia, and South-East Asia, and in 2016 was awarded a prestigious Endeavour Research Fellowship to research music and reconciliation partnerships in Sri Lanka and Norway. Gillian is also an award-winning musician and teaching artist, working with many of Australia's leading symphony orchestras and arts organisations. She was the founding creative director of the Melbourne Symphony Orchestra's Community Engagement Program, drawing the orchestra into challenging new community collaborations, and creating some of its most enduring community engagement programs. She serves on several national and international boards, including as a Commissioner of the Community Music Activity Commission of the International Society for Music Education, and Board member of Community Music Victoria.



Te Oti Rakena

Te Oti Rakena is an American-trained singer. He studied at New England Conservatory in Boston, received his doctorate in vocal studies from the University of Texas at Austin and undertook post-doctoral study in Germany. He is an active performer and researcher known for his willingness to sing across vocal genres and in diverse performance contexts. He has established a successful performing career alongside his university teaching position. He is currently the Associate Dean Māori and Pacific Island for the Faculty of Creative Arts and Industries and Coordinator of Vocal Studies in the School of Music at the University of Auckland. As a researcher, he has published widely in the area of studio pedagogy and community music. He has participated in research initiatives aimed at improving the quality of education for indigenous Māori and Pacific Island music students and improving the music learning experiences of students from lower socio-economic areas. He has a special interest in developing inclusive research frameworks and the intersection of singing and population health. He has won two Excellence in Equity awards for this work and in 2010 received an Excellence in Teaching award for the implementation of innovative teaching practices in the area of vocal studies.



Dr. Lee Willingham

Dr. Lee Willingham, a Professor in the Music Faculty at Laurier, coordinates the music education and choral programs. From 1998 to 2004, he was on the faculty of the Ontario Institute for Studies in Education of the University of Toronto, teaching in the preservice program in music education. Prior to that, he taught in the public high school system, and was coordinator of music for the Scarborough Board of Education. Dr Willingham coordinates the graduate program in Community Music and directs the Laurier Centre for Music in the Community. His co-authored book, *Engaging in Community Music, An Introduction* (Routledge Publishers) was released last year. A contributor of chapters, papers, and articles to a number of publications, Willingham was for ten years the editor of the *Canadian Music Education/ Musicien éducateur au Canada* he co-edited the book, *Creativity and Music Education*. He is a past president and Honourary Life Member of the Ontario Music Educators' Association. Willingham has guest conducted many choirs throughout Canada, USA and parts of Europe. Recently he has given papers in conferences or workshops in Munich and Eichstätt Germany, San Antonio USA, Aberdeen, Edinburgh and Glasgow, Scotland, York, U.K., Budapest, Salvador and Porto Alegre, Brazil, Vancouver, and Toronto.

Guest Conference Speaker

George (Gia) Bagashvili

George (Gia) Bagashvili (Ph.D.) is a prominent Georgian ethnomusicologist, scholar, musician and professor at Caucasus University.

Gia Bagashvili was born on October 29, 1971 in Tbilisi, Republic of Georgia. In 1994 he graduated from Tbilisi V. Sarajishvili State Conservatoire. From 1995 until 2005 Gia was the musical supervisor of the Lomisi Artistic Union and since 2005 he has been the director general of the same organization. As a Musical Director he created and accompanied 32 concert-projects and 3 musicals, 1995-2018. Over 1,500,000 spectators attended performances and concerts produced by Gia Bagashvili at the Tbilisi State Concert Hall. In 2000, Gia Bagashvili was awarded the Georgian State Prize for his services to folk music.

Since 2004, Gia Bagashvili has been a member of the Tbilisi International Symposia on Traditional Polyphony. In 2011-2012 he created and led a folk music TV-program "Kartuli Simghera" (Georgian Song). In 2013-2014 he created and led a folk music radio program "Chven mshvidoba" (Peace to us). In 2014 he created and led a folk TV-program "Shemodzakhili" (Interjection). He has been a member of the ICTM (International Council for Traditional Music) since 2016, a member of the ESEM (European Seminar in Ethnomusicology), and a member of the SEM (Society for Ethnomusicology).

Dr. Bagashvili has prepared lectures in the English language: "Georgia of Today through a Musical Window", "Georgian Musical Dialects", "Georgian Wine and Polyphony", "Contrasting Polyphony in Guria", "Carl Sagan and the Odyssey of the Georgian Song" and others. He has delivered lectures at numerous universities and international institutions worldwide, including Harvard University (USA), Stanford University (USA), University of Berkeley (USA), Real Conservatorio Superior de Música de Madrid (Spain), European Public Law organization (Greek), Baltic International Academy (Latvia), LCC International University (Lithuania).

Georgian singing workshop

Malkhaz Erkvanidze

Malkhaz qualified at the Tbilisi State Conservatory (1982-1990) and is a Doctor of Social Sciences, and Ethnomusicologist. He has worked since 1993 at the State Conservatory as a teacher in the folklore department and since 1991 he has taught chant singing at an ecclesiastical academy-seminary. He is a member of the composer's association and a member and founder of the chant centre that is near to the patriarchate.

Scientific publications include 12 scientific works and 11 notated collection of hymns with various content. He has written a thesis on the theme, Copying history on notation of Georgian hymns and Georgian musical system. Malkhaz is a founder of the chant group of Anchiskhati church, which he has led for twenty years. He instructs the folklore ensemble "Sakhioba". He is also head of the chant group of Mama Daviti Church and psalm-reader of this church.

Internationally he runs workshops and consultations for the Georgian songs ensemble and travels on workshop tours "Village Harmon" in America, "Maspindzeli" in London, "Marani" in Paris and others.

Programme Overview

Tuesday July 10

Time	Session	Facilitator	Activity	Topic	Presenter
14.00 - 17.00			Workshop	Singing Circle featuring Nana Mzhavanadze	
19.00 - 22.00	Welcome event at Fabrika		Food and Performance	Children's Orchestra	
	Performance		Ialoni Ensemble	Ialoni Ensemble	

Wednesday July 11

10-10:30			Welcome and Singing	Representative of the Ministry of Education and Science of Georgia and the Director of the National Centre for Teacher's Professional Development - Giorgi Machabeli.	
Time	Session	Facilitator	Activity	Topic	Presenter
Let's Talk about Community Music					
10.30-11.30	1	Peter Moser	Pecha Kuchas	Community Music and the Conservatoire	Jennie Henley
			Pecha Kuchas	The Healing Potential of the Vocal Arts in Communities Impacted by Historical Trauma.	Te Oti Rakena
			Pecha Kuchas	Well-being as an overarching and deliberate orientation for successful community music activity and the environment in which it operates	Graham Sattler
			Pecha Kuchas	'I am someone, I am not invisible': Exploring the experience of visibility and recognition for choir members affected by homelessness in Rio de Janeiro.	Shelly Coyne
Music in Georgia					
12.00 - 13.30	2	Gillian Howell	Spoken Presentation	Symbolic importance of Eternity and Wine in Georgian drinking songs	Gia Bagashvili
			Spoken Presentation	Vocal Journeys: Finding Voice and Community in the UK and Georgia	Caroline Bithell
			Spoken Presentation	Georgian Traditional Music: Cultural Memory, Intercultural Context and Revival Tendencies	Rusudan Tsurstumia
			Performance	Georgian music for harp	Irina Kobakhidze
World Case Studies					
14.15-15.45	3	Mary Cohen	Spoken Presentation Demonstration / Workshop	Community Music in South African Higher Education: transforming curricula, musicianship and student learning	Susan Harrop-Allin
			Spoken Presentation	The street conductor and the doorway parade: exploring participation inside and outside of measurable impact	Ruth Currie
			Spoken Presentation	The music network: social projects in Londrina Music Festival	Magali Kleber
			Demonstration	Community Music and post-war healing	Gillian Howell
Singing Symposium					
16.15 - 17.30	4	Te Oti Rakena	Symposium	Group Singing as a Polyphonic Truth	Dave Camlin, Lee Willingham
			Spoken Presentation	Estonian singing traditions as an impetus for community-building and expressing Estonian cultural heritage in Australia	Naomi Cooper
Local Traditional Culture					
19.30- 21.30	5	Peter Moser	Museum tour and paper + workshop	Georgian children's songs, traditional transmission practices; materials and instruments	Makharadze, Nino Baiashvili, Ketevan

Thursday July 12

10-10:30			Singing		
Time	Session	Facilitator	Activity	Topic	Presenter
Research and Academia					
10.30-11.30	6	Lee Willingham	Spoken Presentation / Pecha Kuchas	Raising Awareness with Song: A Community-University Partnership Considers Forced Evictions in Cambodia	Kinh Tien Vu
			Spoken Presentation	The Role Of Classical Composers in Lives Of Newly Founded Transcaucasian Conservatories: Georgia, Azerbaijan, Armenia	Tamar Tsulukidze
			Pecha Kuchas	A survey of students' awareness of outreach activities and cultural tradition of music learning	Chieko Mibu

			Pecha Kuchas	Community music as a critical practice	Jo Gibson
Workshop - Tuning in					
10.30-11.30 Concurrent sessions	7	Dave Camlin	Workshop	Tuning In - Music, Mindfulness and Mental Health	Sian Elizabeth Croose
Symposium Music Teaching in Georgian Schools					
12.00 - 13.30	8	Mary Cohen	Symposium	Music Education in Georgian schools	Rusudan Takaishvili
			Spoken Presentation	The role of music in the development of intercultural competence in Georgian schools	Tamar Tavshavadze, and Nino Kajaia
			In Panel	Partnership and social relations. (Children's singing and building social connections through learning and singing together)	Nana Chavchanidze
			In Panel	Teaching Music in a Public School to Pupils with Special Educational Needs	Nino Buchukuri
			In Panel	Learning of Traditions (Cultural learning through music - Georgian and Azeri traditions around New Year)	Magda Mdivani
			Performance	The Play of Children's Studio on the Motives of Mythology	Magda Kevlishvili
			In Panel	Introduction of classical and folk music instruments to public schools	Dali Dolidze
Community Music Partnerships					
12.00 - 13.30 Concurrent sessions	9	Jennie Henley	Spoken Presentation	Fludding the Town: How a community orchestra can encourage social cohesion through participatory programming	Jamie Arrowsmith
			Spoken Presentation	Relationship building and social transformations: Mentorship through partnerships amongst an El Sistema-inspired program	Christine Maria D'Alexander
			Spoken Presentation	Community, Music, Character: A Case Study of Self-Determination Skills in Colombian Community Music Programs	Sara Zanussi
			Spoken Presentation	Partnerships and slow development in a disenfranchised community	Kathryn MacDonald
			Pecha Kuchas	Using HipHop and strategic cross-sector partnerships to bring people together and make things happen	Vyvienne Abla
Partnership and Social Change					
14.15-15.45	10	Te Oti Rakena	Research-Based Performance	Singing, Songwriting, Social Connection and Social Change: An Arts Practice Research Performance	Kathleen Turner
			Spoken Presentation	Change is gonna come: A mixed methods examination of people's attitudes toward prisoners after experiences with a prison choir	Edward (Ted) David Messerschmidt
			Spoken Presentation	Theme 2: Partnerships and Social Cohesion; Opera in the Community; greater than the sum of its parts.	Jane Davidson
			Spoken Presentation	Community Music supporting change in Musical Inclusion through partnerships, research, practice, and an Inquiring Mind	Nikki-Kate Heyes
			Pecha Kuchas	Collective Leadership	Peter Moser
World Case Studies					
14.15 - 15.45 Concurrent sessions	11	Mary Kelly	Spoken Presentation	Costs, Values and Ownership: Maintaining and perpetuating a community-owned Arts Festival	Christian Mau
			Spoken Presentation	Lanna music transmission in community music education view	Khanitsep Pitupumnak
			Spoken Presentation	Community music in South Africa through marimba musicianship	Dorette Vermeulen
			Spoken Presentation	Cantonese operatic singing in Hong Kong community: Louvre Music as a case study	Bo-Wah Leung
			Pecha Kuchas	What is Community Music?: Alternative perspectives presented by young music students	Mari Shiobara
Symposium: Community Music in Higher Education					

16.15 - 17.30	12	Lee Higgins	Symposium	Community Music in Higher Education: Addressing Excellence (standards) and Inclusivity (accessibility)	Lee Willingham, Deanna Yerichuck, Gerard Yun
			Spoken Presentation	Community Music in the Academy: Exploring ways of Teaching and Learning	Alicia De Banffy-Hall
Workshop - GEORFF					
16.15 - 17.30 Concurrent sessions	13	Gillian Howell	Workshop	Orff in Georgia	Ekaterine Chubinidze
Georgian Singing Workshop					
19.30 - 22.00	14	Peter Moser		Georgian singing workshop with Malkhaz	
Performances					
19.30 - 22.00 Concurrent sessions	15	Mary Cohen	Slides and performance	An Exploration of Opera for Children through Puppetry	Guri Zakareishvili
			Performance and story	Tbilisi State University Choir	Lasha Mirotadze

