

ISME COMMUNITY MUSIC ACTIVITY COMMISSION 14TH INTERNATIONAL SEMINAR

**ESCOLA DE MÚSICA
UNIVERSIDADE FEDERAL DA BAHIA, BRAZIL
JULY 15-18, 2014**

LISTENING TO THE WORLD: EXPERIENCING AND CONNECTING THE KNOWLEDGE FROM COMMUNITY MUSIC

VISION

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

MISSION

The commission aims to:

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

Host's Welcome



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Chair's Welcome



Dear Delegates,

Welcome to the 14th Community Music Activity Commission in wonderful Salvador, Brazil. This event involves all delegates and their institutions, Brazilian universities, local communities and government, promoting a dialogue to reflect on ideas and actions with the goal of developing an education of good quality music in different contexts. For Brazil, this Seminar has a special motivation, once the Ministry of Education has included the music as curriculum content in the Brazilian educational system.

I would like to thank our Bahia Federal University Music Department hosts on behalf of the local commission, Dr. Joel Barbosa, Dr. Flavia Candusso and Dr. Diana Santiago. I would also like to thank the governmental supports from CAPES and FABESB. Our theme for this year's seminar is "Listening to the World: Experiencing and connecting the knowledge from community music". This is an opportunity for community music education to share and discuss about the diversity of musical practices that exists across the world, to celebrate together the multiple ways in which music enriches our lives as individuals and social groups..

This year's seminar has the largest number of CMA participants from five continents. I would like to thank all who has come to this seminar to enrich our discussions and therefore our group. We will have the opportunity to discuss new epistemologies of music education taking into account the cultural and artistic diversity present in communities' musical practices. Our week will be filled with making music, dancing and engaging a lot of musical practices. Let's take full advantage of the opportunity we have in Salvador to move the goals and mission of community music forward. I would like to thank our CMA commissioners: Donald DeVito – as a great Co-Chair -, Brydie Bartleet, Dochy Lichtensztajn, Mary Cohen and Mari Shiobara for all of their assistance in reviewing the presentations for the seminar and their guidance along the way.

Enjoy this wonderful city that has treasures to share with the delegates, in terms of music, traditional cultures of the ancestry of Brazil, delicious food, wonderful beaches and a unique experience with the communities that are developing ways to get sustainability. Thank you again for attending our 14th CMA Seminar and I hope you have a wonderful week in Salvador!

Sincerely,
Dr. Magali Kleber
ISME CMA Chair 2012- 2014

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Seminar Agenda

Community Music Activity Seminar, Salvador, Brazil

Tuesday, July 15 th , 2014			
08:00 - 09:00	Registration and credentials		
09:00 - 09:30	Opening Ceremony		
1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music			
Presentation 1 - Asian Pacific Connections			
Room 1 Time Keeper/Host: Lee Higgins			
09:30 - 09:50	Christian Mau	United Kingdom	Intersecting Communities: An Inside-outside View of Community Music in Japan
09:50 - 10:10	Mari Shiobara	Kunitachi College of Music, Japan	Collaborative Learning in Community Music Activity: Enhancing Musical and Personal Lives
10:10 - 10:30	Discussion		
10:30 - 11:00	Break		
Presentation 2 - Asian Pacific Connections (continued)			
Room 1 Time Keeper/Host: Kari Veblen			
11:00 - 11:20	Nan Qi	Western University, Canada and Brazil	In Search of Transformative Music Learning Experiences: A Case Study of A Chinese Immigrant in Brazil
11:20 - 11:40	Heesun Elisha Jo	Western University, Canada	Korean Immigrant Seniors' Music Making in an Ethno-Cultural Community Program in Canada
11:40 - 12:00	Discussion		
12:00 - 14:00	Lunch Break		
Presentation 3 - Middle Eastern Connections			
Room 1 Time Keeper/Host: Mary Cohen			
14:00 - 14:20	Dochy Lichtensztajn	Levinsky College of Education, Israel	Youth Perspectives, Role Modeling and Budding Audiences in the "Musica Viva" Intergenerational Community Program
14:20 - 14:40	Carol Frierson-Campbell	University of New Jersey, USA	Musicking in a "Third Place": Reflections after Visiting a Palestinian Community Conservatory
14:40 - 15:00	Discussion		
15:00 - 15:30	Break		
Presentation 4 - Latin America Connections			
Room 1 Time Keeper/Host: Phil Mullen			
15:30 - 15:50	Magali Kleber	Universidade Estadual de Londrina, Brazil	Brazilian Music Education Policies: formal and informal contexts
15:50 - 16:10	Flavia Candusso	Universidade Federal da Bahia, Brazil	Teaching and learning Capoeira Angola outside Brazil: an experience in South Africa
16:10 - 16:30	Heloisa Helena Silva	Universidade Federal do Espírito Santo, Brazil	Music Workshops in Program "Mais Educação" within a Samba School
16:30 - 17:00	Discussion		
17:00 - 18:00	Summarization of the day: Don DeVito		
19:00	Evening reception		

Wednesday, July 16th, 2014

**Presentation 5 - Low/Medium HDI Connections
Room 1 Time Keeper/Host: Mari Shiobara**

08:30 - 08:50	Steve-Lee Bingham	Santa Fe College, USA	Hospitality and Facilitation at the Notre Maison Orphanage in Haiti: A Community Music approach to Inclusion in Port a Prince.
08:50 - 09:10	Susan Harrop-Allin	University of the Witwatersrand, South Africa	Children's music-making and student service learning: Community Music interventions in haMakuya in rural South Africa.
09:10 - 09:30	Victor Martinez	Mexico	Musical Training in an Ayuujk Town
09:30 - 10:00	Discussion		

2. Community Music as a Profession: building bridges between scholarship and practice

**Presentation 6
Room 2 Time Keeper/Host: Dochy Lichtensztajn**

08:30 - 08:50	Lee Higgins	Boston University, USA	Community music, community music therapy, & applied ethnomusicology: Building bridges between scholarship and practice
08:50 - 09:10	Phil Mullen	Freelance Community Musician, United Kingdom	Youth Music Mentoring as a way of engaging vulnerable young people
09:10 - 09:30	Alicia de Banffy-Hall	Hochschule für Musik und Theater München, Germany	Bridging scholarship and practice in community music
09:30 - 10:00	Discussion		
10:30 - 11:00	Break		

**Presentation 7
Room 1 Time Keeper/Host: Magali Kleber**

11:00 - 11:20	Flavia-Maria Cruvinel	Universidade Federal de Goiás, Brazil	Music and community: Collective teaching strings instruments in a social perspective
11:20 - 11:40	Juciane Araldi Beltrame	Universidade Federal da Paraíba and Universidade Federal do Estado do Rio de Janeiro, Brazil	Musical creation and digital technologies: dialogue between DJs' musical practices and youth musical practices
11:40 - 12:00	Juliana Cantarelli de Andrade Lima Araújo	Universidade Federal do Recife, Brazil	Community music learning in a Maracatu Nation and the non-formal education
12:00 - 12:30	Discussion		

**Presentation 8
Room 2 Time Keeper/Host: Adena Portowitz**

11:00 - 11:20	Deanna Yerichuk	University of Toronto, Canada	Discursive Formations of Community Music in Toronto's Settlement Movement, 1910 – 1946
11:20 - 11:40	Kari Veblen	Don Wright Faculty of Music; Western University, Canada	Observable reality, ideal community: Expanded networks of a Celtic-Canadian music session
11:40 - 12:00	Discussion		

12:30 - 14:00	Lunch Break		
3. Community Music and the Future: New Era New Perspectives			
Presentation 9			
Room 1		Time Keeper/Host: Flavia Candusso	
14:00 - 14:20	Mary Cohen	University of Iowa, USA	Constructing Personal Narratives Around Key Musical Events: Redefining identities and attitudes of musicians within and outside of prison music
14:20 - 14:40	Nicolas Coffman	University of Miami, USA	Buttons and Triggers: Music-making Made More Accessible through Digital Technology
14:40 - 15:00	Jamie Arrowsmith	Cambrian College, Canada	A Good Gig: Exploring the Intersection of Amateur and Professional Practice in Community Orchestras
15:00 - 15:30	Discussion		
15:30 - 16:00	Break		
Workshops:			
16:00 - 17:00 Room 1	Adena Portowitz	Bar Ilan University, Israel	The Jaffa Sing-Up Project: Mechanisms Linking Group Singing Experiences and Community Involvement among At-Risk Children
16:00 - 17:00 Room 2	Juliana Cantarelli de Andrade Lima Araújo	Universidade Federal do Pernambuco, Brazil	Orff and Maracatu: building a multicultural classroom
17:00 - 17:15	Break		
17:15 - 18:15 Room 1	Peter Moser	More Music, United Kingdom	Cabelo Seco to Morecambe Bay - Youth Leadership
17:15 - 18:15 Room 2	Mary Cohen	University of Iowa, USA	Collaborate, Organize, Drive, and Inspire: Community Musicians Move to Greatness through InterPlay
18:15 - 19:00	Summarization of the day: Dochy Lichtensztajn		

Thursday, July 17th, 2014			
3. Community Music and the Future: New Era New Perspectives (continued)			
Presentation 10			
Room 1		Time Keeper/Host: Kari Veblen	
08:30 - 08:50	Vania Fialho	Universidade Estadual de Maringá, Brazil	The Television in Rap Group Musical Learning
08:50 - 09:10	Lúcia Sumigawa	Escola Estadual Professora Kazuco Ohara, Brazil	PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II and Supervision of Fellows Music
09:10 - 09:30	Vânia-Beatriz Müller	Universidade do Estado de Santa Catarina, Brazil	Music educators for communities: musical performance as a guide
09:30 - 10:00	Discussion		
10:00 - 10:30	Break		
Presentation 11			
Room 1		Time Keeper/Host: Don Coffman	

10:30 - 10:50	Janice Waldron	University of Windsor, Canada	Converging Contexts: Music Learning and Teaching at the Online Academy of Irish Music's Offline Summer School, Liscannor, Ireland
10:50 - 11:10	Sylvia Bruinders	University of Cape Town, South Africa	Sounding community: musical practice and social engagement
11:10 - 11:30	Discussion		
11:30 - 12:30	Summarization of the day: Mary Cohen		
12:30 - 14:00	Lunch Break		
14:00	Free time and Visitations		

Friday, July 18th, 2014

3. Community Music and the Future: New Era New Perspectives (continued)

Presentation 12

Room 1

Time Keeper/Host: Don DeVito

08:30 - 08:50	Leonardo Moraes Batista	Departamento Nacional do Sesc, Brazil	AGÊNCIA DO BEM: A critical analysis of its educational proposal aiming a socio-cultural transformation of the participating subjects
08:50 - 09:10	David Knapp	Booker Middle School, USA	The Shelter Band: Homelessness, social support and self-efficacy in a community music partnership
09:10 - 09:30	Thomas Johnston	St. Patrick's College Drumcondra, Ireland	The Nature, Power, and Purpose of Critical Diversity: Unveiling the Transformative Potential for Children and Young People of 'Music Generation'
09:30 - 10:00	Discussion		
10:00 - 10:30	Break		

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music (continued)

Presentation 13

Room 1

Time Keeper/Host: Mari Shiobara

10:30 - 10:50	Andre De Quadros	Boston University, USA	Musical excellence and community music: Uncovering tensions, Interrogating Paradigms
10:50 - 11:10	Lee Willingham	Wilfrid Laurier University, Canada	A Model for Community Music in Research and Graduate Study in a University-High Tech Centre
11:10 - 11:30	Murilo Arruda	Universidade Federal de São Carlos	Music in Community: educational processes to social and cultural transformation
11:30 - 12:00	Discussion		
12:00 - 14:00	Lunch Break		

Poster Session

Room 1

14:00 - 15:30	1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music		
	Naomi Cooper	England	What Differentiates Expert Community Choral Directors from Novice Community Choral Directors in Australia?

	Flavia-Maria Cruvinel	Universidade Federal de Goiás, Brazil	Collective teaching of musical instruments in Brazil: Pedagogical aspects around types of music and their communities
	Leonardo da Silveira Borne	Universidad Nacional Autónoma de México, Mexico	Music, identity and youth: a study in Ceará's (Brazil) countryside
2. Community Music as a Profession: building bridges between scholarship and practice			
	Robinson Cunha	Faculdade Evangélica de Salvador, Brazil	Strategies to motivate learning of students in the study of the instrument in no school contexts.
3. Community Music and the Future: New Era New Perspectives			
	Elisama Santos	Universidade Federal da Bahia, Brazil	Music Education and Social Projects: teacher knowledge base in action
	Tavis Linsin	University of Washington, USA	Music Learning Among Adolescents: Evidence from Social Network Analysis
	Peter Moser	More Music, United Kingdom	Music with a Message
15:30 - 16:00	Break		
Workshop Room 1			
16:00 - 17:00	José Hugo da Silva Santos	Universidade Federal da Bahia, Brazil	Samba, samba de roda and pagode baiano
Plenary Session Room 1 Coordination: Magali Kleber			
17:00 - 18:00	Final discussion on the Seminar, evaluation and free topics		

Community Music Activity Theme

“Listening to the World: Experiencing and connecting the knowledge from community music”

The theme for the 2014 Community Music Activity Commission Seminar in Salvador, Brazil, is inspired by the ISME conference theme “Listening to the diversity of the world.” Since the formation of the first homesteads, music has played an indentifying, binding and nurturing role in the community. The objective of this seminar is to deepen and promote discussions about issues concerning the role of music in communities. The focus on cultural diversity takes into account the premises of the UNESCO Universal Declaration regarding the production of knowledge *reaffirming that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that includes, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.* These crossroads converge at the 2014 CMA seminar at UFBA- Bahia Federal University, Brazil, to explore potential collaborative experiences and community music initiatives spread out into a wide cultural diversity. Three main themes will structure the content of the seminar. The questions are presented to stimulate thinking within each theme. Presentations may address other issues relevant to the seminar themes.

1. Global Initiatives: Innovation, Collaboration and Sustainability in Community MusicAsian/Pacific Connections:

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

Middle Eastern Connections: We invite submissions from researchers and practitioners throughout the Middle Eastern region highlighting projects in the field of community music. This year’s seminar will include the opportunity to network and engage with researchers and practitioners from throughout the Middle East in a climate of mutual understanding and collaboration. One of the crucial steps for proximity and recognition among groups in on-going conflicts is the advocacy to promote constant dialogues as powerful tools for creating meaningful ground and a sense of deeper connection among the participants.

Questions to consider: How might your research or work related to this subject apply to others in your region? What connections might be found between people with diverse or seemingly disparate backgrounds or understanding? How can research by professionals of diverse ethnic and religious backgrounds find common ground and communication through community music?

Latin American Connections: We invite submissions from researchers and practitioners throughout the L. A. Region highlighting projects in the field of community music. Submissions may express/highlight the connections between community music and cultural diversity as a paradigm, from a critical view, highlighting the relationship between social capital, social inequality, hierarchy and aesthetic values, music performances in everyday lives and inclusive approaches to musicmaking. Such aspects bring about possibilities to discuss musical pedagogical processes on/from a systematic perspective that enhance social-cultural inclusion and access to education, and provide opportunities for human development in Latin America.

Questions to consider: How might your research or work related to this subject apply to others in your region? How can the practices, services and research in communities address social inequalities and provide access and opportunities for different social groups in the process of human development? Epistemological questions are welcome as well as policy perspectives that deal with the asymmetries between the boundaries marketed by colonialism process compared to other processes marketed by local socio-cultural practices in community music.

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

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

2. Community music as a profession: building bridges between scholarship and practice.

As a profession, community music practices have created inroads to provide music-making opportunities to a wide range of populations. We invite submissions from both practitioners and researchers that discuss the *practice* of community music in the 21st century.

Questions to consider: What are the methodologies community music practitioners are currently using in the field? Are there commonalities in these approaches, or do they differ according to cultural, social, economic, geographical, context? How do we enhance and evaluate promising practices in community music programs? What are some of the strategies that can be used to build bridges between community music practice and scholarship? In what ways can community music researchers and practitioners work together to share collaborative experiences within and beyond the seminar?

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

We invite submissions that discuss new perspectives and viewpoints in community music. The debate between those countries, regions, which would like to defend cultural goods and services “which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods”, and those which would hope to promote cultural rights. Submissions can represent the effect of current world trends on local and/or global landscapes. Examples can take into account historic or new perspectives on the field of community music such as governmental changes, unrest, ethnic divisions or trends that effect the application of community music research. Examples can take into account formal or informal settings in which community music research takes place.

Questions to Consider: How have theories and epistemological approaches related to community music significantly impacted or strengthened resilience throughout its development? What are the characteristics of Public Policies that promote the inclusion and participation of all citizens in social cohesion and the vitality of civil society and peace? What types of community music perspectives and conceptual frameworks of the past guide community music practice today? In what way do aesthetics and the artistic processes apply to current community music perspectives? To what extent does the production of academic knowledge relate to harmonious interaction among communities with plural, varied and dynamic cultural identities as well as their willingness to live together? Concerning professional practice and the interplay between musical traditions (e.g. Western art music, and other music manifestations) and community music practices: Is community music an obstacle or does it broaden the professional field? Is Western classical music still a part of class domination - *haute culture* - and from this critical perspective how can it be analyzed and understood to contribute to a deeper rationality?

SUBMISSION OF PAPERS

The links to the submissions system will become available inside the private member's area on the ISME membership website. All papers must be submitted electronically onto the ISME website no later than 1 November 2013.

Authors should read carefully and strictly observe the template and *formatting guidelines* for all full paper submissions to ISME Commissions and Conferences. The paper submissions guidelines are available on the conference website (<http://www.isme.org/isme2014>). Submissions not conforming to the requirements will not be considered.

DATES AND DEADLINES

- Abstract Submission: 1 November 2013.

- Dissemination of results: 31 January 2014.
- Review by the authors of papers approved for publication in the proceedings: 31 March 2014.

NOTE

It is a requirement for all presenters/authors named on a submission and who attend the Commission Seminar, to be an ISME Individual Member at the time of submission, at the time of acceptance, and at the time of presentation. It is preferable that seminar attendees (who attend as observers only) be individual ISME members at the time of booking to attend the Seminar, but non-members are not precluded from attending.

Detailed information about registration for observers will be available in the Commission website from March 2014.

Current CMA Commissioners

Magali Oliveira Kleber, CMA Chair

Brazil



Magali Oliveira Kleber is a Doctor Professor currently teaching undergraduate and graduate course of Music at Londrina State University (UEL). Kleber is a specialist graduated in piano. She finished her Master degree in Music at UNESP in São Paulo and her PhD studies in Music Education at Rio de Janeiro Federal University (UFRJ). She is currently finishing her Post-Doctoral researches in Etnomusicologia, also at UFRJ. She has received a scholarship from the National Council of Research (CNPq) for her PhD and Post-Doctoral researches. From 1996 to 2003, she was the pedagogical director of Music Festival of Londrina (FML). She is currently the honor president of the Brazilian Association in Music Education, entity that promotes the development of public policies and academic-scientific researches in Brazil. She participates, as Chair of Community Music Activity of the International Society for Music Education (ISME) The focus on cultural diversity takes into account the premises of the UNESCO Universal Declaration regarding the production of knowledge *reaffirming that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that includes, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs..* She was the coordinator of several national events of music production and education. As a researcher, she focuses on the music education and social movements areas. Since 2006, she is the leader of the Brazilian Research Group “Music Education and Social Movements”

Brydie-Leigh Bartleet

Australia



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

Current CMA Commissioners

Donald DeVito

United States of America



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

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

Mari Shiobara

Japan



Dr Mari Shiobara is Professor of Music Education at *Kunitachi College of Music*. Educated in both Japan and the UK, she studied piano performance at the *Royal Academy of Music* and received both her MA and PhD in music education from the *University of London, Institute of Education*. While in London she also earned a Dalcroze Licentiate from the *London Dalcroze Society*. She is actively involved in community music activities as a practitioner as well as researcher and is currently investigating the transmission process of Japanese folk song traditions in community settings as well as schools. Dr Shiobara has also been involved in music therapy work for children and adults with special needs organised by community centres and parents' associations. Between 2002 and 2008, she served as a consultant for various projects concerned with developing the music curriculum at Japan's Ministry of Education and Science. She serves as a board member of the *Japanese Society for Dalcroze-Eurhythmics and Music*

Education and is also a member of its editorial committee. Dr Shiobara has written chapters for handbooks for both primary and secondary music teachers and has authored a number of articles and conference papers on community music activities. Her other research interests include cultural music identity and comparative studies of music education between Japan and the UK.