Friday July 13

Time	Session	Facilitator	Activity	Topic	Presenter
10.00-10.30	16	Rusudan Takaishvili	Guest Speaker	Gia Bagashvili	
Hip Hop					
10.30-11.30	17	Lee Willingham	Symposium	Hip Hop Music as a health resource and catalyst for social change	Vyvienne Abla, Alexander Crooke and Elliot Gann
Singing Community Music in Japan					
10.30-11.30 Concurrent sessions	18	Pete Moser	Workshop	Let's sing the history of community music in Japan.	Ikuko Shitamichi
Community Music and Personal Development					
12.00 - 13.30	19	Mary Cohen	Spoken Presentation	The Circle of Music: An Intergenerational Choir Project	Lee Willingham
			Spoken Presentation	Late-starter piano	Salome Chitaia
			Spoken Presentation	Non-professional musical ensembles and competence development: can community music-making help develop employability skills?	Zsuzsanna Polyák
			Spoken Presentation	Tbilisi State Conservatoire History Museum: the development of professional musical education	Marina Cikhladze, & Nino Khatiaishvili
Community Music and Social Cohesion					
12:00-13.30 Concurrent sessions	20	Te Oti Rakena	Spoken Presentation	A Biocultural approach to partnerships and community cohesion through community music	Xenia Horne
			Spoken Presentation	Exploring a Networked Approach to the Musical Development of Young Adults	Tavis Linsin
			Pecha Kuchas	Participatory music workshops as a context for supporting integration and wellbeing of a refugee group in Canada	Andrea Creech
			Spoken Presentation	Importance of music history in training musicians	Marine Daphkviashvili
Community Music and Well Being					
14.15 - 15.45	21	Kathleen Turner	Spoken Presentation	Social Stress in Musical Performance	Nino Naneishvili
			Spoken Presentation	The value of group singing	Dave Camlin
			Spoken Presentation	When the music hurts: Exploring interprofessional learnings around self-care for community musicians and community music therapists	Naomi Sunderland
Prison Choir and University Partnership					
14:15-15:45 Concurrent sessions	22	Mary Cohen	Workshop	Diversity in music teacher preparation: A university partnership with singers in a women's correctional facility	Hillary Ridgley

16.15 - 17.30 23

CONFERENCE
GATHERING

FINAL PLENARY

Saturday July 14

Time	Session	Facilitator	Activity	Topic	Presenter
10.00 - 16.00			Trip to Mtskheta with lunch		

XVI

International Seminar of the ISME Commission on Community Music Activity

“Inspiring Curiosity: Celebrating Diverse Voices of Community Music”

*Abstracts and Contact information
(Alphabetical by first author last name)*

Using Hip Hop and Strategic Cross-Sector Partnerships to Bring People Together and Make Things Happen

Vyvienne Abla, Founder of Vyva Entertainment and the 4 Elements Hip Hop Festival and Conference
Sydney, Australia

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4Elements Music Project (4EMP) utilizes Hip Hop and music culture to generate community harmony, engagement and skills development. We empower young people, artists and diverse communities by breaking through stereotypes, building positive identity and self-esteem, creating a platform and audience for real voices to be heard, and establishing innovative pathways to education and employment. 4EMP has pulled together and infused collaborations with the community, education, government and industry sectors. Since 2015 4EMP has achieved four large-scale music festivals, over 20 series of mentoring programs, conferences, as well as, multiple offshoot projects and events. 4EMP has been so successful and unique in its impact due to its key partnerships. It was created from nothing and four years down the track, has turned into the largest project of its kind in Australia. All made possible due to the partnerships and support of others. The combination of having community, government and business sectors working together has open doors for 4EMP to create new avenues because what one can't do the other can. When we hit road blocks or need assistance, we can usually find ways around things by switching who leads on the project in order to make things happen.

The City of Canterbury Bankstown (CBCity) – where the project runs, is the largest local government area in New South Wales with over 350,000 residents. It is one of the most culturally diverse areas in Australia with over 129 nationalities and around 200 languages represented. CBCity is often neglected and portrayed negatively in the media causing divides and tension within and outside the local community. 4EMP showcases the local community in a positive way. It brings together thousands of culturally diverse community members from Bankstown and Sydney together in a celebration of HipHop. 4EMP highlights social cohesion and is a definitive celebration of local young people combined with Sydney's powerful HipHop scene to create a day of music, inspiration, diversity and an overwhelming sense of community from start to finish. In this 30-minute presentation, attendees will hear about 4EMP's key strategic cross-sector partnerships and how 4EMP has used HipHop to bring local young people and community members together, as well as, bridging divides with the wider Sydney population. It will also speak to how we have tackled the issues around funding being cut from the arts and funneled back into the community sector

under the banner of 'countering violent extremism' through our partnerships.

Fludding the Town: How a Community Orchestra Can Encourage Social Cohesion through Participatory Programming

Jamie Arrowsmith, Cambrian College School of Music,
Sudbury, Canada

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The challenging, yet essential task of building meaningful relationships between community orchestras and the wider public presents opportunities for audience and community engagement practices which reflect local contexts. Authentic participatory experiences, spanning a spectrum of engagement from the passive to the highly participatory, can strengthen bonds between participants. By enabling opportunities for authentic participation in ensemble life, community orchestras serve not only to enhance the quality of musical education in the wider community, but also help to establish deeper interpersonal connections through the power of shared music making. The selection of engaging repertoire and the provision of inclusive activities enable community orchestras to connect in tangible and meaningful ways with diverse audiences.

By examining his experience of directing a production of Benjamin Britten's opera *Noye's Fludde* through the theoretical lenses of community music and social capital, the author argues that by providing participatory musical experiences community orchestras can enable and encourage cohesive social bonds both between performers and audiences, and among audience members. Further, these activities help to foster the qualities necessary to sustain successful communities and to encourage the development of social capital, which radiates outward from the performance space into the wider community.

The Aesthetic Category of Eternity in Georgian Drinking Songs

Gia Bagashvili, Professor of Caucasus University,
Director General of the Artistic Union "Lomisi"

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In Georgia they say, "When people appeared on the earth, God sent grape-vines after them." This popular saying doubtlessly indicates a special purpose of the grape-vine and wine in our culture.

Our history, culture, customs and character of our

life are connected with the Georgian species of vine and the oldest technologies of wine-making. Therefore, vines and grape wines occupy a special place in the life of Georgian people. This may be said both about the pre-Christian and post-Christian epochs.

The high level of the culture of vine-growing and wine-making determined the phenomenon of Georgian feast, which took shape in the remote past. And singing has been an integral part of the Georgian feast. The feasting traditions were more greatly strengthened by the Christian world outlook. Eating, taking supper, feasting at the Last Supper acquired the symbolic meaning of the Redeemer's blood and flesh.

It is significant that the Georgian man comprehended these songs' existence, their ontological nature in the past, present and future simultaneously, as they come from our forefathers (the past), and by word of mouth reached the present which in its turn passes it down to the following generation (future). Therefore, in his mentality, the song occurred in the past, present and future. Such an understanding of the song creates and strengthens the feeling of being part of eternity. That is why from the ontological viewpoint the folk song is experienced in eternity.

The idea of the Eucharistic nature of the Georgian feast is exemplified by the traditional attributes characteristic of the Georgian feast: the hierarchical rules of the relations between the old and the young, the Tamada (toast-master) institute, one of whose names is purisufali (bread's Lord), passing one drinking vessel among the guests round the table, drinking wine holding the cups when entwining their arms crosswise, the idea of mutual love and brotherhood by means of kisses, reserved, staid behavior and talking, moderation in drinking wine, feeding the poor - all these are the characteristic features of the Georgian feast which at the same time manifest its liturgical nature. The same is evidenced by the toasts glorifying God, the toast to the members of the feast, all the saints, and others. The Georgian feast places them in the aesthetic plane of eternity, where all these emotions are perceived in everlasting life.

Children Orchestra as an Ambassador of Classical Music

Ekaterine Bakhtadze
10-grade student
Tbilisi Zakaria Paliashvili Central Music School
21 Publish School

Hello, my name is Kato and I am a part of Tbilisi Zakaria Paliashvili Central Music School for Talented Children orchestra. I'm a pianist and have played since II grade. School teacher and musicologist, Irina Odisharia founded this orchestra 12 years ago. She leads the orchestra and is also a composer - she rewrites famous sounds for our orchestra. And the conductor are our friends. The orchestra was founded to spread the love of classical music in the society and special in the young generation. We have many concerts, performances. The repertoire of orchestra contains a wide variety of musical works, ranging from the Renaissance epoch works to Beatles. We have also promoted Georgian music, such as M. Davitashvili, B.Kvernadze, G. Kancheli works.

Community Music in the Academy: Exploring Ways of Teaching and Learning

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As community music programs find homes in academies of higher education, institutions are adapting to non-traditional approaches in scholarship in the interest of utilizing relevant and practical strategies to support courses, programs and research. This paper, reflecting on the theme of Life's Journey through Music, Partnerships and Social Cohesion, explores a collaboration between two university programs in community music, one in Germany and the other in Canada. As the program coordinators who come from different learning cultures have found ways to work together and forge future plans much discussion has taken place most specifically on matters of research and teaching.

The following key points on research will be addressed:

a. What type of research best facilitates the studies explored in community music? How are quantitative, qualitative and blended methods being used and as

methods are they yielding results that mobilize into action and inform practice?

- b. Where have student researchers and program coordinators been challenged by institutional or other roadblocks?
- c. To what degree is the growing field of community research being received in the academy as respected and legitimate?
- d. What are the typical paths for disseminating research results?
- e. Given the foundation of community music practice in principles such as participation, accessibility, empowerment and a commitment to cultural democracy, context specificity etc., to what degree do these principles need to be reflected in approaches to research?

The following key points on teaching will be addressed:

- a. Based upon recent experience in implementing new programs, what pedagogical strategies are most effective and in resonance with community music principles in delivering the courses for community music programs? In what ways might they be considered to be innovative?
- b. As community music programs are designed to develop leadership in participatory music making, what features of experiential learning instruction are incorporated, and how are these unique to cm programs?
- c. How does the role of instructor adapt in the interest of both providing space for learning, and for modelling facilitation strategies?

Further to these specific points, the realities of implementing change in the traditional music school academies and the building of relationships within the local community context will be addressed. Finally, approaches and methods in collaboration between Germany and Canada may serve as a model to find common ground and strengthen programs.

Vocal Journeys: Finding Voice and Community in the UK and Georgia

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This paper reports on the natural voice movement, associated in the UK first and foremost with the Natural Voice Network (NVN), and the ways in which this new kind of amateur choral culture intersects with broader transnational singing networks. It follows some of the singers involved in these networks as they embark on summer camps in Georgia, where they encounter very different kinds of vocal practices as they study intensively

with established song-masters and experience music-making in traditional village settings. With its roots in the pioneering work of Frankie Armstrong, the NVN is founded on the belief that 'singing is everyone's birthright'. In my assessment of the significance of the natural voice phenomenon and the new generation of open-access community choirs it has inspired, the question of how and why songs from the world's oral traditions have provided the lynchpin for the movement has been a particular focus. The ever-growing number of amateur singers who are drawn to the vocal traditions of 'other' cultures is, I suggest, among the most intriguing phenomena of recent times. I argue that, serving initially as a source of musical inspiration and an opportunity for vocal exploration, the embodied experience of unfamiliar sound worlds has proven to be a powerful catalyst for personal transformation. Through the Georgian example, I show how singing can be the key that allows people to become participants in lives lived elsewhere and, in the process, to arrive at deeper understandings of both self and other that reach far beyond the music itself and that add yet more layers to the ways in which singing may contribute to happiness and wellbeing. The paper draws on long-term ethnographic fieldwork grounded in participant-observation, supplemented by semi-structured interviews and audio-visual documentation. My analysis is further informed by my research into folk music and the contemporary politics of cultural heritage in Georgia. My theoretical framing draws on trends and concerns in ethnomusicology, anthropology and cultural studies as well as community music studies. My findings offer novel perspectives on themes of community, participation, empowerment and belonging as I explore the dynamics that come into play at the intersection of the individual and collective, the personal and social, the local and global. More specifically, this research reveals the potential of musical repertoires and practices from outside one's own culture for helping achieve some of the aims and objectives of Community Music.