Current CMA Commissioners

Mary L Cohen

United States of America



Mary L. Cohen, PhD, is Area Head of the Music Education Department at the University of Iowa where she teaches a variety of undergraduate and graduate courses. Her research area is wellness through music-making and her published research and professional presentations explore this area with respect to prison contexts, writing and songwriting, and collaborative communities. She is the founding director of the Oakdale Community Choir, comprised of incarcerated men and female and male community members. Her research has been 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.

Dochy Lichtensztajn

Israel



Dochy Lichtensztajn, ISME-CMA commissioner since 2008, was born in Buenos Aires, and has lived in Israel since 1969. Musicologist (Ph.D. in Musicology. Tel Aviv Univ.), and Music Educator (Levinsky College of Education, Tel Aviv). Founder and Musical Director of the Vocal and Instrumental Ensemble "Shiruli", for young concert audiences (1988-2000). Pedagogical Director of the Levinsky School of Music Education Community Programme "Live Music Encounters" for Jewish and Arab-Palestinian schools, in partnership and collaboration with the *Keynote* programme (Israel Philharmonic Orchestra); the *Kadma* programme (New Haifa Symphonic Orchestra); the *Musica Viva* programme for kindergarten and major music students in secondary schools; the *Divertimento* Series for adult audiences. In 1993 she founded the Forum for Music Educators from Major Music Studies in Secondary Schools. Since then a strong professional relationship was emerging between the Levinsky School of Music Education and the Forum members. Dochy Lichtensztajn is the creator of the Levinsky School of Music Education staff of leaders and facilitators for music community initiatives around the country. She teaches at the Levinsky School of Music Education undergraduate courses in Western Music History, Jewish Cultural Heritage, Didactic and Methodology for Major Music Dept. in secondary schools, and supervisor in teacher training at the M.Teach degree program. During the last months she has been leading the new community concert programs for Arab-Palestinian primary schools in Nazareth, founded by Nabeel Abboud Ashkar, the director of the Polyphony Conservatory in Nazareth. Email: dochi@macam.ac.il; Dochi@levinsky.ac.il

Presentations

Indicated by the first author

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music

Presentation 1 - Asian Pacific Connections

Christian Mau. "Intersecting Communities: An Inside-outside View of Community Music in Japan."

Mari Shiobara. "Collaborative Learning in Community Music Activity: Enhancing Musical and Personal Lives."

Presentation 2 - Asian Pacific Connections (*continued*)

Nan Qi. "In Search of Transformative Music Learning Experiences: A Case Study of A Chinese Immigrant in Brazil"

Heesun Elisha Jo. "Korean Immigrant Seniors' Music Making in an Ethno-Cultural Community Program in Canada."

Presentation 3 – Middle Eastern Connections

Dochy Lichtensztajn. "Youth Perspectives, Role Modeling and Budding Audiences in the 'Musica Viva' Intergenerational Community Program."

Carol Frierson-Campbell. "Musicking in a 'Third Place': Reflections after Visiting a Palestinian Community Conservatory."

Presentation 4 – Latin America Connections

Magali Kleber. "Brazilian Music Education Policies: formal and informal contexts."

Flavia Candusso. "Teaching and learning Capoeira Angola outside Brazil: an experience in South Africa."

Heloisa Helena Silva. "Music Workshops in Program 'Mais Educação' within a Samba School."

Presentation 5 – Low/Medium HDI Connections

Steve-Lee Bingham. "Hospitality and Facilitation at the Notre Maison Orphanage in Haiti: A Community Music approach to Inclusion in Port a Prince."

Susan Harrop-Allin. "Children's music-making and student service learning: Community Music interventions in haMakuya in rural South Africa."

Victor Martinez. "Musical Training in an Ayuujk Town."

2. Community Music as a Profession: building bridges between scholarship and practice

Presentation 6

Lee Higgins. "Community music, community music therapy, & applied ethnomusicology: Building bridges between scholarship and practice."

Phil Mullen. “Youth Music Mentoring as a way of engaging vulnerable young people.”

Alicia de Banffy-Hall. “Bridging scholarship and practice in community music.”

Presentation 7

Flavia-Maria Cruvinel. “Music and community: Collective teaching strings instruments in a social perspective.”

Juciane Araldi Beltrame. “Musical creation and digital technologies: dialogue between DJs' musical practices and youth musical practices.”

Juliana Cantarelli de Andrade Lima Araújo. “Community music learning in a Maracatu Nation and the non-formal education.”

Presentation 8

Deanna Yerichuk. “Discursive Formations of Community Music in Toronto’s Settlement Movement, 1910 – 1946.”

Kari Veblen. “Observable reality, ideal community: Expanded networks of a Celtic-Canadian music session.”

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

Presentation 9

Mary Cohen. “Constructing Personal Narratives Around Key Musical Events: Redefining identities and attitudes of musicians within and outside of prison music.”

Nicolas Coffman and Don Coffman. “Buttons and Triggers: Music-making Made More Accessible through Digital Technology.”

Jamie Arrowsmith. “A Good Gig: Exploring the Intersection of Amateur and Professional Practice in Community Orchestras.”

Presentation 10

Vania Fialho. “The Television in Rap Group Musical Learning.”

Lúcia Sumigawa. “PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II and Supervision of Fellows Music.”

Vânia-Beatriz Müller. Music educators for communities: musical performance as a guide.”

Presentation 11

Janice Waldron. “Converging Contexts: Music Learning and Teaching at the Online Academy of Irish Music’s Offline Summer School, Liscannor, Ireland.”

Sylvia Bruinders. “Sounding community: musical practice and social engagement.”

Presentation 12

Leonardo Moraes Batista. “AGÊNCIA DO BEM: A critical analysis of its educational proposal aiming a socio-cultural transformation of the participating subjects.”

David Knapp. “The Shelter Band: Homelessness, social support and self-efficacy in a community music partnership.”

Thomas Johnston. The Nature, Power, and Purpose of Critical Diversity: Unveiling the Transformative Potential for Children and Young People of ‘Music Generation’.”

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music (*continued*)

Presentation 13

Andre De Quadros. “Musical excellence and community music: Uncovering tensions, Interrogating Paradigms.”

Lee Willingham. “A Model for Community Music in Research and Graduate Study in a University-High Tech Centre.”

Murilo Arruda. “Music in Community: educational processes to social and cultural transformation.”

Poster Session

Indicated by the first author

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music

Naomi Cooper. "What Differentiates Expert Community Choral Directors from Novice Community Choral Directors in Australia?"

Flavia-Maria Cruvinel. "Collective teaching of musical instruments in Brazil: Pedagogical aspects around types of music and their communities"

Leonardo da Silveira Borne. "Music, identity and youth: a study in Ceará's (Brazil) countryside"

2. Community Music as a Profession: building bridges between scholarship and practice

Robinson Cunha. "Strategies to motivate learning of students in the study of the instrument in no school contexts."

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

Elisama Santos. "Music Education and Social Projects: teacher knowledge base in action."

Tavis Linsin. "Music Learning Among Adolescents: Evidence from Social Network Analysis."

Peter Moser. "Music with a Message"

Workshops

Indicated by the first author

1. Global Initiatives: Innovation, Collaboration, and Sustainability in Community Music

Adena Portowitz. "The Jaffa Sing-Up Project: Mechanisms Linking Group Singing Experiences and Community Involvement among At-Risk Children."

Juliana Cantarelli de Andrade Lima Araújo. "Orff and Maracatu: building a multicultural classroom."

Peter Moser. "Cabelo Seco to Morecambe Bay - Youth Leadership."

José Hugo da Silva Santos. "Samba, samba de roda and pagode baiano."

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

Mary Cohen. "Collaborate, Organize, Drive, and Inspire: Community Musicians Move to Greatness through InterPlay."

Seminar Abstracts

Alphabetical order by the first name of the first author

Bridging scholarship and practice in community music

Alicia de Banffy-Hall

Hochschule für Musik und Theater München, Germany

This paper will explore the process of an ongoing community music participatory action research group, which I am facilitating as part of my PhD research. The purpose of the group is to bridge community music practice, policy and research and is part of a larger research project on developing community music in Munich, Germany.

In Munich, western classical music is the most highly funded high art form, and this is reflected in the opera house and the rich variety of orchestras. However, music is also the least developed of the participatory arts in terms of engaging with the community. Those working as community musicians largely work in isolation and there is currently no network to bring them together. In comparison, community theatre and dance are developed fields of practice. The city council of Munich is developing community arts in an exemplary city-wide strategy. For decades, it has been one of the leading cities in Germany in terms of supporting community arts. The council is also participating in the action research group, having recognized that there is a need to develop community music.

The research aims to enable a group of ten community musicians, policy makers and academics to co-construct a conceptual framework and develop perspectives for community music practice and policy in Munich. As a group we have already collaboratively contextualized and defined community music in Munich. Based on this, we developed a Munich-specific model of community music. I will share the process and findings of the community music group: the network that developed through the meetings; the space the group provided for discussion to develop theory and practice; synergies that developed for shared projects and resources; how community music emerged as a distinct field of practice through the shared definitions and exchange about practice. I will then share the implications this has for the funding practice and policy of the participating local bodies and conclude with next steps in the development of the group itself, suggestions for the development of community music in Munich and the implications this has on further research in community music and policy in Germany.

Musical excellence and community music: Uncovering tensions, Interrogating Paradigms

Andre De Quadros

Boston University, USA

Dochy Lichtensztajn

Levinsky College of Education, Israel

The presenters propose to present an interrogative dialogue on the topic of excellence in community music and relating it specifically to experiences in Indonesia and the Middle East. In so doing, they address two of CMA's themes: Global Initiatives: Innovation, Collaboration and Sustainability in Community Music, and Community Music and the Future: New Era, New Perspectives.

Community music has inherited vocabulary, concepts, and paradigms from the conservatory and academia, compelling it to use these to evaluate success, excellence, and outcomes in its consideration of community music ensembles. Using the community choir from North Sulawesi, Indonesia as an example of a community organization arising from an environment of poverty and disadvantage, the discussants will

interrogate its impact on its local community and international groups with which it has come in contact. More importantly, they will frame this discussion to deal with larger questions of success and excellence.

Orff and Maracatu: building a multicultural classroom

Juliana Cantarelli de Andrade Lima Araújo

Universidade Federal do Pernambuco, Brazil

The sense of community and collaboration is a characteristic on both the Orff Schulwerk approach and the teaching-learning processes in Maracatu's schools. This workshop proposes a link between the two realities, focusing on how Maracatu could be used in an Orff Schulwerk classroom. Using traditional songs of Maracatu de Baque Virado (one subtype of Maracatu), we can bring a multicultural view to the classroom. World cultures provide a fabulous variety of musical expressions, with particular combinations of values, structural principles, and different teaching-learning pedagogies. The first aspect that will be highlighted in this workshop is the different patterns observed on Maracatu through body percussion and similar instruments, in order to give alternative possibilities of teaching this rhythm without the traditional instruments. Additionally, we will also experience the traditional instruments, as to taste a little bit of the traditional flavor of Maracatu. During this workshop, we will also focus on movement. The synchronicity of music and movement elements is an essential element of traditional music—Maracatu tradition music does not happen without dance, and dance does not happen without music. This element is also an important aspect of the Orff Schulwerk pedagogy. Dorothee Gunther believes that “out of music movement; out of movement music”. The last approached aspect in this workshop will be the chants. Traditional Maracatu chants are based on their slavery time when arriving in Brazil, their suffering and overcoming throughout History. Mostly, they are call-and-response chants led by the masterdrummer. The chants are called “loas”, and they are related to a particular pattern.

Musicking in a “Third Place”: Reflections after Visiting a Palestinian Community Conservatory

Carol Frierson-Campbell

University of New Jersey, USA

William Paterson

University of New Jersey, USA

On an unseasonably warm evening in the early spring, I stand outside a small amphitheater beside a local community music school. Beside me are members of the school's board of directors: a retired university president, an international peace activist, and a local piano teacher. We marvel at the success of the week-long jazz camp led by my university colleagues, the results of which we had just seen in performance. Perhaps thousands of local concerts like this one occur around the world in any given year, symbolizing many things, but in particular the desire of families and community members for a safe place where children can learn musical practices that symbolize their community and thereby locate them within the larger society.

I have not thought of music learning and teaching in this way before. As a music educator from the U.S., I have written about and worked toward a socially just music education, but my focus has been on access to teacher training and student achievement, skills and knowledge, curricula and materials. Here, for the first time, I see a different purpose: the community conservatory as a third place (Oldenburg, 1996-97) where music education as cultural practice (Gaztambide-Fernandez, 2011), provides a mechanism for exploring, affirming, and celebrating (Small, 1998) individual and collective identity. I am in Ramallah, Occupied Palestinian Territories, and the students, families, board members and many of the teachers are Palestinians who attend or work in the Edward Said National School of Music.

During my 10-day visit I travel between branches, observe lessons and rehearsals, visit schools, interview faculty. In this essay I reflect on this powerful experience, and suggest that by working “both with and against” (Gaztambide-Fernandez, 2011) the prevailing understanding of Palestinian culture, the Conservatory

has developed an approach to musicking that acknowledges the material, challenges the imaginary, and enacts musical practice (p. 17) as conceptualized by the community. Material efforts serve Palestinians locally (with branches throughout the Occupied Territories, including Gaza), and internationally (by inviting members of the Palestinian diaspora to perform in or support Western and indigenous touring ensembles). Supported by “regular” and “amateur” music curricula, which include both Western and Arabic music instruction, theory, and appreciation, the Conservatory enacts a re-imagined practice of Palestinian musical culture and brings it into the global consciousness. I conclude by considering implications for community music and music education in marginalized communities around the world.

Intersecting Communities: An Inside-outside View of Community Music in Japan

Christian Mau
United Kingdom

This paper looks at the Myōan Kyōkai, a group based at a Zen Buddhist temple in Kyoto Japan, whose activities centre around the shakuhachi (a Japanese end-blown bamboo flute). It considers the ways in which these activities can build and contribute to specific and self-contained communities and the ways that such communities that share a common interest interact. It also evaluates the factors that legitimate its labeling as a ‘music community’ and considers ways in which the community concept can be extended to include other inter-related communities.

The Shelter Band: Homelessness, social support and self-efficacy in a community music partnership

David Knapp
Booker Middle School, USA
Carlos Silva
Booker Middle School, USA

The transition from homelessness into mainstream society involves external factors, such as obtaining housing and employment. Research also indicates that social support and perceptions of self-efficacy are important psychological factors in escaping homelessness. Music interventions, such as participation in performing ensembles, have been shown to aid in the development of social skills among marginalized populations and improve participants’ psychological well-being.

The purpose of this study was to explore the effects of a music intervention on social support and perceptions of self-efficacy among individuals experiencing homelessness. Members of The Shelter Band were residents at a large emergency homeless shelter in the Southeast United States, shelter staff, and university music education students. The band rehearsed weekly a variety of rock songs and performed regularly for civic events.

Researchers investigated social support and perceptions of self-efficacy using a mixed-method approach. Qualitative data were obtained over a two-year period through interviews with band members, shelter staff, and the participant researchers. These data were transcribed and analyzed for themes according to a priori and in vivo codes by the participant researchers and a shelter staff member. Social support was also specifically investigated by comparing differences in responses to the Interpersonal Support Evaluation List (ISEL) and the Multidimensional Scale of Perceived Social Support (MSPSS) between band members and a control group of other shelter residents.

Qualitative data indicated participants in The Shelter Band demonstrated improved social support and perceptions of self-efficacy. In a few cases, participation in the band was identified as a key factor in individuals escaping decades-long chronic homelessness. Differences on the ISEL and MSPSS also indicated improved social support among band members.

As music educators continue to explore opportunities for their work, it is useful to consider collaborations with community partners. By involving shelter staff in The Shelter Band, staff and music educators were able to direct the intervention toward individuals' needs. These collaborations can be beneficial for both the university and community partners. Additionally, possibilities for this kind of socially conscious partnership in music teacher training are discussed.

Discursive Formations of Community Music in Toronto's Settlement Movement, 1910 - 1946

Deanna Yerichuk

University of Toronto, Canada

This paper explores discursive formations of community music in relation to the social reform efforts of Toronto's settlement movement, from the opening of University Settlement House in 1910 to the closing of Central Neighbourhood House's music school in 1946. At the turn of the twentieth century, settlement houses were established within Toronto's poorest neighbourhoods to provide educational and leisure programs to poor immigrant residents. Music provided settlements with an effective tool to engage in 'civic betterment' work within poor, working class, and immigrant neighbourhoods, rationalized not as an end in itself, but as a tool towards the social and human development aims of the settlement movement overall. Music permeated settlement work, at first informally, from glee clubs to dances and socials, to integrating singing into democracy training clubs, and ultimately moved towards more formal musical training by establishing Canada's first community music schools.

Using primary and secondary historical documents, I explore not only the social conditions that produced Canada's first community music schools, but also to analyze how these conditions and effects contributed to the production of community music as a discourse. As such, Michel Foucault's archaeology provides both the conceptual framework and methodology for this research, enabling a dual focus on the music practices of the settlements, but also the conditions that made the term 'community music' intelligible as a musical practice towards social goals. Given that Toronto's settlement houses historically worked with poor and immigrant residents, I argue that by shifting music from an ends to a means, music became a quotidian yet powerful site to rationalize and practice the notion of a citizen, which in turn marked a significant discursive formation of community music. Where informal and leisure music activities tended to envision a multicultural citizen by emphasizing intercultural sharing, formalized musical training tended to use Western European Art Music repertoire and training techniques, normalizing Western European culture as the ideal for citizenship, although at moments even these distinctions were contested and transformed.

This research extends historical scholarship on music education in Canada, which has focused primarily on school and conservatory music, by focusing on the largely unrecognized yet pivotal role of community music in the development of music education in Canada. Further, this research offers historic considerations of using music education towards social development and democracy, themes that are increasingly prevalent in contemporary music education scholarship.

Youth Perspectives, Role Modeling and Budding Audiences in the "Musica Viva" Intergenerational Community Program

Dochy Lichtensztajn

Levinsky College of Education, Israel

Two groups participate in this live music encounter framework: high school students studying in a music-major program ("big brothers/big sisters") and kindergarten pupils. The music students present a series of live performances —vocal and instrumental chamber-ensembles— for kindergartens in their residential neighborhood. Pre-concert instructional materials are developed for the young audience and delivered in

preparatory lessons that prompt and reinforce an understanding of repertoire to be presented in the live music encounters.

These encounters produce an enhanced impact due to the immediate identification experienced by the young listeners. The kindergarten classroom, a congenial setting free of external distractions from unfamiliar stimuli, is a suitable locale for initially experiencing the process of listening to a concert while engaging in unmediated viewing of the performers. In the kindergarten milieu, there is an excellent likelihood that “live” music will be adopted by the young pupils as an additional mother tongue, without any prejudicial preconceptions, and for a response of a genuine desire, natural and basic: to want to play and sing, to take part in the magical doings involved in producing sounds, and to be transformed into music lovers, even to eventually becoming young musicians themselves, in the community conservatories and schools’ music-major programs.

What is the artistic/human dynamic that arises in attending a performance of youth music ensembles? What are the social ramifications of listening to the performing ensembles comprising “big brothers and sisters”? Does the community music program contribute to the cultivation of a young audience of music-lovers? How have theories of community music, in its intergenerational and live-music aspects, reinforced its significance to performers and audience participants? (The theorists include Bronfenbrenner, 1979; Freire and Shor, 1987; Vygotsky, 1967; and Härkönen, 2007.) These topics will be explored through this community project evaluation.

Buttons and Triggers: Music-making Made More Accessible through Digital Technology

Nicolas Coffman

USA

Don Coffman

University of Miami, USA

Research suggests that more than one-half of all teens have created media content, and about a third of teens who use the Internet have shared content they produced (Lenhardt & Madden, 2005). This kind of activity represents what has been called a participatory culture (Jenkins, 2009), typified by accessibility, informal mentoring, and a sense that members have that their contributions are valued.

Today’s technologies make it possible for virtually anything to be used as a musical instrument or control the sound of another instrument. Any composition designed for playing can potentially be created for varying ‘instrumentations’ and degrees of control. One button can play an entire song, or a large number of people manipulating different aspects of a piece can be required. Control can be automated by a computer, so that performers can handle simple aspects of playing a piece and can learn to obtain higher degrees of control as they develop their skills, without compromising aural aesthetics or overall complexity of a piece. Performances can now be geared towards the ability of the performer(s) and scaled accordingly. This allows for opportunities to explore sonic structure while changing the outcome of the performance, yet not stop, intrude or otherwise ‘ruin’ the performance of a piece. Elements of composition and improvisation can now be explored at lower levels of skill while providing opportunities to create.