Teaching Music in a Public School to Pupils with Special Educational Needs **Nino Buchukuri, Music Teacher**

Nino Buchukuri, Music Teacher

My topic is connected to teaching music to special education children, an activity that requires the application of completely different methods. Music has an enormous therapeutic effect on these children. Lessons should include a lot of entertaining activities. Teaching music should be done through play.

Another assumption was that the Orff Approach would help me greatly while working with pupils with special educational needs. Orff- Schulwerk" is a widespread method in music education, combining music, movement, drama and speech in one lesson. It similar to a child's world of play. There is the Orff-Schulwerk Association in Georgia, which periodically holds trainings for music teachers. Owing to their invaluable help, I have learned many useful activities, which will be extremely helpful in my working with pupils with special educational needs.

The Value of Group Singing

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A comparison of two pilot action research projects investigating the phenomenon of group singing. In their own way, both studies are responses to the Arts and Humanities Research Council's (AHRC) call for greater rigour in articulating the value of arts and culture to people and society whilst recognizing, "the imperative to reposition first-hand, individual experience of arts and culture at the heart of enquiry into cultural value." (Crossick & Kaszynska, 2016)

Group singing is a feature of all human society, facilitating individual wellbeing as well as group cohesion and interpersonal trust and empathy (Clift, 2013). It is one of the most accessible forms of music-making, and its complex benefits are widely accepted and increasingly used to assist in the maintenance and recovery of wellbeing, although a critical understanding of such benefits is still in its infancy (Fancourt et al., 2016; Hallam, 2015; Livesey, Morrison, Clift, & Camic, 2012).

The Simulating Inclusive Natural Group Singing in Virtual Reality (SINGS-VR) project explored differences in participant experience between instances of group singing under two contrasting conditions: singing in a room with other singers; singing in a virtual reality (VR) environment. The study focused on understanding what impact the presence or absence of other human neurobiological systems had on the anticipated benefits of the activity, using sociometric data (UWIST protocol) alongside physiological data (heartrate variability data) to build up a rich picture of the complex physiological, psychological and emotional benefits of group singing.

The Making Sense of Group Singing project pioneered the use of Sensemaker® as a 'distributed ethnography' methodology to collect and analyse the experience of singers through a two-stage process of: collecting personal 'micro-narratives'

of participant experience; participants' 'self-signification' of the meaning of those stories against various sets of signifying variables grounded in contemporary discourse about the value of group singing. Placing participant experience at the centre of this enquiry is a direct response to the AHRC's call to look at 'the actual experience of culture and the arts rather than the ancillary effects of this experience' (Crossick & Kaszynska, 2016, p. 21).

An important conclusion of this comparison is that research into the complex benefits of cultural participation can be undertaken more rigorously without interfering with the experience itself, or discounting the 'centrality of experience' (Crossick & Kaszynska, 2016, p. 21), thus leading to a more robust and critical understanding of the value of arts and culture to people and society.

Group Singing as a Polyphonic Truth

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A dialogical symposium exploring the rich diversity of experience of singing in a group.

Group Singing has been a feature of all human society, and may have antecedents in pre-human species (Dunbar, 2012; Mithen, 2007). In this symposium, delegates will be invited to reflect on their own experiences of group singing and its value to people and society, through active participation in a practical group workshop. We will explore the idea that group singing is a way of encountering both ourselves and other people as 'unique, singular beings' (Biesta, 2006), and therefore shares much with the principles of democratic education (Arendt & Canovan, 1998).

Provocations for our dialogue will come in the form of perspectives from two contrasting communities of practice:

1. an ecology of group singing in the North of England centred around the practices of acapella quartet Mouthful, and their perspective on group singing, *The Mouthful Way* (Mouthful, n.d.)
2. The practices of group singing centred around a university music department in Ontario, Canada Through a group song writing process, delegates will devise their own position statements around group singing, and work with other delegates to turn this plurality of perspectives into a song. Through a practical workshop, the resulting piece of music will be performed as a 'polyphonic truth' i.e., 'a plurality of independent and unmerged voices

and consciousnesses, a genuine polyphony of fully valid voices' (Bakhtin, 1984, p. 6).

The symposium will conclude with an opportunity for delegates to reflect on the experience of group singing, and the extent to which it might be taken as a political act:

'Politics begins with a plurality of agents in relation to each other and transforms it "from an 'intrinsic weakness' of the human condition to a source of uniquely human power" (Disch 1994, 31 in Biesta, 2006).

Partnership and Social Relations

Nana Chavchanidze, Music Teacher # 58 Tbilisi Public School, Private School "Iveroni"

Music is a magical world, which brings together representatives of all social class. This is most evident in the study of song. Any student can take part in this process. Children willingly participate in singing, moving freely around the room with simple rhythmic movements, which eventually turn into a round dance. We learn the song by remembering short phrases. The song starts with a second voice, joins the bass and finally, the first voice. We repeat a short phrase several times and move forward through play. Team spirit goes with unity, it brings peers closer. They become fans of each other during the study and discussion of theoretical material. This method of teaching gives us happiness.

Advantages and Disadvantages of Starting Playing Piano at a Late Age

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My presentation is a continuation of the master thesis I defended at the Krakow Academy of Music in the summer of 2017. It focuses on the advantages and disadvantages of starting piano playing at a late age. Generally, pianists are exposed to their instrument in early childhood, but in this thesis, I focus on the rare breed of musicians who have defied all odds and became professional musicians after starting playing piano in their teenage years. This topic is very close to my heart, as I am a late starter myself. Since I started playing, I have been looking for books and interviews with different pianists to help me through my journey - but I have found no professional work of this sort. This is why I decided to do the research myself - interview my peers, professors, professional concert pianists, look into archives and see what the biggest late starter musicians might have said about the topic

and create a work that the new generation of late starters can refer to, making sure that their journey on the long and winding road can become an easier path to cross.

Orff in Georgia

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1. Cultural and ethnic diversity with connection to Carl Orff
2. Existing reality, Orff and spiritual world of a child
3. Workshop – practical activity

Georgia has always been characterized by rich ethnic and cultural diversity, which has played an important role in development of its unique folk music. Traditional Georgian songs are mostly polyphonic consisting of up to four independent melodic voices. As it is known, prior to his death Carl Orff was introduced to Georgian polyphonic music by Igor Stravinsky and allegedly was highly impressed by it. As Orff methodology is based on folklore, any country may adapt it to its culture and traditions. Unfortunately, in the modern virtual world there is practically no creative space left for children to exchange opinions, express emotions and play. Therefore, Orff methodology offers one of the most human and socially well-adapted educational systems, which is oriented to the development of a child's spiritual world as well as the formation of their cognitive-emotional and motoric systems.

Georgian Orff Association (GEORFF) was established in 2015. The organization actively works with teachers and children, as well as children groups with particular needs.

Tbilisi State Conservatoire History Museum

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The Sarajishvili Tbilisi State Conservatoire History Museum, founded in 1997 as a private initiative, is rich with unique exhibits some of which are two centuries old. This museum covers the second half of the 19th century up to present day. Exposition, displayed at the Conservatoire History Museum is a humble effort to show the development of professional music education, interesting and full of discrepancies, through its valuable documentaries

and material-memorial exhibits. The exposition displays live pictures of the artistic-cultural environment from contrasting ages in the Caucasus as Tbilisi was considered the cultural center of Transcaucasia. Numerous foreign musicians arrived here, carried on their activities, and stayed in Georgia for the rest of their lives. They felt comfortable in the new environment, and initiated cultural contact between the Western and European world, creating a special microclimate in Caucasus.

The unique instruments, valuable concert and opera playbills, fragments of ancient furniture of the Conservatoire, memorabilia of famous musicians and figures, unique papers, manuscripts, and photos are stored in the Museum; in total their number amounts to 5897 exhibits, and it is still increasing. The main goal of the Museum is to maintain close contacts between future generations and cultural-inherited traditions, based on the artistic memory of the museum. Stationary and movable exhibitions are held in the Conservatoire History Museum as well as conferences, topically diverse chamber music concerts and recitals with participation by students, professors, teachers, and foreign musicians. The direction of the Museum development is conditioned by creative contacts with the donor organizations (USAD, GSIF, OSGF, British Embassy and DFID, UN).

Estonian Singing Traditions as an Impetus for Community-Building and Expressing Estonian Cultural Heritage in Australia

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Estonia has a rich tradition of community singing. Üldlaulupidu (national song festival), which first took place in 1869 and occurs every five years, sees 30 000 singers participate in a combined choir performance to an audience of 80 000. These festivals played an important role in Estonia achieving independence from Russia in 1920 and from the Soviet Union in 1991 and they have remained a celebration of Estonian language and culture. This festival has been listed by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity. Australia, on the other hand, does not have a strong singing culture. While the number of community choirs continues to grow, singing is not embedded in Australian culture. This paper will discuss the way Estonian singing traditions have acted as an impetus for community-building in Australia and how a choir aspiring to participate in the 2019 Üldlaulupidu is facilitating the expression of Estonian cultural heritage while

connecting singers from five states and territories across Australia's expansive distances. The project first commenced when Sydney-based Estonian-Australian choir Kooskõlas successfully auditioned for and participated in Üldlaulupidu 2014. This was such a resounding success and an influential experience for choir members that the project has been expanded to a national choir for 2019, which will be the 150th anniversary of the first Üldlaulupidu. Having been initiated by enthusiastic amateur singers in the Estonian community, this project is an example of the grassroots structure that characterises much of the community music landscape in Australia. In addition to facilitating participation in community music, the project provides an opportunity for Australians with Estonian heritage to connect with and express Estonian culture and for Australians without any connection to Estonia to learn from and with other members of the group. Members of the choir speak passionately and emotionally about the significance of singing the songs that are performed at the festival, in particular what the songs meant to those with memories of Estonia achieving independence. Kooskõlas plans to participate in the festival on an ongoing basis and to continue to expand the participation across Australia in the coming years.

'Hang on a second, I am part of society': Exploring the Experience of Joining a Choir for Singers who have Experienced Homelessness in Brazil and the Social Impact of Participation,

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Claims about the positive impact of joining a choir abound, with individuals actively seeking them out to self-medicate or re-connect and professionals referring individuals to help address specific health needs. This interest is matched by an explosion of research in this area, with growing evidence that participation may increase a singer's quality of life. There is a body of research exploring the social impact of participating; it may create an environment that harbours feelings of belonging and connectedness; a place to foster new meaningful healthy relationship and somewhere to feel accepted, supported and less isolated.

This study investigates the experience of participating in a homeless choir, performing during the Olympics in Rio de Janeiro in 2016. It seeks to understand the perceptions, attitudes, beliefs and feelings about being either a choir member or a choir leader, and the role the group plays in the life

of the singer. The research was conducted while travelling as a delegate with The International Arts and Homelessness Movement, With One Voice, who supported the growth of eleven choirs in Rio. Using a phenomenological approach, five interviews were conducted with choir members from different choirs, and two with choir leaders, with observations at rehearsals, performances and other periods beyond the choir, over a four-week period. The interviews were analyzed using Thematic Analysis.

Data were gathered around the participants' experiences of being homeless. Interviewees talked about the negative impact on self; life was now 'ruptured', there was as sense they were 'no longer part of reality anymore', and no longer existed with feelings of invisibility. Homelessness was described as a lonely experience, where singers felt 'isolated and alone' with a lack of trust towards others.

The findings showed choir participation led to increased social opportunities. It created a safe space to connect with other singers in the choir, with the wider community and with an international audience. Membership in the choir also broke social barriers, with singers performing at locations across Rio that might otherwise be socially inaccessible for someone experiencing homelessness. The choir sang at the Christ the Redeemer statue for the arrival of the Olympic torch, a place that many had never visited before. These findings are considered in relation to DeNora's concept of Music Asylum, where choir participation is explored as a 'respite from distress and a place and time in which it is possible to flourish.'

Participatory Music Workshops as a Context for Supporting Integration and Wellbeing of a Refugee Group in Canada

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AIM: The research presented here explored whether and how participatory music workshops involving Canadians alongside refugees recently arrived in Québec, Canada could support social integration and psychological wellbeing. **Theoretical BACKGROUND:** A growing body of research has focused on the ways in which musical activities may support refugees in integrating with their new communities. These studies have highlighted the role of music-making in fostering a general sense of wellbeing and resilience amongst refugees (D'Ardenne et Kiyendeye, 2014; Prévost, 2012; Talmon, 2004). Some research has emphasised the importance for immigrants of maintaining a

valued cultural identification with their countries of origin, and having opportunities to contribute to the new dominant culture (Berry, 1999; Ringel et al., 2005). The potential mutual benefits of intercultural arts-based interventions that bring members of immigrant communities together with members of the established local population (Bergh, 2010; Skyllstad, 1997) have been explored, with key findings pointing to the role that music-making in the community plays in contributing to a sense of belonging and the construction of wider social networks (Choi, 2010).