Modern technology’s increasing sophistication gives music educators new tools to incorporate elements of performing, composing, and improvising in their ensembles and classrooms. The potential to scale the needed skills and knowledge to the interests and abilities of individual learners greatly enhances the musical experience of all students.

This session uses demonstration of and audience participation with new digital instruments that provide accessible, dynamic and communal experiences with music making. In the demonstration, we will provide a framework for understanding the principles of emerging technology. Hardware controllers will demonstrate new ways of playing instruments and their benefits. We will introduce aspects of modern music production, including sound synthesis, effects, and audio samples. The session will have an interactive portion for attendees to experience how a variety of controllers and electronic instruments could be used in combination to perform complex pieces of music with little to no previous musical experience. These performances will be

accomplished through a variety of methods, including wrote learning, responses to programmed cues from instruments, and through individual and group improvisation.

Music Education and Social Projects: teacher knowledge base in action

Elisama Santos

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Today, the social projects are the result of emerging social movements and a space - enhancing opportunities for thousands of young people and children. So it is very important to understand the knowledge base that the music educator takes for these spaces. The aim of this study was to understand how knowledge base of music teachers have guided the pedagogical practices in social projects in the city of Salvador. What is the academic knowledge and experiential these educators are bringing their practice in social projects? Kleber (2006) states that projects are social spaces that enhance cultural exchanges and community knowledge. Gohn (2008) states that the social educator serves the community with the goal of knowledge production, knowledge base exchange, reconstruction and expansion of the values of the student's knowledge. Hence the importance that should be directed to the formation of the music educator working in communities and to the body of knowledge base that he brings to his practice. To support this research, the authors also used as Almeida (2005) and Oliveira (2003) , which deals with the Music Education in Social Projects and Tardif and Lessard (2007) , Gauthier (1998) , with respect to knowledge base docentes. This is a research that was based on a qualitative methodology, with data collected through observation, semi-structured interviews and field journal. The survey was conducted with three teachers from different profiles, each with different musical experiences and training. From the data collected revealed similarities in the pedagogical work of professionals , peculiar characteristics of their relationship with the communities, as well as evidence that knowledge base of these educators was built in a partnership between the university, experience and autonomy. This study aimed to contribute to the education and performance of music educators, as regards the activities in the communities, the knowledge base required for teaching practice in these areas and possible contributions to the curricula of training courses in Music Education.

Teaching and learning Capoeira Angola outside Brazil: an experience in South Africa

Flavia Candusso

Universidade Federal da Bahia, Brazil

Capoeira Angola is an Afro-Brazilian musical arts expression that incorporates fight, music, dance, play, poetry, drama, visual arts and costumes. It stems from African roots but its development took place in Brazil since the period of slavery until nowadays through oral tradition. In the last decades an internationalization movement started, making capoeira present in most of countries. The aim of this paper is to discuss the challenges of the teaching and learning process of capoeira Angola outside Brazil, in this case among South Africans, non-Portuguese speaking learners. Data have been collected during a 3-day workshop held by Mestre Cobra Mansa in Durban, South Africa. One peculiar aspect of capoeira Angola teaching and learning methodology adopted throughout the world is that all the terms used (lyrics and movements' names) are maintained in Portuguese. A non-Portuguese speaking learner will have to cope with a new language through which he/she will be learning capoeira but also about Afro-Brazilian culture. During workshops Masters usually transmit in a short time the essence of capoeira Angola through music, play fight and philosophical and historical aspects. Members have to learn quickly how to play the musical instruments, the lyrics and their meaning, the movements and their sequences and how to apply them during the play fight. The Angoleiros KwaZulu group members observed that capoeira Angola is much more than body movements and that its ethical values and its philosophy changed their life.

Music and community: Collective teaching strings instruments in a social perspective

Flavia-Maria Cruvinel

Universidade Federal de Goiás, Brazil

This article discusses the teaching collective musical instrument as a means of democratizing access to music education. The musical teaching democratization through the methodology, that promotes the individual's transformation and consequently, the society transformation, was analyzed and discussed, being reached the final conclusions. The education importance in society as social transformation instrument is approached by Freire (1975, 1996, 1997), Luckesi (1994), Libâneo (1996), Giroux (1999), McLaren (1999), Morin (2001,2002, 2003, 2005) provided the basis for discussion. Strategies and dynamic group contribute to the socialization, self-confidence, respect for the colleague, critical thinking and independence of the subjects. The motivation of the subject provoked by the efficiency of the methodology and the interpersonal relationships in the group - contributing to the learning process - is responsible for the low dropout rate of subjects. Music teaching must be discussed like a social instrument committed to social change. The study and creation of efficient methodologies of teaching instrumental collective, society would have greater access to learning music since strengthened the construction of citizenship and discipline recognized as an agent of transformation of students , and therefore , society.

Collective teaching of musical instruments in Brazil: Pedagogical aspects around types of music and their communities

Flavia-Maria Cruvinel

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Cristina Tourinho

Federal University of Bahia, Brazil

This present article aims at discussing pedagogical aspects that revolve around music and the educational projects about the Collective Teaching of Musical Instruments in social projects in different communities. We used for our theoretical background, authors such as Junqueira (1985), Alda Oliveira (1987); Barbosa (2004); Tourinho (1995), Montandon (1992); Moraes (1996); Enaldo Oliveira (1998); Galindo (2000); Cruvinel (2001/2003). The discussions start from the historical aspects and from the pioneers who worked in this area of teaching, the public politics about the formation and the democratization of the access, the mobility of music teachers around the subject and the meetings of the area, the gathering aspects of the Collective Teaching of Musical Instruments and their importance to the integral formation of the human being, arriving at the final reflections which will show the importance of working together, of playing together, of the dialogue and the musical experiences and their aspects, which are essential in everybody's lives.

Music educators for communities: musical performance as a guide

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Gabriel Bertuol

Universidade do Estado de Santa Catarina, Brazil

This paper looks on the importance of musical performance in the training of music educators, who are to work with communities. We intend to bring the experience of the musical group comprised of ten undergraduate interns, since June 2011, affiliated with the Institutional Program for Teaching Training (PIBID), of the Ministry of Education and Culture of Brazilian government. The main goal is that the group be a space-time in which students may broaden their understanding of musical performance in its community and experiential aspects (SMALL, 1989), while at the same time we play, preparing and presenting Didactical

Recitals. The students are expected to encourage the audience to make music alongside the group, during one of the pieces of the repertoire, including both children and adults, which is favored by the fact that we use sound alternative materials such as seeds, water, birds, wind, household, sounds of rain, etc. We strive to have the recitals in urban and rural schools, in community groups, and in male and female prisons. We make sure to raise some background knowledge about the contexts in which the recitals are to take place, therefore planning an aesthetically diverse repertoire, considering also the diverse musical identities espoused by the students who are part of the group. We intend to show footage of recitals by this group, which is playing the role of space-times for the production and systematization of our undergraduates' music-pedagogical knowledge. We hope this knowledge will grant them the opportunity of making music, and of prompting children and adults to make music, as something inherently satisfactory; of deconstructing the dichotomies and fragmentations between theoretical and practical disciplines, and between Music and Education areas; of seeking the meanings underlying any musical practice, and of understanding the great importance for the music educator of the relativity of value judgments concerning the music of any social group from any historical moment. If in the training of music educators it is important to specify the differences between community and school contexts, we are putting forth in this paper that it is no less important to broaden the knowledge about what both contexts have in common. This connects inevitably, for us, to the understanding of music and musical performance which is put into practice in music activities, in any contexts, and to the reasons why, by the means of these activities, we suggest that people include music in their lives.

Korean Immigrant Seniors' Music Making in an Ethno-Cultural Community Program in Canada

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Don Wright Faculty of Music; Western University, Canada

Demographics of a greying population have sparked demand for social activities for seniors, frequently offered through community organizations. Participating in such programs, particularly musical programs, can contribute to overall sense of belonging and well-being (Cohen et al., 2006; 2007; Carucci, 2012; Creech, McQueen, & Varvarigou, 2013). While more social opportunities are needed for seniors in general, immigrant seniors are more likely to be excluded from these services due to linguistic and cultural barriers (Statistics of Canada, 2006).

In this presentation, I explore music learning among Korean seniors in a Toronto suburb. My ethnographic study details the nature of this community drawing upon related literature from music education, community music, and cross-cultural studies. Questions posed include: What is the role of music in the program? What kind of music do Korean seniors identify the most with and why? My presentation will include video documentary of the group music making, and my translations of participant's words (as I am a native speaker).

Canada Enoch Senior's College (CESC) is an ethno-cultural community program sponsored by the Korean church in Mississauga, Ontario since 2003. The all-volunteer program is the first of its kind in Ontario that provides opportunities for Korean seniors to interact with each other in Korean, mother-tongue of seniors who are the first generation immigrants. Courses such as singing, dancing, craft and Chinese medicine attract over 160 participants every year. Particularly, music serves as a significant way in which individuals participate, engage and express themselves.

Attending CESC is important to these Korean seniors on multiple levels. They interact and speak in Korean, in an area of Mississauga, which is a smaller contained pan-Asian community within the Greater Toronto Area. Although Toronto is a dynamic and diverse Canadian metropolis, the seniors in this program may go for weeks within a Korean and pan-Asian immigrant bubble where the sights and sounds of their homeland are recreated. Participants share the same ethnicity and a unique cohort history: liberation from Japanese annexation, Korean War, life pre-TV, and political/economic upheavals, as well as immigration. Homeland songs trigger memories of this shared past. Thus, the activities prompted through the program are shaped through tacit communal understandings; songs chosen are participant-led and consensus-based.

My case study considers 1) music's various roles within community, 2) group and individual identity, 3) the Asian diaspora, 4) lifelong learning, as well as 5) how cultural capital may be nurtured through a CM program.

Music Workshops in Program "Mais Educação" within a Samba School

Heloisa Helena Silva

Universidade Federal do Espírito Santo, Brazil

This case study analyzes the interventions musicalization that happen within the Program "Mais Educação" offered by a school of Elementary School in the city of Vila Velha, Espírito Santo - Brazil, and uses the space provided the court from a Samba School for activities.

The methodology used in this research was the observation of lessons, the environment and structured interviews with caregivers of Music. The theoretical framework was based on texts that question the relevance of formal knowledge and pedagogical music educator, being taken into consideration that it is not enough to be a musician to be a good teacher and that knowledge of techniques, methods and teaching are fundamental to teaching Music has quality, impacting and positive results.

The monitors have very different profiles, one works with musicalization and Recorder, 15 years old, regular students of High School and studied Recorder in Musical Training Course, offered by the Faculty of Music Holy Spirit. The other monitor is a civil servant, 45 years old, he is diretor of Drum section of the Samba School, and never studied music formally, as learned in the Drum section Samba School tryout.

It is must consider the impact that these interventions have on the community, especially for children who participate in the workshops of percussion, as they try to mirror the Drum section of the samba school, which generates besides a building values, assimilation and bond with the samba school and community

Through research it was revealed that despite the efforts of the monitors, lacking technical, specialized training for range of repertoire, because the monitor flute and musicalization search using only simple songs and children's repertoire, and monitor and percussion samba uses only .

It is necessary to evaluate the impact of Law 11.769/2008 and how is can contribute to the formation of musicians who wish to work in programs such as examination and who have only the practical knowledge and informal spaces such as what this program offers, are the wealthiest to production of work that can change the social reality, as well as broaden the scope of work for professional music education, however, care must be taken in the choice of professionals, mainly from their training and teaching strategies adopted, and factors that influence the relevance of music activities in the training of the participating children.

A Good Gig: Exploring the Intersection of Amateur and Professional Practice in Community Orchestras

Jamie Arrowsmith

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The community orchestra is a unique musical environment which exists as part of a rich tradition of ensemble performance, giving amateur orchestral musicians the opportunity to share their love of classical orchestral music with the various communities they serve. However community orchestras in many societies face a range of challenges which have resulted in a trend towards greater professionalization, bringing trained professional classical musicians into the amateur sphere with increasing frequency. Amateur community orchestras are diverse in their memberships, mandates and activities, meaning that professionals who work with these ensembles must be equally as flexible in their attitudes and interactions with the amateur players. Through the lens of Community Music and drawing on research conducted in England and in Ontario, Canada, this paper explores issues which arise at the intersection of professional and amateur practice in an

orchestral context. Research methods include surveys administered to amateur and professional orchestral players, interviews with music directors and administrators of amateur orchestras, and observations from a musician's point of view. The research suggests that while the traits and skills of a highly trained professional musician, such as precision and musical integrity, are desirable in a community ensemble context, it is also necessary for those individuals to adopt some of the behaviors and best practices of community music facilitators in order to better understand and work with their amateur peers. Crucial to successful interactions between professional and amateur musicians are such qualities as open-mindedness, acceptance, flexibility and a willingness to break the stereotypes associated with traditional orchestral structures. To ensure that amateur community orchestras continue to operate with the best interests of their members at the center of their activities, while at the same time preserving their status as a resource for the many communities with whom these ensembles connect, a paradigm shift involving not just a reimagining of the job description of the core player, but also the curriculum through which those players are trained, is necessary.

Converging Contexts: Music Learning and Teaching at the Online Academy of Irish Music's Offline Summer School, Liscannor, Ireland

Janice Waldron

University of Windsor, Canada

Patricia Hopper

Greater Essex County District School Board, Canada

The recent proliferation of information technologies has created unprecedented educational opportunities as the "triple revolution" – that is, the intersection of Internet, mobile phones, and social networks (Rainie and Wellman 2012) – continues to expand. As this technological convergence generates more possibilities for people to learn in community via the Web, the pedagogical status quo becomes insufficient for meeting 21st century music learners' needs. Exploring emergent music learning and teaching models facilitated by global Web access can reveal alternative music education practices and delivery systems not seen in "traditional" conservatories and schools. One example of an alternative music learning model comes from the Online Academy of Irish Music (OAIM), a community music "school" situated in both on (www.oaim.ie) and offline (Liscannor, Ireland) contexts.

The purpose of this ongoing ethnographic/cyber ethnographic field study is to explore how Irish traditional music (IrTrad) is taught and learned by OAIM's teachers and students. Previously we examined the OAIM through teacher narratives; in this part of the study, we explored the OAIM from students' perspectives at one of its first "summer school" weeks in Liscannor, Ireland. In the online OAIM, formal music instruction is integrated with informal music learning practices delivered digitally through video,

audio, and community forums; teaching and learning are thus situated in a re-contextualized online community setting. In June 2013, from its physical location in Liscannor, Ireland, the OAIM began sponsoring offline "summer school" music weeks to its students, with the aim of intertwining skills already developed through virtual instruction with teaching in a more "authentic" geographical community setting delivered face-to-face by OAIM's tutors.

In this continuing research, we report our investigation of IrTrad music teaching and learning at the 2013 OAIM offline summer school. How do participants perceive the difference(s) between the "real thing" – live, unfettered, participatory community music making in the culture of origin – and music learning and teaching in a structured online environment, which, it could be argued, is a simulacrum of participatory music making? How does physical "embeddedness" in community – even for a short amount of time – influence music learning (if indeed it does)? How does the convergence of the on with the offline facilitate music learning and teaching? Finally, what implications can be drawn for future community music practice(s) and theory?

Samba, samba de roda and pagode baiano

José Hugo da Silva Santos

Universidade Federal da Bahia, Brazil

Samba represents a musical genre but also an important rhythm used in popular music, which become a symbol of national identity and represents Brazil abroad. It stems from African roots but its development took place in Brazil since the period of slavery until nowadays. As samba is an expression of oral tradition there is no exact information about its origin. It seems that it has born in the rural area of Reconcavo, in the state of Bahia and afterwards moved towards South, arriving to Rio de Janeiro in the XIX century, where it flourished and developed in many different subgenres. Pagode Baiano (that means from Bahia) is a genre born in the last two decades from the periphery of Salvador (Bahia), where the samba de roda patterns served as inspiration and have been transformed in a very dancing music. It became quickly very commercial and is one of the youth favorite kinds of music. The aim of the demonstration is to show and experience some local musical traditions

The purpose of the workshop/demonstration is to show three characteristic Brazilian/Bahian rhythms, which are connected, their rhythmic patterns and how to play them on drums.

The content will approach a short historical background about samba and samba de roda; the rhythmic patterns that characterize samba and samba de roda; the musical instruments (surdo, pandeiro, tamborim, repique/bacurinha, congas, torpedo); songs

The method will be mainly a demonstration but it will also consider some dynamics where the participants will experience the rhythm and learn a song.

The demonstration/workshop will provide information and practical experience that can be used by educators in different settings: school music education, popular music groups, community groups.

Musical creation and digital technologies: dialogue between DJs' musical practices and youth musical practices

Juciane Araldi Beltrame

Universidade Federal da Paraíba and Universidade Federal do Estado do Rio de Janeiro, Brazil

This text relates the experiences of musical creation workshops for students at state schools in João Pessoa, north east Brazil. These workshops are part of a teaching project, developed in 2012 and affiliated to the Department of Musical Education at the Paraíba Federal University (UFPB). The results of research carried out on four DJs regarding their use of technology in musical creation processes, together with musical education and technology studies that highlight the educational potential of instruments such as computers in incorporating various audio and visual mediums, molded the structure of the workshops around two principles: a discussion of the students' musical experiences in their communities and the exploration of computer technologies as mediators in the creation of music and lyrics. The activities concentrated on the students' participation in selecting their preferred music, recording music using different instruments and producing the lyrics, and culminated in the creation of foundations by both the teachers and students. The feeling of ownership was fundamental for the continuation of the projects, evidenced by the students' active participation. The workshops made it possible to align the potential of computers in musical creation activities with their role in a collaborative project with the youngsters. Most of them were already knew about audio editing programs and one of the students already worked as a DJ. One of the challenges for teachers and monitors is to align the students' prior knowledge with the development of proposals in the classroom that make use of opportunities for students to translate their life experiences into music. The students' involvement and the findings of the bursary students who worked as teachers/monitors elicited a reflection on the similarities between DJs' musical practices and the possibility of creating and recreating music with the help of computers, and the role of teachers and students in developing collaborative proposals.

Community music learning in a Maracatu Nation and the non-formal education

Juliana Cantarelli de Andrade Lima Araújo

Universidade Federal do Recife, Brazil

The present study brings forward results on an undergraduate research on the musical acquirement in an alternative system of teaching-learning. It looks forward to elucidating the own practices of teaching in traditional cultures. The methodological procedures were based on a qualitative nature. This research is justified for contributing for a further comprehension on the methods of oral transmission in Maracatu's nations, in the scope of incorporating some aspects in the formal education.

Observable reality, ideal community: Expanded networks of a Celtic-Canadian music session

Kari Veblen

Don Wright Faculty of Music; Western University, Canada

Janice Waldron

University of Windsor, Canada

This study follows members of a Celtic-Canadian music session through their expanded community networks. This study builds on previous research which explored 1) adult learning styles, 2) session dynamics, 3) fluid roles within this affinity group, and 4) tradition continuity, change, and accretion. This music session has been an important stage and meeting place for these six members since the session began ten years ago. Over time, the physical location has moved from pub to pub, and some players have come and gone. However, this is still the same session in that there are constants in repertoire, style, and core players. The selected members of this study who are core players came to this music or particular instrument as adult learners. These session regulars regard contexts like the one they've created as essential to their growth as musicians.

As the Celtic-Canadian music session has matured over the past decade, the original musicians have moved from novice to more advanced players. In addition to this weekly event, individuals may play at other sessions, form bands, participate in music of other genres, have regular paying gigs, and teach music to others formally. The musical communities and pathways each individual player has forged may be traced through the flow of personnel, tunes and conventions throughout one Canadian province. Although the sessions are geographically based, they also connect to a wider international community of Irish/Celtic/Canadian musicians via facebook, listservs, and web pages as well as visits to parts of Canada, Ireland, and diasporic Celtic communities.

While this particular music making ensemble is not formally facilitated by a community music worker, it could be argued that voluntary membership in the session inspires and creates community musicians/workers. To test this hypothesis, we interview the six participants on these points:

- 1) How have the individual musicians developed and changed since the session began? Since the last study six years ago?;
- 2) Do the musicians consider themselves community music workers/musicians/educators/leaders/and or activists?;
- 3) How does this session connect to others via its members?;
- 4) How are tunes taught and learned along the pathways? What flow is there in tune repertoire between sessions?

Our presentation features video and photo documentation of select musical events, clips of participant interviews, and flow charts of the tunes at the different sessions.