METHOD: Our project brought together a diverse group (n=12) from the refugee community in Québec (representing several countries of origin) with a group of Canadians (n=11) in a series of 12 two-hour music workshops organised according to the following principles: a) the activities were framed by the music interests of the participants; b) common objectives were established and revisited during the series of workshops; c) space was provided for social discussion before and after each workshop; d) further extended links with the community were supported. We interviewed all participants pre and post the workshop series, focusing on their understandings and experiences of integration, their experiences as refugees or (for the Canadians) in interacting with the refugee community, their expectations of the workshops and their perceptions of the role of music in their everyday lives. All of the participants also completed pre and post quantitative measures of wellbeing and of attitudes towards integration.

RESULTS: In this paper we focus on the quantitative results, illustrated with qualitative examples of perceptions of how engagement with participatory music-making may have influenced their overall sense of wellbeing and social integration. **Implications:** Some reflective questions are raised, relating to emergent ethical, pedagogical and methodological implications concerning the use of participatory music making as a vehicle for supporting integration and wellbeing.

Hip Hop Music as a Health Resource and Catalyst for Social Change

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The artistic elements of Hip Hop culture are often misunderstood, disregarded, or not considered to constitute 'serious art'. For many, the terms 'Hip Hop', 'graffiti' and 'rap' also conjure notions of criminality and anti-social behaviour due to negative pre-assumptions about their connections to risky behaviours and attitudes around violence, drugs, alcohol and sexism. Yet, these negative assumptions can be linked to the commercialisation of Hip Hop, and the marketisation of these negative images by mainstream labels, media and music charts. This commercialisation has served to obscure the positive foundations of Hip Hop culture, and its history of building individual resilience, bringing communities together, and promoting social justice around the world. While the promulgation of Hip Hop culture as 'dangerous' may continue to serve commercial gains for multinational corporations, it also denigrates those whose identification with, and practice of, this culture supports individual and community growth around the world.

By exploring the history of Hip Hop culture, this presentation aims to address negative assumptions around Hip Hop music and explain how it has provided a narrative of resistance and resilience in the face of systemic oppression. Using examples from their own work across different fields including community work, psychology, music therapy, and the music industry – the presenters will provide examples of how Hip Hop music remains a powerful vehicle for promoting the health, wellbeing and human rights of diverse populations at both individual and community levels. Such examples will speak to how the foundational principals of Hip Hop culture continue to inform programs and social movements, which speak directly to some of the most critical human rights issues in our society today. Presenters will also provide detailed, evidence-based accounts for how Hip Hop programs are increasingly proving a critical resource for addressing the health and wellbeing of young people. Attendees are invited to take part in an interactive demonstration of Hip Hop music production so they can experience for themselves the positive impact it has on young people.

Tuning In - Music, Mindfulness and Mental Health

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"Mindfulness means paying attention in a particular way: on purpose, in the present moment, and non-judgmentally." Jon Kabat-Zinn 10 Feb 2017
"Don't be afraid, just play the music." Charlie Parke

Tuning In is an ongoing research project, developed as an integrated approach to music-making and mental health by Sian Croose, who along with Jonathan Baker is co-director of The Voice Project, a music education and performance charity, based in Norwich, UK. She trained with Community Music East, Breathworks and the Amida Trust and taught mindfulness as part of the Cognitive Behavioural Therapy Skills programme at the University of East Anglia 2011- 2014.

Sian has worked as a community musician for over thirty years and practiced mindfulness for ten. She first ran a Tuning In workshop as part of Vocal Invention, an experimental voice festival which took place in March 2009. This integrated approach of voice work and mindfulness, has been offered as part of a programme of community music provision since then and seeks to investigate the relationship between mind and body through the practice of collective music-making, specifically using the voice, and primarily focussing on improvisation. Over 100 people have taken part in the programme so far with many reporting benefits of improved mood, sleep and stress reduction as well as the positive social benefits of being part of a group.

This workshop will offer an introduction to and discussion of, the Tuning In approach, wherein:

- Participants are introduced to mindfulness practices
- Participants engage in a sense-focused approach to vocal production, creative vocal improvisation and the investigation of pitch, rhythm and harmony, which is supported directly by the present-moment body focused awareness of mindfulness.
- With some of the participants experiencing mental health challenges, they are introduced to reflective process, which enables them to share their learning experiences in a safe and supportive environment.

The Voice Project is grounded in the ethos that inclusive and creative participation in the arts contributes to the well-being of the individual and the community and is inspired by our interest in mental health, neuroscience and neuro-diversity.

The Street Conductor and the Doorway Parade: Exploring Participation Inside and Outside of Measurable Impact

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The measurements of social impact and cultural value in the arts has stimulated a culture of advocacy in reporting. This often sees impact case studies and

'distance travelled' indicators employed to evidence the benefits of participation in arts and culture. In the binds of cultural policy in the UK, in what ways does evidencing and reporting impact, control how community music operates at an organizational level?

Considering community music as an act of hospitality within the context of publically funded, or, as I will argue, organizational community music, I ask – how does the opportunity to say 'yes' occur when participation is often funded and measured through the lens of a deficit model of participation and its associated value?

This paper considers a publically funded community music organization in the UK and the possible impact of its cultural capital, as a gatekeeper for great art, on participation. Extracted from fieldwork over twelve months, I consider two instances of participation at two festivals within the site of my research; exploring the measurability of this participation in publically funded community music. I suggest that the need to evidence the impact of transformational experiences through community music may influence the way participation is expressed by the organization, within the conditions they are required to operate in as a publically funded cultural leader. Are moments of musical participation that the organization facilitate missed, with those they most seek to understand and reach, due to the necessity of evidencing how community music is valuable?

I suggest that an impact of operating as a cultural leader and champion of artistic excellence may be that by focusing on the measureable instances of participation, the moments of participation that are more challenging to evidence may be missed. However, these moments exist and are instances of music in a community that I argue, need to be understood, if a publically funded community music organization is to be representative of their local community. I also suggest that the local area where the research is situated is at risk of being over researched and as such, my doctoral research must navigate questions of participation with care; shifting on a fluid researcher identity that enables me to be inside and outside in my relationships with participants.

Relationship Building and Social Transformations: Mentorship through Partnerships amongst an El Sistema-Inspired Program

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El Sistema-inspired programs have steadily increased in both enrollment and popularity amongst young musicians in the United States and abroad. Founded in 1975 by José Antonio Abreu, El Sistema is acknowledged as promoting strong principals including social integration, youth empowerment, and social change through music through the relationships of musical performance and team-building. With the ongoing emergence and increasing relevance of El Sistema-inspired ensembles, particularly amongst underserved, youth-aged children, it is of importance to determine ways in which the impact and practices of these groups are socially transforming its young musicians and their communities-at-large. Though El Sistema-inspired programs have recently gained momentum for having been recognized for positive influences in musical development, little is known regarding specific ways in which these programs can promote social cohesion amongst various community landscapes; particularly amongst ethnic-minority youth and their older mentor counterparts.

The purpose of this study was to provide a voice to children from underrepresented social and cultural groups participating in an El Sistema-inspired program, and their high school-aged mentors who work closely with these young musicians. Through inquiry surrounding their musical experiences, this study examined the social impact amongst students taking part in the program and investigated ways, if any, mentorship had shaped the social identities of both young and older students involved. Data collection consisted of observations, questionnaires, and semi-structured one-on-one interviews with ten child participants ages 10-13, and ten high school-aged mentors ages 15-18, followed by triangulation interviews with five adult faculty members. Partnered with a local arts high school located in a majority Spanish-speaking, at-risk community in East Los Angeles, California, this El Sistema-inspired program integrated a mentorship program for older high school musicians to serve as mentors for their younger counterparts. Mentorship duties included peer teaching, sectionals, private lessons, talking circles, bonding time, and leadership training. Four key themes emerged through the central phenomenon on social identity and transformation amongst children participating in this El Sistema-inspired program and their older mentors: importance of mentorship, educational implications, bridging communities together, and transformations of personal identities. It was articulated that beliefs were being shaped through experiences amongst the mentorship program including social, cultural, and musical factors. Findings indicated that experiences within the mentorship component program were significantly meaningful for both the child's and mentor's surroundings, social development, and community landscapes.

Importance of Studying Music History at Special Musical School

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The focus of Musical Schools is to prepare professional musicians. Most of these musicians play different musical instruments and create interpretations of Georgian and world musical masterpieces. Studying Music History is a way to create an interpretation and there are different items that are involved in this – they are – epoch and style of a piece of music, integration of the creator in the social surroundings and the semantics of artistic characters, and other items that are also the basis for studying interpretation. In the first steps of studying, a musician establishes historical – cultural contexts that helps to develop interpretations. It's very important to feel the development of epoch and style in connection with literature and art. Time after time, performers show individualism and the events of an era, that give birth to interpretation and individuality. Style and interpretation are some of the goals of studying and in this paper, I aim to demonstrate this through some concrete examples.

Partnerships and Social Cohesion; Opera in the Community: Greater than the Sum of Its Parts

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The art form of opera, with its unique combination of music driven storytelling, visuals and movement, has an unparalleled capacity to embrace a diverse range of people's knowledge, experiences, pre-conceptions, prejudices, tolerances & understanding and bring them to a place of common understanding through participation in performance, underpinned by high quality artistic & production values. Engaging with so called 'high art' often brings a corresponding sense of self-worth & achievement; 'if I am part of the opera, then I am someone!'

There's a magical quality to the capacity to celebrate both diversity & universality that only music can achieve.

Although the sheer size and scale of opera can sometimes seem intimidating, many individuals are inspired through being part of such an emotionally powerful experience - ideally suited to incorporating large numbers of people; as performers, musicians

and in technical, production areas. Participants become motivated by goals that often include greater opportunities to access higher education & training, cultural experiences, career prospects & improved living conditions in their built environment - all of which enhance their quality of life in general.

However, for some disadvantages such as poverty, geographical isolation or social upheaval mean that these opportunities are not easily accessed. Even in so called 'first world' countries, it is widely accepted that the 'attainment' gap between the children with the most and the least in our communities can equate to as much as 18 months in educational and social developmental terms by the time they reach school age and this gap continues to grow as an individual progresses through life. Long experience tells us that a crucial tool in creating & raising awareness of greater equality of opportunity for all (and thereby promoting tolerance & compassion for others as well as successful & responsible citizenship) lies in the long term participation in music and associated arts.

My experiences with communities across Scotland and in Northern Ireland and the Border Counties as well as internationally in Canada, The Caribbean, Africa and India have taught me that creating opera for and by the community can be an immensely effective method of celebrating shared values through diversity.

Theme: Introduction of classical and folk music instruments to public schools

Dali Dolidze.

I am a teacher of music at a Tbilisi public School. I have worked as a teacher of music for 13 years. Lessons I deliver are not limited only to theoretical information. I always use activities aimed at active participation of my pupils in their practical work. I am keen to create interest in music among the learners. I have organized tours to the Museum of Folk Instruments, Opera House. The learners expressed interest in making the musical instruments which became part of the school exhibition. This is what John Dewey defined as "learning through reflection on doing." The learners developed interest in music and a desire to create musical instruments.

Community Music as a Critical Practice

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What does the lifelong and lifewide learning journey of a community musician look like, and to what extent can participation in community music be understood as a lifelong learning endeavour? In this presentation, I explore the possibilities of considering community music as a critical practice. I suggest that community music as a critical practice, may be understood as an approach, that aims to recognise and celebrate the context specific and situated nature of the field, which is realised through diverse practices. In considering community music as a critical practice, I discuss reflections on researching through music making with schools and community groups. I include examples from my Practice-as-Research PhD study settings: "Cable Street Songwriters", an interschool creative music making project for primary schools on or nearby Cable Street, London, UK; "Musication", a weekly music project for adults in recovery led by Tang Hall SMART, York, UK; and "The Bad Bargain Band", a participant initiated ensemble developed from "Musication". Through these examples, I examine the nuances of the community musician's role and learning journey as connected to their context specific practices. Drawing on some of the epistemological perspectives that underpin Practice-as-Research, I suggest that if a community musician's practice is considered as the site of knowing, and that practice is recognised as situated and historically located, then understanding and meaning in community music might be taken as always emergent. Subsequently, to approach community music as a critical practice, is also to recognise community music as a dynamic, unfixed and unfolding field.

Community Music in South African Higher Education: Transforming Curricula, Musicianship and Student Learning

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In post-apartheid South African higher education, the terms "transformation", and more recently "decolonization" are given to what has become the sector's highest priority. 'Transformation' in this context implies ensuring equality of opportunity and access to education to an increasing diversity of students; building democracy and contributing to development, and fostering curriculum change and

innovation in relation to the de-colonisation project and a closer responsiveness to society.

What might this have to do with Community Music? The rationale for initiating participatory arts and community engagement activities in Wits University's BMus degree is closely related to this transformation agenda. Internationally, Community Music's principles of inclusivity, diversity, providing access to musicking and its participatory pedagogies resonate with the university's transformation goals. The dismantling of epistemological hierarchies in teaching music, and teaching how to teach and perform music, for diverse purposes and participants, further speak to the curriculum decolonization project.

Using data from student reflective essays, students' applied drama-facilitated reflections and focus-group discussions, I describe student learning outcomes of the Wits Community Music course, focusing on their service-learning experiences as both facilitators and musicians. Student responses suggest that Community Music at Wits has the potential to transform the BMus from an individually focused training, to one that develops students' applied musicianship in the service of others.

My paper thus traces three transformations in the CM course: transforming pedagogy, transforming learning and transforming musicianship. Underpinned by this notion of transformation as it is understood in South Africa, I also pose questions regarding the conceptualization of community music in South Africa in terms of the diverse range of community music practices, with a view to a context-based understanding of what it means to do community music in South Africa.

Community Music and the Conservatoire

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In September 2015 the Royal College of Music (RCM), London, appointed an Area Leader for Music Education. This appointment marked a significant change in the vision of RCM, who traditionally have focused solely on performance. The role is strategic with a brief to develop Music Education in its broadest sense as a core area in both teaching and research. Returning to the original founding objectives of RCM, the vision embraces both the development of education work within the current bachelors and masters performance programmes as well as the development of a new taught masters' programme and doctoral work in Education.

This paper presents an exploration of the challenges and tensions that have arisen in introducing Music Education as a field of study into a conservatoire academic programme with a focus on Community Music, and the strategies that have been employed to work with the institution to provide education and professional development for practitioners working in diverse community settings. Using an autoethnographic methodology, the paper firstly critiques the way UK conservatoires are moving to affirm their social responsibility at this point in time. This process is to be done by unpicking the political and economic motives of conservatoires who are introducing and strengthening their provision in the field of Community Music. The position of music within UK school curricula is juxtaposed against the rising visibility of music within a myriad of social settings, and questions are raised as to the relationship between this renewed sense of social responsibility and the diminishing status of formal music in school curricula.

This leads to the identification of four inter-related aspects of work where both internal and external tensions exist:

- Language
- Visibility
- Partnership
- Research

Each aspect is discussed in turn and the inter-relationships between the different aspects are explored. The internal and external tensions is then to be analysed so as to articulate the challenges that they present.

Finally, the paper explores how by adopting an approach based on critical pedagogy these four aspects of work have become strategic foci and mechanisms for embedding the study of Community Music into the conservatoire's core practice. The context for this discussion is the development of a new practice-based masters' programme in Education that has been designed to respond to the challenges identified, as well as provide a flexible, multi-modal, advanced programme of study for Community Music practitioners that places cross-cultural scholarship at the centre of learning.

Community Music Supporting Change in Musical Inclusion through Partnerships, Research, Practice, and an Inquiring Mind

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soundLINCS is a not-for-profit community music organisation based in Lincolnshire, England. In response to Youth Music's (YM) vision to develop a Musically Inclusive England, soundLINCS developed

its Inquiring Mind Process (IMP). IMP is a creative response to our experience of being a community music organisation that provides developmental music making activities for Children in Challenging Circumstances (CCC) and workforce development activities for the adults who support them. IMP is considered to be an approach that will deliver our aim of developing sustainable models of Musically Inclusive practice, and is consistent with YM vision for a Musically Inclusive England.

soundLINCS believe that models of Musically Inclusive practice are most likely to be sustained when they are supported by the non-music sectors with primary responsibility to care for, support or educate CCC. The underlying principle is that non-music sectors often have statutory responsibilities (and commensurate funds) to improve outcomes for CCC and are more likely to act upon the positive impact that music can contribute if they are involved in discussing, shaping, witnessing and benefitting from the projects that they agree to partner with. This approach can be encapsulated in the phrase 'demand led not grant fed.'

For each IMP project, soundLINCS brings together keen and interested people from a minimum of two strategic partners combined with its workforce of experienced Music Facilitators. The partners usually include a non-music organisation (such as Local Authority Children's Services, Leaving Care Service or Youth Justice Intervention Team) and a Higher Education Institute that collaborates to design, undertake and oversee Research Activities. Other partners have included Music Education Hubs, a Hospital and a Housing Association. Each IMP project comprises:

1. Input - Develop relevant questions in relation to CCC and their workforce through discussion.
2. Seek answers through: a. wider discussions within the relevant sector, b. research-based activities, c. practical delivery of music and workforce development activities, d. gather and analyse 360° feedback
3. Output - Documentation to scale-up and transfer learning from a single project to the wider sector. Completed IMP projects identify challenges and benefits for partnerships and research within the context of Musically Inclusive practice for CCC and their workforce. Changes in key personnel, confusion of purpose and workforce fatigue can obscure excellent practice. Conversely – consistency, clarity of purpose, and sustained engagement enables excellent practice to shine through and support wider change through credible documentation such as papers, resources and toolkits.

A Biocultural approach to Partnerships and Social Cohesion through Community Music

Xenia Horne Freelance musician and community music practitioner, Norwich, UK And Action Projects and UK Harpists

For the past year I have worked with Norfolk Music Hub as Community Music Coordinator. The remit has been to join up the dots in the provision across the county which is large with significant pockets of rurally isolated communities, encouraging collaboration, commissioning new projects and opportunities. Through this experience I have worked with and looked after young people, differently abled people, older people in care homes, people living with mental health issues, early years, pupils at risk of exclusion and young people in a pupil referral unit. Alongside these projects we have organised several celebrations of music and events where music pops up in unexpected places. There has been a constant theme of nurturing seeds of opportunity, cultivating these to build towards sustainable strands of activity with legacy. Parallel to this is the work around sustaining communities through biocultural approaches. There is clearly much to be gained from adopting this in our practice as community musicians.

Looking outward to identify organisations and groups who might be able to connect us to the wide range of people with whom we can then develop working partnerships has been fascinating and time consuming. Through this painstaking ground work, a significant number of practical projects and initiatives have taken root and are now beginning to show a lasting impact. This can be seen in numbers of people pursuing their own music making in new contexts, the emergence of new music leaders, culturally varied music appearing in a wider spread of locations. Other examples include staff at a centre for differently abled adults confidently leading music sessions and celebrating their musical creativity. In another setting for asylum seekers and refugees, young people are using their newly found musical confidence to perform, lead band skills sessions and keep music central to their daily lives.

Finding potentially fertile ground where seeds of musical activity can take root is central to this work but can only succeed where initial work is supported and sustained through partnerships. Following recent Music Education Council seminars exploring inclusion, social injustice and wellbeing, this is a crucial time to look at cross-pollination and fertilisation across all sectors and organisations. It is the joined up approach which can help us to sustain music education from early years to older generations, and create positive, culturally enriching musical strands of lifelong learning which will, in turn, help our communities to thrive.

Community Music and Post-War Healing

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In the aftermath of the break up of the Soviet Union, the mountainous Caucasus country of Georgia spent the next decade (and more) embroiled in a number of devastating civil conflicts. These saw hundreds of hundreds of thousands of people displaced, and thousands of lives lost, against a backdrop of massive political, economic, and sociocultural transition. A number of international humanitarian organisations began working in the worst affected areas at that time.

In this presentation I shall speak about one INGO, War Child Holland, who sent a team of musicians to work in the town of Zugdidi (near the border of the 'breakaway republic' of Abkhazia and flooded with displaced people (IDPs – Internally Displaced People) expelled from that region), and in Tbilisi for periodic visits between 1998 and 2000. Working in partnership with a local NGO providing psychological support for the IDPs, the project introduced creative and therapeutic arts approaches in a community setting. These methods were relatively unfamiliar for many of those involved.

In proposing this topic, I hope to introduce the CMA's international visitors to some of the challenging upheavals Georgian people have navigated in the last two decades, and to offer Georgian audiences a picture of how one model of community music-making (the 'intervention' model more familiar in UK/Irish contexts) looked in their locale. Recalling my experiences as a team member in one of the War Child Holland assessment visits, and referring to archival documents and reports, I shall outline the work, its contexts, aims, and outcomes, and share activities that were part of the project workshops.

The Play of Children's Studio on the Motives of Mythology

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The head of Studio "Amer-Imeri"*

We're presenting the play of children's studio "Bonfire Night", which is based on motives from Georgian mythology. The story is about the strengthening of souls and finally depicts their defeat. In the play, there are typical Georgian songs, dances and games, which introduce the audience to Georgian customs and folklore. The Children's Folklore-Ethnographic Studio "Amer-Imeri" was founded in 1991 by famous ethnomusicologist, Edisher Garakanidze, the head of Ensemble

"Mtiebi" with his wife, linguist Nino Bagaturia. There is a complex approach to folk heritage in the studio. Here the children learn traditional Georgian children's games, Georgian folk songs and round dances, become acquainted with the history of Georgia and ethnography, mythology, orally transmitted folklore, and they study and perform trisagions at the Church. Today the studio is led by adults from the community.

The Music Network: Social Projects in Londrina Music Festival

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This paper aims to present musical education practices developed by social projects, as non-governmental organizations (NGOS) engaged in Brazilian public policies for social projects. This report describes aspects of Londrina Music Festival, one of the most important Brazilian musical events and the network constituted between three Brazilian NGOs. The pedagogical director proposed for this event developing in 2015, 2016 and 2017 a singular pedagogical approach joining 50 youth from different Brazilian NGOs, developing a collaborative methodology and tools that constituted a strong network between these projects. 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) the concept of Social capital (Bourdieu, 1983, 1986) related to connections within and between social networks that is a core concept in multiple contexts as business, political science, public policies for health, education and sociology. We identified relevant connections and links between musical practices and their respective projects, as well as it was possible to expand the capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the participation of diversity of processes as well as protagonists transiting through social projects strengthened the network among the projects generating the commitment to maintain this action for the next festivals. Keywords: Music Education and Brazilian NGOs, Music education and social inclusion.

Collection "Georgian Repertory for Harp,"

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Georgian music literature is not famous for its vast harp repertoire. In order to solve this problem, several years ago, Nino Chigogidze, a professor of Tbilisi State Conservatoire and teacher Irina Kobakhidze initiated the process of creating Georgian repertoire for the harp. The collection consists mainly of harp transcription of works created for various instruments and voice, including the works of famous Georgian composers from various generations, such as N. Gudiashvili, O. Taktakishvili, S. Nasidze, N. Mamisashvili, Z. Nadareishvili and others. However, works written for the harp were also discovered, for example, the manuscript piece of G. Kancheli. Several works from the mentioned repertoire are performed in the presentation.

Cantonese Operatic Singing in Hong Kong Community: Louvre Music as a Case Study

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Among more than 350 kinds of Chinese opera genres, Cantonese opera is the most representative one in Guangdong Province including Hong Kong, with singing and reciting in Cantonese, the local dialect for more than a century. During mid-Qing Dynasty (1644-1911), Chang Wu, a Han Opera artist from Hubei came to Guangdong to teach and perform Han opera, which was characterized by using central Chinese dialect for singing and speeches, and the young male role sang in falsetto voice. In late 19th century, some leading artists reformed the Cantonese opera by employing local Cantonese dialect to be the media of Cantonese opera and using modal voice instead of falsetto voice for young male roles. These changes had established the cultural identity of Cantonese opera. Since the import of gramophone in early 20th century, some artists started to record their performances for commercial purposes which had widen the audiences of Cantonese opera. Some singing artists performed Cantonese operatic singing in some restaurants rather than performing opera in theatres. Thus, Cantonese operatic singing is another artistic mode derived from Cantonese opera performances; it has been welcomed by many amateurs who could sing (with or without learning from teachers) but not act on stage, which required wholehearted immersion at an early age. In Hong Kong, there are many Cantonese operatic singing clubs in the community with different purposes. The Louvre Music was one of historical clubs in Hong Kong founded in 1975. The author joined the club in 2014 as a member of both singing and instrumental playing in order to learn the music practice and gain an in-depth understanding of how

Cantonese operatic singing is transmitted within a community organization. I participated in most of the music-making events of the club every Saturday evening from 7pm to 11pm and attended most supper gatherings right after the music event. In addition, I have been communicating informally with some of the leading singers and instrumentalists to learn about the music practice in Cantonese operatic singing. On the other hand, I have been immersed in learning to sing and accompanying in order to study about then mode of transmission in the club. In this paper, I present how Cantonese operatic singing is transmitted in an informal learning context in a community setting.