Community music, community music therapy, & applied ethnomusicology: Building bridges between scholarship and practice

Lee Higgins

Boston University, USA

The purpose of this presentation will be to acknowledge and explore two areas of musical discourse that have synergy with community music and, in doing, point toward possible connections, meeting points, and differences in order to invigorate future conversations.

In 2002 Gary Ansdell tried to make sense of the differences and similarities between music therapy and community music stating that, “Music Therapy and Community Music originated from a common belief in musicing as a means of working with people.” Although there may be divergences there is enough similar territory from which both fields can have regular dialogue but, as Ansdell points out, “On both formal and informal levels there is currently little contact between the two professions - a surprising fact given their basic affinity (though one perhaps easily explained in terms of the lack of equal territory on which to dialogue!).” This statement was made 12 years ago. Since then community music has matured articulating its pedagogical approaches and theoretical frameworks with more confidence. To evidence this, next year (2014) will see a special issue of the International Journal of Community Music that is dedicated to CoMT. This has prompted the British Association of Music Therapy to organize a community music and music therapy panel at its national conference. In the first part of my presentation I will consider music, community, and well-being through a community music and music therapy lens.

Secondly, I will explore the emerging trend of applied ethnomusicology (AE) and consider the perspective of those that align themselves with this banner. I will examine multiple ways in which ethnomusicologists and music educators are working together. Community music is introduced as a professional endeavour midway between ethnomusicology and music teacher education. A case of ethnomusicology in educational offers documentation of some of the processes and products of more than a half-century of attention by educators and ethnomusicologists to the needs of schoolchildren and to the cross-fertilization of scholarship into practice, and of community consciousness into schools.

In conclusion I will ask how community musicians are, or might, interact with colleagues in CoMT and AE? What are our differences and similarities, what can we learn from each other, and how might we work together?

A Model for Community Music in Research and Graduate Study in a University-High Tech Centre

Lee Willingham

Wilfrid Laurier University, Canada

In 2008, the Senate of Wilfrid Laurier University approved the establishment of the Laurier Centre for Music in the Community, a faculty based research centre whose mandate was to connect, collaborate, and contribute to and with music in the community through research, events, and public forums.

Laurier is located in the Waterloo Region and is a vital centre of high tech industry (home of Blackberry), and information and communication technology. It is also a community with deep roots in music with German and old order Mennonite traditions. Today, a multi-cultural blend of urban and rural communities, Waterloo Region boasts two universities and a large Community College. It is what Richard Florida suggested has all of the ingredients of a “creative class” community, with a diverse array of arts and street festival events.

The Laurier Centre for Music in the Community has supported with research the fact that music is one of the fundamental ways in which humans express themselves, emotionally, cognitively, and spiritually and most frequently they do so with others in a musical community setting. LCMC explores the dimension of life that intersects with music.

In the fall of 2013, a new graduate program was launched for students seeking an MA in Community Music. 13 students have enrolled, with wide ranges in experience, age, and interests. This paper will outline the basic framework for this new graduate program, and provide examples of how LCMC has become a vital agent in developing social innovation and cultural capital in a region known for its research in theoretical physics, computer science, and technology hubs. Successful candidates of the Master of Arts in Community Music will have met the following program outcomes through a balance of courses, applied field experience, reflection and research.

1. Earned a recognized qualification in Community Music.
2. Developed and applied research skills and contributed to the body of research on the role of music in the community.
3. Demonstrated a foundational understanding of global Community Music practices.
4. Built and reflected upon personal leadership skills, engaged self and others within a community-building practice, grounded on a solid theoretical foundation.
5. Developed and applied creative and practical skills in a network of interdisciplinary arts fields.
6. Articulated an advanced and integrated conceptual understanding of the relationship between theory and practice in community music leadership.

Music, identity and youth: a study in Ceará's (Brazil) countryside

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Universidad Nacional Autónoma de México, Mexico

In the present paper, we intend to investigate the musical choices of Brazilian teenagers. It is important for music educators to understand in which musical frame he is going to work, so he can plan his educational actions more informed and not too far from the reality of his students. After we present the theory that support our thinkings - we base our study in concepts of identity and musical identities from Hargreaves, França, Hall, Freitas and Folkestad - we describe our methodological path. For the purpose of this investigation, 76 teenagers from a Brazilian countryside region, with age varying from 13 to 16 years old and gender difference of approximately 60% male and 40% female young ones, filled out a questionnaire in which they had free time and written space to answer it. With a quantitative approach, we analyzed the answers given to the questions "Do you listen to music? Which gender? Where?" to distinguish the places and the musical genders which they listened to. Our data showed that all participants declared that they listen to music, and they do it in a variety of places, but with a significant amount of teenagers saying they usually listen to music at their homes - which comprehend all the answers given that surrounded this context, such as family, home and bedroom. As to the type of music they listen to, we perceived that the mainstream music is their usual choice, with genders such as forró, axé, pop music, [Brazilian] funk, among others. In the end of the paper, we believe that is important, also, to stress some particularities, for example the answers to classical music, given by three females. In a context such as the one we are engaged, the classical music doesn't have much space in it, almost none. In this sense, why did we have these three entries? To conclude our study, we try to outline the musical identity(ies) of the young people from Ceará's countryside: they're teenagers who usually bond music to pleasure and leisure; who listen to music at their home and within social and relational contexts; who frequently point out the mainstream music as their favorite, in which few were the cases that showed themselves as peculiar, that is, those who can break away from this influence of mainstream music.

AGÊNCIA DO BEM: A critical analysis of its educational proposal aiming a socio-cultural transformation of the participating subjects

Leonardo Moraes Batista

Departamento Nacional do Sesc, Brazil

In recent years there has been a significant increase in social and educational projects that aim to make people not only able to build workforce skills, but also to exert their role as citizens, seeking equal rights and social justice, and socio-cultural inclusion and thereby contributing to the cultural and educational enrichment

of low-income population. This ongoing research is being conducted at Graduate Program in Music at the Music School of the Federal University of Rio de Janeiro (UFRJ - PPGM) and aims to study the pedagogical action in the field of music in social projects from Rio de Janeiro and investigate the impacts on the participants in the project. The agency's mission is to improve the quality of life of communities' residents where it operates by generating opportunities for full individual and collective development. Its principles include promoting the peace based in justice and generating sustainable development, making solidarity the fundamental ethical principle of social life. Currently, the institution has three community hubs of activity: Vargem Grande, Vargem Pequena and Cidade de Deus. Most social activity of the project are the Escolas de Música e Cidadania (Schools of Music and Citizenship, or CMEs), whose goal is to use music to promote social emancipation of children and young people aged between 8 and 18 years. What is then the contribution of the social project on the lives of these youngsters? What are the didactic and pedagogical processes used to expand the participants' music knowledge? How is the social interaction between participants and local community ran through the project? Is it possible to use music in order to contribute to the educational and cultural development of the project participants? For completing the survey, we will conduct semi-structured interviews with students, teachers, coordinators and directors with the aim of (a) to investigate possible impacts on participants, (b) to describe the main methodological practices implemented in music classes and, finally (c) guided by general results observed in research, to point out new demands on teacher education from the perspective of social projects. We intend through this research to analyze non-formal educational model by providing a literature search and a report on the observations made in loco. We hope that this research contributes valuably to other academic studies in education and music education.

PARFOR Contributions to Training in Music Education for Faculty Action in Elementary Education II and Supervision of Fellows Music

Lúcia Sumigawa

Escola Estadual Professora Kazuco Ohara, Brazil

Vania Fialho

Universidade Estadual de Maringá, Brazil

Luciana Sumigawa

Escola Estadual Professora Kazuco Ohara, Brazil

Magali Kleber

Universidade Estadual de Londrina, Brazil

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The National Plan for Training Teachers of Basic Education (PARFOR) provides specific training in music to public school teachers with training in another degree, contributing to the fulfillment of the Law 11.769/2008 mandating the teaching of music content in Basic Education.

The search for a proper training in music education that would contribute to the development of music education in the public schools of Basic Education, was the goal that motivated me realize the 2nd Degree in Music PARFOR UEL. Therefore only have a degree in Art Education with Specialization in Fine Arts , which contained the curricular structure of versatility not secured dominion over the teaching of music in the public school classroom , despite ongoing participation in continuing education courses sponsored by SEED / PR .

Training in music by UEL PARFOR, for being the first group, deficiencies in the composition of the disciplines and the organization of the curriculum, which are being corrected in subsequent classes. Nevertheless, the degree contributed to the expansion of knowledge in music education and the acquisition of methods of teaching music to different levels of Basic Education present in my teaching practice with greater mastery in the development of musical activities with quality. In addition, the motivation for improvement and participation in events related to music education.

As supervisor of Institutional Program Scholarship for Initiation to Teaching (PIBID) Music / UEL training in music by Londrina State University (UEL), the PARFOR facilitated guidance to grantees regarding the choice of content and proposals for musical activities during the implementation and development of projects in the bound state school. As well as the mediation of inserting them in public school reality: the education

system, school physical spaces, interaction with the school community, among others. Enabling the approximation of the Institution of Higher Education to public school, also generating reflection on the training of teachers in degree.

Brazilian Music Education Policies: formal and informal contexts

Magali Kleber

Universidade Estadual de Londrina, Brazil

The purpose of this presentation is to share with delegates some important perspectives of public policies in education and culture that are deeply linked to music education and to CMA Mission. This paper discusses about formal and informal music education contexts taking to account the Brazilian Policies that are being implemented by Ministry of Education (MEC) and Ministry of Culture (MinC). Both ministries are implementing two National Plans that represent an important axis in public policies for education and culture for the next decade. These issues highlight points like: the learning of the music in the Brazilian education system taking into account the concepts of multiculturalism, cultural diversity and cultural citizenship, guidelines of the public policies of the both MEC and MinC. The Brazilian Law 11.769/2008 determines the compulsory teaching of music in schools. Law 11,769 determines the mandatory music education in schools. As Brazil is a multicultural country, it is imperative to be aware that any proposal to music education for schools should embrace the concept of cultural diversity, as it is defined in the Declaration of UNESCO. This is a huge challenge, since it presupposes a paradigm shift. It means to recognize and contribute to the constitution of "educational territories" in which the formal knowledge, the community knowledge, the artistic and cultural practices should working in an integrated way.