Exploring a Networked Approach to the Musical Development of Young Adults

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In this session I report findings from my recent evaluation of the Ed Sullivan Fellows Program (ESF) at New York University. This newly-created program bridges K-12, University, nonprofit, and music industry settings to support the musical and artistic development of young adults in New York City—particularly low-income and racial/ethnic minority students.

Community music and ecological theories of music learning emphasize the importance of multiple learning environments—both formal and informal—and the connections formed between and within these settings, in fostering student learning. Using community music and ecological lenses, I make visible the ways in which ESF students circulate in and across multiple settings, form connections with peers and mentors, as they pursue music learning of personal significance. I employed a qualitative approach in my research, gathering interview data from 13 ESF students and two teachers. I conducted multiple site observations, elicited input from key program stakeholders, and reviewed program documents. Interview data were transcribed and coded. I then compared findings that emerged from site visits and a document review.

The ESF program impacted multiple dimensions of student learning: social-emotional, musical/artistic, professional development, and academic. According to students and teachers, this learning was facilitated by the creation of a sense of home and family within the program—a group that participants both felt responsible to and supported by. Students indicated that the convergence of multiple settings, supporters, and resources at ESF enabled them to develop musically and personally. Through their

work with ESF, some participants indicated they were able to overcome censorship and criticism they experienced in other areas of their lives. Doing this enabled them to grow musically.

Educators at ESF acted ambassadors, serving as liaisons between the program and students' high schools, creating mutually enriching connections across settings. Teachers perceived themselves as translators, bridging cultural divides—advocating for students' interests and voice in University and music industry settings. Further, ESF educators acted as networkers, helping students to form and leverage ecological connections to support learning.

The ESF program operated, not in a single location, but in and through a network of sites and connections across New York City. It embodies many elements that community music and ecological theories hold to be central in supporting music learning. Findings from this evaluation of ESF can inform understanding about community music theory and music education practice—particularly around supporting the music learning of students of color from low-income communities.

Playing the Long Game: Community Music Partnerships and Social Cohesion

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In this paper, I examine the importance and the complexity of relationships when working as a community music charity in a context of a community experiencing serious economic and social deprivation. I discuss different internal and external contexts that impact on our ability to deliver the key outcomes:

- The aspirations of people living in the West End of Morecambe, for themselves and for their community, are raised through engaging with new creative learning opportunities.
 - People living in challenging circumstances improve their life chances by developing their leadership and decision-making processes.
 - Creative engagement leads to improved community cohesion across generations and between cultural groups, improving health and well-being for local residents
- More Music is a community music and education charity based in the West End of Morecambe, Lancashire. We are one of the longest running and most highly regarded community music and education organisations in the

UK providing a year-round programme that covers a breadth of music making activity and involves people of all ages and all backgrounds. We have been described as 'game-changers through music' regionally, nationally and internationally. More Music has more than 25 years' experience of delivering successful projects that demonstrate our flexibility, imagination, partnership development and connection to communities. We know that learning and personal development take place when people have access to varied opportunities, are encouraged to take risks, are respected and discover their voice. We believe that communities change for the better when relevant regular activity is developed over the long term and is punctuated with events that bring people together to celebrate. Over 25 years we have invested increasing amounts of energy, time and money into the streets immediately adjacent to our building where we have developed a world class venue and community resource. Weekly programmes and events attract up to 250 people per week from all backgrounds and all abilities with an age range from 0 to 70+. This annual cycle is punctuated by a series of seasonal festivals developed over the years to build a sense of continuity and create new traditions in a community that has very few opportunities to come together in a positive context. Partnerships are many and various and include some key relationships with schools, , third sector organisations, artists, health agencies, arts partners, individuals and families. Some are more successful than others. This process is currently under serious examination by Ruth Currie who is conducting an unbounded research case study of More Music's relationship to its community. Francois Matarasso recently wrote: "More Music is at the heart of local life, a place of friendship, creativity, and fun. It has helped countless young people find a direction and offered mutual support in times of need. Its Baybeat street band, kite festival and lantern parade make the most of the seaside location, but More Music has also marked Holocaust Memorial Day and the 10th anniversary of the Morecambe Bay Cockling Tragedy. In all this, it has allowed the town to recover some of its own spirit in hard times. More music, more life."

Traditional System of Children's Musical Upbringing in Georgia

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Ketevan Baiashvili – ethnomusicologist, Doctoral student at Ilia State University, scientific worker at the State Museum of Georgian Folk Song and Musical Instruments; baiashvilik@yahoo.com

Children's folklore is a special part of the national

cultural heritage, which, in addition to archaism and conservatism, is characterized by simplicity and viability. Although Georgian children's folklore has long been within the scope of the recorders' and researchers' attention, it has not been duly documented and researched. Today Georgian children's repertoire and musical instruments are rarely used in families, pre-school institutions, schools and children's folklore studios. However, our ancestors installed an interest and love for national tunes in children step-by-step from an early age. Generations were raised with this intelligent, centuries-proven method.

Research and practical experience of the authors show that this layer promotes children's involvement in the process of live intonation, develops ear and memory; the skills for coordinated action, speech and voice, concentration of attention, thinking and logical analysis.

This panel presentation consists of two parts (15min+15min); first part deals with songs and games, second part touches upon musical instruments. The authors believe that traditional material should be more actively used in the upbringing of adolescents. It is also necessary to introduce children's folklore in modern environment with the consideration of today's cultural context and technical achievements.

Costs, Values and Ownership: Maintaining and Perpetuating a Community-Owned Arts Festival

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Especially in our modern age, it is virtually impossible to think of community in the singular, for many of us join and are, to various degrees, members of several, some of which may overlap or intersect. Bringing several together is the concept behind Northwest Folklife Festival, which was an idea presented to the city of Seattle by the National Park Service and the National Folk Festival Committee (now called the National Council for the Traditional Arts) in December of 1971. The proposal was to see if there was enough interest in the city to create a festival that represented the diverse cultures of the Pacific Northwest region of North America. The intention was to showcase the various cultures in a strictly non-commercial and everyday manner. To this day, the festival relies on volunteers to propel it. This involves not only what takes place behind the scenes, but also in front of them: all performers are included within the volunteer force, with none accorded "headline" or any other special performance status. The festival

relies on financial support from various local and national organisations and corporations in addition to donations from the attending public. A mere five months after the initial proposal, the first Northwest Folklife Festival Festival was held at Seattle Center, the site of the 1962 World's Fair and 2018 marks the 47th consecutive year of the event still held at the same venue. The 2017 festival, however, came with a dire warning that threatened its very survival. Since the festival also relies in part on voluntary financial donations from the attending public, 2016 saw a rather meager result, calling into question whether the community at large valued it enough to have it continue. While the appeal was successful and the festival continues to 2018 at least, this paper examines the meanings and values of this particular community as a coming together of several communities as one under the umbrella of a festival. More widely, using this festival as an example, it considers the implications, costs, values and meanings of creating, nurturing and joining not only communities in a general sense, but communities with music or "the arts" at their core. It also examines the peripheral ("non-musical") elements that are crucial to building any music community.

Change is Gonna Come: A Mixed Methods Examination of People's Attitudes toward Prisoners after Experiences with a Prison Choir

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Building on Small's (1998) concept of musicking and Cohen's (2007) interactional theory of choral pedagogy, the author sought to examine the effects of (a) singing with incarcerated choir members and (b) listening to a live prison choir performance, on non-incarcerated people, focusing particularly on the effects of such experiences on participants' attitudes toward prisoners. Participants included: 1) non-incarcerated volunteer singers from four Midwestern prison choirs (n = 41); 2) a control group of Midwestern community choir members who, at the time of data collection, had had no experiences in a prison context or with a prison choir (n = 19); and 3) non-incarcerated, adult audience members at a Midwestern prison choir concert (n = 78). In part 1 of the study, the volunteer singers and control group completed the Attitude toward Prisoners scale (ATPS; Melvin et al., 1985) and responded to two open-ended items following the completion of their respective spring concerts. In part 2 of the study, adult audience members completed the ATPS before and after attending a Midwestern prison choir concert, and they also responded in writing to

an open-ended item regarding their experience at the performance.

Using mixed methods in a concurrent triangulation design (Harwell, 2011), the researcher found that it is possible for non-incarcerated people to change their attitudes toward prisoners through experiences with a prison choir. In part 1 of the study, 69.2% of the volunteer prison choir singers reported that their attitudes toward prisoners had grown more positive since joining a prison choir. In part 2 of the study, audience members' ATPS scores were significantly more positive after attending the prison choir concert. Using an open, axial, and selective coding process (Charmaz, 2006) to analyze open-ended responses in both parts of the study, the researcher developed an informed grounded theory (Thornberg, 2012) that musical activities with a prison choir (including both singing and listening) afford people the opportunity to explore, and potentially change, their sense of ideal relationships.

The results of this study could be particularly important to music educators seeking to meet the NAFME (2017) goal of "music for all," as well as to researchers interested in criminal justice reform. After all, negative attitudes toward prisoners influence criminal justice policy (Melvin et al., 1985) and are also an impediment to tertiary desistance (Nugent & McNeill, 2017) and newly released prisoners' successful reintegration into society (Hirschfield & Piquero, 2010; Park, 2009).

A Survey of Students' Awareness of Outreach Activities and Cultural Tradition of Music Learning

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Outreach programs are one of the common music activities in the community and are often brought into the formal curriculum in universities in Japan. The term first appeared in early 90's. The concept of music outreach was initially received among the professional musicians of artistic music in the Euro-America, many of whom were either the top players like those who perform in orchestra, or in contrast, the players who sought jobs in the community. As time goes by, musicians in various fields came to use that term for their music activities in community, and their engagements are now an indispensable part of music life in the society as well as of music education inside and outside of school.

The researcher, who used to work as a music art administrator and is engaged in building an outreach program in the university, prepared a ten-year survey of students' awareness of outreach

activities. It showed a dramatical change of awareness in younger generation. One trigger was the career support program pushed forward in the Education Policy in 2007, which led outreach activity by music college students to be more common as a part of the career education. Another underlying cause of growth of outreach activities was the increase of public cultural facilities, happy remnants after the bubble economy in 90's, because many music educational outreach programs have been led by concert hall initiative.

On the other hand, Japan has its own lifetime music learning system in the community, which was established in the traditional music area. It is known as the iemoto system, a system of licensing the teaching of a traditional Japanese art and has provided many performing activities with the community. The system as a political and economical power is falling into decay on the surface, but its spirit is still alive and has deep effect on people's attitude of lifelong art education/ activities in a plurality of layers, which also serves the expansion of outreach activities as a tail wind as well. This study focuses on the time-series change in attitudes toward outreach programs among the students and some issues raised in the education project, and to explain with the relevance to the environmental factors.

Tbilisi State University Student Chorus

Lasha Mirotadze
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This presentation is by the Tbilisi Ivane Javakhishvili State University Student Choir. Over 100 years of the university's existence, there have been several functioning creative ensembles and this SATB choir headed by Lasha Mirotadze is one deserving special mention among them. The chorus, founded in 2014, has won several prizes, and has participated in several concert tours. Their vast repertoire is mainly academic, consists of works composed by Georgian and foreign composers of classic period as well as modern works. The functioning of such a choir greatly benefits the diversity of cultural life at the University as well as student's music appreciation habits in general. It also helps actual choir members to develop presentations, creativity and teamwork skills.

The choir rehearsal will take the most time during the presentation. The audience will be able to see and hear the conductor's work – the way to achieve accurate intonation and ensemble. The performance of several works will conclude the presentation.

Collective Leadership

Pete Moser, Founder of More Music, England,
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Investigating mechanisms for distributed leadership in the context of leaving More Music after 25 years.

I have always believed in developing collective voice for decision making on every level. I founded More Music in 1993 and was very soon working in partnership with Kathryn MacDonald to develop the values and programme of work. By the end of the 90's we had to formalise the structure and travelled the country interviewing people to try and work out a way forward. We considered formal co-operatives but ended up as a charity and a company limited by guarantee. As the charity grew in size we have involved all the staff in order to define strategic direction and created a sense of collective ownership, pedagogy and values that is very specific to our place in our time. Over the past few years I have realised that I needed to change and, in simple terms, go back to my musical roots and play and compose more. An 18-month process, working with the staff and the trustees, has been trying to deal with the challenge of a founder leaving. I have also been undertaking a reflective process so that I leave 'well' – archiving work, leaving information and contacts behind and building a funding base that allows the 'new' organisation to flourish.

In this presentation and paper, I outline the processes we developed for collective and distributed leadership over time and also lay out the 'letting go' process that I have been through. This also shows how the health and well being of all staff has been supported through this process and has been a key element in keeping commitment of an amazing group of administrators, managers, leaders and musicians.

Social Stress in Musical Performance

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There has been told and written a good deal of information about the therapeutic nature and/or function of music, ever since the period of antiquity. Yet, how does this therapeutic effect happen? Is it just the feature of the sound organized material or the result of unexplored psycho-emotional movements causing dispositions in the spiritual universe?

I shall focus my attention onto the psycho-physical

constrain (despite evident natural talent) as a result and of difficult social and economic conditions as well as of the stressful environment. I believe the best way out of this situation, the therapeutic effect of music, is to use music to teach a child, an adolescent or an adult the way to free themselves from these limiting factors. The "lessons" elaborated by the French musician Frank Kane, which represent the result of 20 years of observations, inform theory and practice in interesting ways.

From my experience, liberation from personal, internal limitations and complexes was the most complex and long-lasting process in my development as a singer or a performer. For me, the most important process both during the performance of classical as well as folk music, ritual, dance or verse, is to invest the individual disposition, consciousness, the unique part of our talent that makes us nonetheless the creators. Communion with these magical processes represents the greatest gift, purpose and aim of mastering the art. Just as it is natural and logical to receive instant joy from painting, crafting or building something, the same emotion and aesthetics comes with the "correctly" performed song or musical piece.

Emerging from my practice, the main thesis and conclusion of my research is the idea that in order to reach perfection in musical performance, we must make an impact on the psycho-emotional inner universe of the child, adolescent or the adult, on his/her problems or obstacles in creating openness during the teaching/tutoring process.

Lanna Music Transmission in Community Music Education View

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This paper explores community music education (CME) in Chiang Mai Province, Thailand. Some of the issues addressed in this article include: traditional music in Northern Thai Culture, the development of CME in Chiang Mai city, the spaces and purposes of CME in Chiang Mai city, and the essential parts of CME.

Non-professional Musical Ensembles and Competence Development: Can Community Music-Making Help Develop Employability Skills?

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The purpose of this presentation is to outline the positive transfer effects of participation in non-professional musical ensembles in connection with marketable skills; an aspect rarely discussed in literature. It is well-documented that civic communities like choirs and other musical ensembles can actively support and facilitate positive social transformation. Their importance goes beyond preserving and spreading cultural heritage and providing entertainment. Furthermore, even these traditional roles of classical and folk music ensembles are less and less valued by today's society and their memberships are decreasing. It is necessary to find new approaches to introduce their work and to define new roles that are supported by the wider public. The objective of this presentation is to present one of these potential approaches.

The research was based on four creative industries projects funded by the European Union in different towns. These programmes were initiated by cultural institutions and were realised via cooperation with schools, artists, local entrepreneurs and communities. The goal was to help the foundation of new, and the recognition of already existing, local creative industries. Children (aged 10-18) had the opportunity to try out various creative professions like music, folk dance, photography, handcrafts and film-making under the guidance of local experts. These projects also presented the opportunity to observe the benefits of community art-making on skill and personality development with a special focus on employability skills relevant to those creative professions. Altogether 451 children and adolescents participated in the programmes that lasted 1 or 2 years. Their skill development was monitored throughout the project and they were asked to fill out a questionnaire at the end. Findings from these observations were cross-examined with the documented transfer effects of active music-making and interviews with choir members.

The results suggest that participation in musical ensembles can help develop skills and attitudes that could be advantageous when seeking and maintaining employment. A further purpose of the presentation is to invite a wider cross-disciplinary research in this area to confirm and to facilitate the recognition of these additional benefits.

The Healing Potential of the Vocal Arts in Communities Impacted by Historical Trauma

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This paper develops themes delivered at the opening keynote presentation of the 2017 World Alliance for Arts Education. Rather than a traditional address, this

was a keynote conversation between two members of the Asia-Pacific Community Music Network and conference attendees. They discussed their experiences of entering indigenous communities and participating in their arts practices. In particular they examined how as community music activists we can address what Duran and Duran call the "soul wound" (1995) the "collective intergenerational wounding" that many indigenous have suffered through colonialism. This concept, historical trauma (HT) first emerged in relation to postcolonial experiences, in the behavioural and health sciences literature of the 1990's. In recent years this term has become a popular trope to describe the long-term impact of colonisation, cultural suppression and historical oppression of indigenous peoples. HT is a difficult concept to quantify in Western academic terms leading it to be labelled promising but an inadequately conceptualised area of research. Some researchers have attempted to integrate the disparities in terminology and research approaches including indigenous academics. In this paper, I explore Mohatt et al.'s idea of historical trauma functioning as public narrative (2014). In cultures with oral histories, narratives can recount collective memories of injustices and in contemporary contexts, communities that have been historically silenced by a dominant culture can give voice to their socio-political reality through these public narratives in a variety of community arts genres including music.

In this paper, I offer examples of public narrative within community music activities and the healing potential of singing as an embodied process. These activities reconnect communities with their language, culture and ancestry; they allow collectives to share stories of past trauma; to grieve together; and to create new historical narratives. All of these musical activities function in a geopolitical space where the dominant culture has contributed to the dilution of the indigenous community's identity, health and well-being. These activities demonstrate how, when deprived of a political voice and effective systemic structures, music can provide a way for communities to lift themselves up, discover new knowing, create viable and culturally safe population health interventions, and inform and transform the culture of power.

Diversity in Music Teacher Preparation: A University Partnership with Singers in a Women's Correctional Facility

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Music teacher preparation is a multi-faceted process. It is imperative for preservice teachers to build their philosophy and skills to teach all during fieldwork. Partnerships with prison choirs help to develop empathy and an understanding of diverse populations. That development translates into comprehensive preparation for the challenges and opportunities future

music teachers and professors may encounter. Over three years, a university choral department created a model of partnership with a local women's correctional facility. The partnership has seen the growth of a women's choir at the prison, numbering more than forty, and offered unprecedented opportunity for all involved in vocal training, teaching, teacher training, and social, musical, and educational research and its implications.

Well-Being as an Overarching and Deliberate Orientation for Successful Community Music Activity and the Environment in Which It Operates

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Well-being:
the presence of positive emotions and moods...the absence of negative emotions... satisfaction with life, fulfilment and positive functioning
(Centers for Disease Control and Prevention 2013: np)

This paper discusses one of the main research findings from a multiple case-study ethnography investigating group music activity and the community milieu in non-metropolitan Australia. Orientated by two main research questions - What aspects of social and cultural development result directly from community group music programs?, and How are the aspects of sociocultural development that are identified as resulting from participation in community music activity best effected?, data was drawn from six regional Australian communities, with one North American network of over-50-year-old group music learners integrated into the study for the purpose of cross-cultural comparison.

Analysis of data collected through participant questionnaires, interviews, focus groups, testimonials and reports resulted in the emergence of four principal findings. First, a series of nine identifiable themes of sociocultural development, responding to the what aspects question; second, a framework of six identifiable dimensions of successful community music, addressing the how best effected question; third, the emergence of a three-tiered analytical model for the study of community music activity; and fourth, the subject of this paper, well-being as the overarching consideration for successful community music activity, and a deliberate orientation for environments in which it is to occur.

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Let's Sing the History of Community Music in Japan

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In Japan, the singing in a group has played important roles in various communities. People sing at a school, a public center, a factory, an office, a farm, a day-care center and so on. Historically, after Meiji Restoration, the Japanese Ministry of Education introduced a group singing into the educational curriculum and promoted the publication of song textbooks for elementary and middle schools. As the result of school music education, the group singing diffused into the community in Japan and many songs were composed.

The purpose of this workshop is to demonstrate these songs and to understand how a group singing affects the community, which creates the modern Japanese society. About 10 songs are selected from historical periods-Meiji (1868-1912), Taisho (1912-1926), prewar Showa (1926-1945), and postwar Showa (1945-1970). While most historical songs are still popular today, the meaning of singing in a group has changed. For example, the war-songs were sung in a military community in prewar Showa, but the same songs are sung at a Karaoke bar today. School songs (shoka) were sung at a classroom in Taisho period, but the same songs are sung at a retirement home today. Thus, the song has evolved over time. Therefore, in this workshop, songs are introduced and discussed in terms of the meaning of a community. Furthermore, many Japanese historical songs have their roots in other countries such as Germany, Scotland, England, Russia, and America. We sing Japanese lyrics with these western tunes. We encourage participants from these countries to sing original lyrics in their languages. Also, from Japan these songs were introduced into some Asian countries such as China and Korea. In this way, we can trace the song's journey and map the historical antecedents and pathways of community music around the world. We use CD, DVD, PowerPoint, and some recordings to explain and to teach songs. We also provide sheet music of songs and play the melodica to accompany some songs. Therefore, we invite and welcome participants to sing together.

What is Community Music?: Alternative Perspectives Presented by Young Music Students

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As a researcher of community music, the presenter is often asked by people who are interested in music and the term itself what exactly "community music" means. They seem to find the concept friendly, approachable and above all inclusive, making it something they would like to get involved with in some way. Others show interest in supporting the community music idea simply because it seems important and good for society. On the other hand, at the most recent CMA Commission seminar held in Edinburgh in 2016, it was generally agreed that identifying exactly what CM is becomes problematic. What is important, however, is not so much about defining the term, but rather clarifying its function and effectiveness. In other words, not what community music is, but rather what it does. Higgins, in his influential book says that "...many have been resistant to defining it, believing that such a statement would not do justice to the endeavor of community music" and many supporters and advocates of community music have viewed "defining the term as a violation of the very project of community music." However, he suggests three broad categories of community music namely, music of a community, communal music making, and an active intervention between a music leader or facilitator and participants (Higgins, 2012:3). With this in mind, the presenter administered an open-ended questionnaire with young music students, asking them what they think community music is and what such music does. These students are the first students who opted to take the Community Music Course at Kunitachi College of Music, which was launched in 2016. They were never told what community music is by the course's convener. Throughout the course, students were engaged in various volunteer music workshops at old pensioners' homes, nursery schools, state schools for children with special needs, as well as an orphanage and a prison. All their activities were organized through their own initiatives. The results show that every student has his/her own thoughts about what community music means and about what they have learned from the particular perspectives of music they call "community music". For some students, community music experiences in which they took initiatives as music leaders or facilitators are life changing experiences as musicians and teachers as well as young adults, who are preparing to become adult members of society.

References

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When the Music Hurts: Exploring Interprofessional Learnings around Self-care for Community Musicians and Community Music Therapists

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The aim of this paper is to explore the potential for interprofessional learning around self-care. Community musicians and music therapists often facilitate music making activities such as singing, song writing, and recording with participants who are experiencing complex situations such as war, seeking refuge from war and political upheaval, international relocation, domestic violence, mental illness and other serious disease. Much of their music facilitation work, then, occurs in war zones, refugee camps, hospitals, oncology wards, and community centres. Our experiences and observations of this challenging work across a number of projects have left us asking how community musicians and music therapists cope with the realities that they face alongside their participants. While music therapists have developed significant professional self-care practices, community musicians are often left without the benefit of systematic self-care language and opportunities. Instead, community musicians can often look to collective self-care through social and professional networks and community building. In this paper we argue that community musicians and music therapists may also find value in professional self-care concepts and practices from other helping professions such as social work, nursing, and human services. Drawing on existing literature and vignettes of our own work, we explore in particular the ways that such professionals have identified and responded to concepts and practices such as vicarious traumatisation, moral distress, compassion fatigue; burnout, and self-compassion to promote self-care. We explore what lessons community musicians might take from this work and also what they might share with other helping disciplines to generate reciprocal learning about self-care.

General Musical Education in Georgia

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The abstract's goal is to research the way of general musical education in Georgia developed, figure out the problems and work out the recommendations. Existence of music teaching traditions in Georgia is prompted by events that are described in writings and historic sources. There is a tradition of passing on folk music orally. The spread of European music in Georgia is shown by the opening of the Tbilisi Opera Theatre in 1851 and music school in 1874. In 1878, the second edition of Georgian language textbook for children Deda Ena (Mother Tange), includes sheet music for nursery rhymes.

Based on analysis of appropriate documentation and publications the process and evolution of a general

musical education system is noticeable from Soviet period till present. As for the contemporary situation, it is presented based on the preschool education standard, general education curriculum as well as the research performed by the author. In the form of a summary, there are recommendations presented on the improvement and further development of general musical education in Georgia.

The Role of Music in the Development of Intercultural Competence in Georgian Schools

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Georgia has been distinguished by its multinational population. This reality continues today, moreover, the geographical area of pupils has expanded. Such diversity is a fertile ground for intercultural development. In this report we tried to answer the following questions: How does cultural diversity affect educational processes? How different cultures and music traditions can be used as a study resource? National features, in our case, the folk and classical music of different countries, presenting national traditions positively affects the process of integration of foreign children in school and increases their self-esteem. On the other hand, the introduction of new cultures will awaken the interest of Georgian children towards foreign cultures. We think that the use of cultural identity as a study resource is positively affecting the learning environment and, ultimately, facilitates the formation of an educated and tolerant person. Also, we have two education psychologists at school and we collaborate with them to make lessons more effective for prevention bullying and aggression. So, we think art is the way of self-actualization for young generation.

The Role of Classical Composer in Lives of Newly Founded Transcaucasian Conservatories According to the examples of Georgia, Azerbaijan, Armenia

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The founding of musical academies in Transcaucasian countries has resulted into the development of the professional music and establishing intense musical life. Taking a glance at history of music makes the major contributions of classical composers clear. The first conservatory in Transcaucasia was founded

in Georgian capital Tbilisi in 1917 that was not simply a local event; it was a start for a whole new era in Transcaucasia. This paper deals with the role of Georgian classical composer - Zakaria Paliashvili who shaped the conservatory's national direction. The musical academy was founded in Baku in 1921 (The musical studio founded in 1919 was remade into the conservatory). The participation of Azerbaijani classical composer, Uzeir Hajibeyov was crucial in this process. Hajubeyov's ideas to materialize national goals in the conservatory were met with solid resistance. All the way through, he was supported by another famous Azerbaijani composer, Muslim Magomayev.

As it is stated in history of Armenian music, Armenian classic composers were active long before, but outside the country. Though in 1923 Yerevan was third in a row of Transcaucasian countries to have its own conservatory. One of the founders was composer Romanoz Melikyan. The foundation was followed by the attraction of national talent spread around the globe and propelling musical life. The succession of events represented in the work shows that the role and the attempts of the classic composers was vital in founding the musical schools and their structure and shaping their national directions.

Georgian Traditional Music: Cultural Memory, Intercultural Context and Revival Tendencies

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Tradition and cultural memory are closely linked to each other. But tradition, which, as a rule, is orally transmitted from generation to generation, is a constantly renewable phenomenon, because as Heraclitus said "One cannot step twice into the same river". The paper deals with the problem of the renewal of traditional culture in the Georgians' cultural memory in modern multicultural environment. The concept of folk revival, recently originated in the West and Oxford University dedicated a solid handbook to it (Music Revival, 2014). Having conceptualized almost a century-old practice, this idea was incepted much earlier and practically accompanied traditional music from early 20th century as soon as the world entered the path of technical innovation. This rivalistic movement has expanded since Georgia gained independence from totalitarian regime (1990) and liberal ideas widely spread in the society have influenced its outlook as well as country's musical atmosphere. The paper discusses the renewal process of traditional music in Georgia in the intercultural context formed since the 1990s, presents two tendencies, showing the coexistence of old and new concepts in Georgian reality.

Singing, Songwriting, Social Connection and Social Change: An Arts Practice Research Performance

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The musical expression of research can open up new possibilities for shared ways of knowing and understanding one another and the society we live in (Bartleet and Ellis 2009; Leavy 2009). In this Arts Practice Research (APR) performance, I use my skills as a singer and songwriter to interrogate and explore key moments in my community music practice, particularly investigating moments of powerful social connection and social change between facilitator and community member / between community members themselves. A short series of original songs and stories are presented as an invitation to the audience to step into these workshop memories with me. In this context, music-making is used as a research lens, as well as a facilitative tool. These songs and stories enable me to ask: am I better equipped to facilitate spaces of social connection and / or change when I am open to being connected / changed?

This performance is not only a window into my personal and professional reflexive practice but is also offered as an invitation to fellow community musicians to consider their own community music practice. Following this performance, the audience are invited to consider the following:

- * In the context of social connection and / or social change, how do you understand / describe your role?
- * If we consider community music-making to hold potential for social change, how open are we to being changed?
- * What impact might this have on the negotiation of power relationships within your community of practice?

Community Music in South Africa through Marimba Musicianship

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Marimba ensemble groups are flourishing all over South Africa as community engagement projects, involving a vast number of youth participants and motivated music educators who are passionate to share their expertise. Additionally, several marimba festivals are held countrywide, showcasing the musicianship and skills of learners who often would not have the opportunity to partake in such music performance activities.

A qualitative intrinsic case study was followed to better understand how participation in these marimba groups contribute towards the personal and social

development of learners who partake in them. Focus group interviews as well as individual interviews were held with participants of three community marimba ensembles to gain insight regarding their perceptions of this voluntarily but time-consuming activity.

Findings revealed that music acts as an agent of social development and positive change in the learners who participate in these marimba ensembles. Although high levels of dedication and discipline are required, social cohesion and a sense of accomplishment are preeminent outcomes, instilling creativity, dreams and hope in all the participants.

Raising Awareness with Song: A Community-University Partnership Considers Forced Evictions in Cambodia

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Forced evictions and community-based activism do not seem likely candidates for a general music education methods project. However, during field work in Cambodia, I was surprised by one woman's request for a song to highlight her community's loss of homes, lands, and livelihoods, a song that could be shared with diaspora — her friends and family in particular — living in the United States. A multi-stage project emerged between my participant and me that soon developed into a secondary general music methods song unit in which pre-service teachers composed, performed, and recorded music about forced evictions and the power of activist women who lead a movement to stop illegal actions by local governments and international corporations.

Beginning in 2016, the partnership process included engaging with Cambodian locals; establishing relationships and projects with Cambodian diaspora in our northeastern U.S. neighborhood; determining how a local partnership might support the goals of both community and university stakeholders; and creating a three-way collaboration among diaspora, Cambodians in capital city Phnom Penh, and pre-service teachers. The long-term goal of this work is two-fold: (1) to make voice about social or political issues alongside our local and global neighbors; and (2) to join into practice and research relationships that may lead to promising practices for undergraduate and graduate music pedagogy. While these goals affirm the efficacy of the partnership-project, it is important to underscore the challenges of such an endeavor including partnership establishment, power dynamics, distal relationships, cultural issues, and post-colonialization. Until forming partnerships with members of the Cambodian diaspora, critiquing these important issues has been a one-sided academic discussion rather than a robust conversation with stakeholders who are familiar with the plight of families that still struggle with forced evictions.

In this spoken presentation focused on the community music activity theme "Partnerships and Social Cohesion," I will share how this global partnership, with its provenance in community, is developing into a long-term relationship between university learners and local-global neighbors. This partnership currently seeks to support Cambodian activist women's efforts to resist efforts by governments and corporations that forcibly remove long-time residents from their homes. In sharing this story about resistance, resilience, and relationships, I will spotlight the benefits and challenges of a community-university partnership that has helped to spread the word about a global atrocity as well as provide implications for community-based partnerships within the context of secondary general music education.

Community Music in Higher Education: Addressing Excellence (standards) and Inclusivity (accessibility)

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In rethinking concepts and redefining common terms in university music study, this paper addresses issues that pertain to the place that community music has opened up in both undergraduate and graduate programs. With reference to the conference sub-theme of Tradition, Locality, and Cultural Identity we locate this within a university setting. Concepts that underpin cm principles and oriented in the notion of people, places, participation, inclusion and diversity (Higgins and Willingham, p. 4), are discussed as music for whom, by whom and with whom. Terms such as inclusivity and excellence are embedded within cultural norms and protocols. We claim that these merit a fresh look and an updated reframing. History shows that this is not necessarily a new challenge. The Cairo Congress of Arab Music, 1932, brought scholars and performers from throughout the Arabic-speaking world as well as European musicians including Béla Bartók and Paul Hindemith in the hope of acknowledging a relationship between European classical and Arabic music. While the Arab contingent chose to represent their traditions with ensembles, the Europeans chose musicologists, composers and solo performers. An agreement to recognize the interrelationships failed to occur, resulting in a schism between conservatory musics and intercultural community music (Bohlman). This examination of musical practices between two or more distinctly different cultures resulted in considerable documentation and publication, but little more in terms of ongoing practice and collaboration. Outcomes were not mobilized into practice. In examining boundaries and community, we seek to deepen the concept of inclusion to exceed the conditions of removing financial barriers or privileging

solely musical expertise. In further thinking about inclusion/exclusion, we address aspects of procedural, structural, musical, social and leadership within the music for/by/with discussion. Within this framework, the question how can a curriculum that privileges Western European classical music be attractive to students whose desires for music learning are driven by the lives they have led in diverse and vital music traditions outside the Western canon? Where in our curriculum do students have opportunities to explore and experience the deeply social and cross-cultural valuing that music powerfully provides? Finally, we explore the demographics of participation. Our goal is to strive for the ideal of always-inclusive community and to identify the boundaries.

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An Exploration of Opera for Children through Puppetry

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Children's Puppet Opera Theatre, Mtsire Ptskala, has been established for the purpose of popularization of classical music among the young generation. Opera is not simply a synthesized genre, but it is a phenomenon that can change a person/a child at the physiological, psychological and emotional levels.

Children's psychologists advised the ideal time of a performance is 40-45 minutes. The basic story is reserved in the puppet performance of the opera, while audio records of the separate parts have been chosen from those sang and recorded by the famous musicians.

The presentation includes: 1) presentation of the conception of the Puppet Opera Theatre for Children by means of the slideshow; 2) attendance of the performance of the version for children of the opera "Musical Rainbow", to music by Mozart, Tchaikovsky, Bernstein, Dolidze etc. to be held at the Nodar Dumbadze Professional State Youth Theatre.

Community, Music, Character: A Case Study of Self-Determination Skills in Colombian Community Music Programs

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There is a lack of academic research in the educative potential of community music (CM) (Koopman, 2007).

CM is defined as collaborative music-making that has community development and personal growth (Veblen, 2013). CM is important for the international educational development (IED) field because of its ability to teach character skills which foster agency. CM develops self-determination skills, which are "volitional, intentional, and self-caused, or self-initiated actions" (Wehmeyer, 1995). Self-determination skills have catalyzed self-empowerment and agency (Wehmeyer, 2002). According to Tough (2013), character skills, including self-determination skills, are the most accurate indicator for life success.

In this paper, I examine the intersection of character skill development (specifically self-determination skills) and community music (CM), among participants of three CM programs in Colombia. Three research questions guided the project:

- 1) How does participating in a community music program, impact self-determination skills?
- 2) How are community music programs effective at teaching character skill development?
- 3) How do self-determination skills foster youth agency?

The three Colombian CM programs in this case study are La Red in Medellin, Tambores y Orquesta de Siloe in Cali, and Batuta in Bogota. Colombia was uniquely chosen because the programs there have a well-documented 20+-year history and serve thousands of children annually. Quantitative and qualitative data were collected on self-determination skills. Interviews and surveys were conducted with youth who participated in CM programs. Interviews and the Arc Self-Determination Survey assessed self-determination skills as defined by Wehmeyer (2002): autonomous, empowering, and self-actualized behaviors. Levels of empowerment were especially high and the only statistically significant indicator between the CM programs. Interviews exemplified autonomy, empowerment, and self-realization, and related character skills. Other prominent findings included youth demonstrating specific, autonomous goals for their future, new opportunities, and intrinsic motivation to reach their goals. The CM programs were conducive character skill development environments that mostly aligned with best practices: quality programs; explicit, varied, and integrated curriculum; strong family and community involvement; and caring environments. CM effectively utilizes character skill development, which enables youth to thrive in conflict transformation environments including Colombia. Community music through character skill development cultivates these skills. All youth deserve to compose their own life song by being self-determined and agentive. International educational development practitioners should utilize community music not only in conflict transformation environments. Autonomy, empowerment, and self-realization are prerequisites to self-determination and agency.

Participant List

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Bo-Wah Leung
Tavis Linsin
Kathryn MacDonald
Nino Makharadze
Kumi Masuda
Christian Mau
Magda Mdivani
Edward "Ted" Messerschmidt
Chieko Mibu
Lasha Mirotadze
Peter Moser
Nino Naneishvili
Khanitsep Pitupumnak
Zsuzsanna Polyák
Te Oti Rakena
Hillary Ridgley
Graham Sattler
Mari Shiobara
Ikuko Shitamichi
Nicola Stranton
Naomi Sunderland
Rusudan Takaishvili
Tamar Tavshavadze
Tamar Tsulukidze
Rusudan Tsurstumia
Kathleen Turner
Dorette Vermeulen
Kinh Tien Vu
Lee Willingham
Deanna Yerichuck
Gerad Yun
Guri Zakareishvili
Sara Zanussi