Other issue is the importance of the dialogue between these Ministries to accomplish a common goal that means, guarantee the human rights for education and culture, inscribed in the Brazilian Constitution of 1988, and ratified by the Brazilian Government in 2006 in the scope of the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions. Research carried out show that the spaces outside the school environment, more commonly known as non-formal, are perceived as complementary teaching resources to the open the school to everyday life. Such spaces are understood as an extension of the symbolic and material dimensions of school. Regarding to Culture Ministry we can stand out the program "Mais Cultura nas Escolas" which is result of a partnership between MEC and MinC. This program aims to promote the construction of broad and collaborative educational processes, involving cultural and community initiatives in the pedagogical plans of the schools.

Regarding to Education Ministry we can stand out, three programs: the National Plan for Teacher Training of the Basic Education (PARFOR), the Open University of Brazil (UAB) and the Institutional Program Scholarship for Initiation to Teaching (PIBID). The main challenges in articulating Cultural and Educational public policies include teacher training and qualification, access to cultural assets for teachers, students and the entire community, sharing their own knowledge, including their cultural and musical practices that bring their symbolic and material values. Heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations.

Therefore, it's necessary for academic processes linked to formal educational institutions promote the recognition of traditional knowledge and culture along with the sharing of these cultural practices. This enhancement of the teaching of arts could effectively transform these institutions into centers of shared socio-cultural and democratic experiences.

Collaborative Learning in Community Music Activity: Enhancing Musical and Personal Lives

Mari Shiobara

Kunitachi College of Music, Japan

In this paper the author discusses the significance and importance of collaborative learning in community music activity. Following a discussion of the nature of collaborative learning in relation to music making, two cases of community music activities are illuminated. One participant from each case is interviewed and the dialogue is analyzed according to elements identified in collaborative learning theory. It has become clear that for each participant, learning collaboratively in community music activity has positive effects both on their musical and personal lives, also making them independent active learners of music.

Constructing Personal Narratives Around Key Musical Events: Redefining identities and attitudes of musicians within and outside of prison music

Mary Cohen

University of Iowa, USA

Jennie Henley

Institute of Education, United Kingdom

In recent years the UK government has acknowledged that preparing offenders to re-enter society is 'critical in providing them with an alternative to crime.' (DfES/PLSU, 2003; 3). Crucial to this shift from non-treatment regimens to a desistance paradigm is the recognition of the complexity involved in confronting criminal identities and changing this identity in order to reduce reoffending (Maruna, 2000). Ultimately, through a desistance paradigm, the re-entry process can be supported in moving towards successful resocialisation into society (McNeill, 2004).

The desistance process involves the development of attributes that allow inmates to realign their identity with society. Farrall & Calverley (2005) suggest that the concept of 'feeling normal' is an important part of change processes and that hope is a crucial resource for offenders to draw on. Burnett & McNeill (2005) demonstrate that personal motivation is further enhanced by the relationships formed with professionals and personal supporters.

The rise to mass incarceration in the US has resulted from an attitude that "nothing works" (Martinson, 1974). Deep-seated problems of the U.S. prison system have become so extreme that Michelle Alexander (2010) has argued that the prison system has legalized discrimination. However, some music educators and activists have begun music programs in U.S. prisons and research indicates these programs positively impact people's attitudes toward prisoners (Cohen, 2012).

The role of musical interventions in this process of providing opportunities for inmates to develop both individual agency and build social capital has been considered by McNeill et al. (2011). Moreover, project reports indicate that musical activities can also bring a connectedness with the 'outside' world (Roma, 2010), they can enable incarcerated women to express themselves in new ways contributing to a redefinition of their self-perception and worthiness (Warfield, 2010) and they can offer a means to develop positive feelings towards society, regenerating relationships with social contexts outside of their own immediate environment (Mota, 2012).

This paper draws on music programmes within the criminal justice systems of the US and the UK in order to investigate the role of the music programmes in construction of new personal narratives relating to incarcerated and formerly incarcerated people in the community.

Collaborate, Organize, Drive, and Inspire: Community Musicians Move to Greatness through InterPlay

Mary Cohen

University of Iowa, USA

Matthew Cohen

University of Iowa, USA

This hands-on active playshop introduces the participants to four primary movement patterns that correspond to personality characteristics: Collaborate (swing), organize (shape), drive (thrust), and inspire (hang-visionary). After warming up with these patterns and exploring their applications to community music leadership roles, the group will participate in InterPlay forms (practices) and tools (ideas). InterPlay is a global social movement that provides a means for authentic self-expression and community-building. InterPlay's ideas and principles can be integrated into a variety of aspects of community music. It is a quick and striking change agent for increasing energy, amusement, and wholeness into our lives and our practices.

Music in Community: educational processes to social and cultural transformation

Murilo Arruda

Universidade Federal de São Carlos

Iza Zenker Leme Joly

Universidade Federal de São Carlos

Maria-Carolina Leme Joly

Universidade Federal de São Carlos

This work was motivated by previous experiences related to collective music in at-risk communities, such as building a drum line in a public school in São Carlos, São Paulo, Brazil; Interning in a public school in Los Angeles, California, USA; In the same city, volunteering in a "El Sistema" based youth orchestra center; and participating in a one day routine of rehearsal and informal chats with participants of a brass orchestra named Orquestra de Metais Lyra Tatuí created by private initiative in Tatuí, São Paulo, Brazil. All those experiences led me to perceive music as a powerful tool to awareness that is the action to become aware for an active participation in the course of History and this is the first step to the transformation of social patterns. I assume that actual society deserves attention regards to social, political, economical, environmental and human transformation. Taking Lyra Tatuí as the ambient of study, this paper aims to describe and comprehend the educative processes inherent to the musical practice in group that support the human formation of their participants; Investigate how the educative processes can help to create a consciousness of the people involved in the program to act in the transformation of the world; and investigate which educative processes collaborates to overcoming the social and cultural exclusion of the participant youth and children. For this I will attend rehearsals, concerts and informal moments of the participants of Lyra Tatuí and elaborate a field diary; make audio and video recordings; take photos and interview people related to the group, in order to put in evidence aspects as awareness, respect, solidarity, self-knowledge, self-esteem and discipline to emphasize the potentials of high quality music in at-risk community for transformation through a qualitative analysis. It is expected that the experiences and discussions displayed in this paper can be used to justify and encourage the implementation of programs of teaching and learning high quality music in community, with in order to promote overcoming the situation of social and cultural exclusion through awareness, respect and self-esteem.

In Search of Transformative Music Learning Experiences: A Case Study of A Chinese Immigrant in Brazil

Nan Qi

Western University, Canada and Brazil

Hansheng Yan

This paper presents a case study of “Yan”, a Chinese immigrant in Natal, Brazil, who used music as a powerful tool in his adaptation to his new country, by mastering “música sertaneja”, a popular style of Brazilian country music, becoming so proficient that once he was invited to perform at one of the country’s most famous TV shows. Through interviews and observations, the research aims to describe and analyze Yan’s life history, and how his immigration to Brazil affected his musical preferences, his learning style, and his perception about the role of music in his life. The research uses Mezirow’s transformative learning theory to ascertain how the experiences of learning and adapting to a new ‘culture’ may allow people the opportunity to trouble, disrupt, and question their own frames of references. Thus, a transformative learning process may result in a rearrangement of one’s identity and a critical questioning of one’s meaning perspectives, with the resulting intercultural identity being much more inclusive than the original. The act of uprooting oneself and moving to a different country, with different language and culture, is something that leaves indelible marks on an immigrant’s psyche. Immigrants feel a dual force, even if unconsciously, in their daily lives, with one side pulling towards their origins, traditions and customs, and the other side pulling towards the idea of integration, of becoming a full-fledged member of their new environment. The research about Yan’s life concluded that music can indeed play a significant role in both sides of this complex feeling; it can keep alive the connection to their ancestral home, to their past memories, but it can also be a fundamental tool in their adaptation to their new country and its new culture, so that it can become “their” new culture as well. Yan is a model of a highly motivated transnational individual involved in a process of lifelong music learning and music making, and his case study can therefore provide valuable insights to music educators and music students alike. Furthermore, based on the importance of music in Yan’s life story, the research concludes that music education initiatives should be designed for immigrants as an aid to their integration in their new countries.

Cabelo Seco to Morecambe Bay - Youth Leadership

Peter Moser

More Music, United Kingdom

Over the past 5 years an artistic residency in the threatened Afro-indigenous community of Cabelo Seco in the town of Maraba has helped this community to survive and to resist the powerful financial and political pull of the regions mining industry. Music has been at the centre of the programme of work and residencies from Brazilian and Nigerian musicians and dancers and UK community musicians have created links and enabled the project to gain an international dimension. At the centre of the work with the young people have been discussions around cultural identity, about roots and diversity and the potential power of music to create resilient communities. Fashion, clothing, television advertising and rampant consumerism all try to destabilise authentic cultural identity and destroy cultural diversity. Inclusive collective musicmaking, group singing, joint performance and the creation of new songs re-establish connection to historic cultural identity and give young people pathways to the future.

The Latinhas de Quintal is a group of 8-10 young people who have worked with songwriter Zequinha and resident artists Manoela Sosa and Dan Baron over 5 years and gained national recognition as well as a prestigious UNESCO award. They have written songs about their local community, about the river and the life on it's banks, about the desecration of the regions forests and the danger for their community from the mining development. They have learnt how to play, to lead music in their local schools, to perform and present at their project at national and international conferences. Their community survives and the 500 families are likely to be able to resist change as a result of this cultural activity.

More Music musician Peter Moser has visited this community for 2 residencies and brought the methodology of his organisation to support the young musicians and other leaders in the community. New links have been created with schools and cultural institutions and in the summer of 2013, 14 year old Evany Valente visited Morecambe to run workshops, play and perform with the young leaders from the UK project. She brought her authentic cultural identity to the UK and has invited young musicians from Morecambe to return to play in her community. She will come to present alongside Peter Moser and show how international connections can enhance learning, share authenticity of cultural identity and show a way to the future.

Music with a Message

Peter Moser

More Music, United Kingdom

I am white, of German/swiss/english heritage and have a very confused sense of my traditional roots. I spend my life working with music from many cultures and many genres and create new music that draws from all of my life experiences.

For 30 years I have worked in participatory music making as an individual and as the artistic director of More Music. We regularly look for musicians from diverse cultures to deliver music sessions for us in the North West and find it so difficult to find people able to adapt and develop their practice for the many situations we find ourselves in. 10 years ago Sheni Ravji Smith and Sound Sense ran a conference in Manchester (3:GM) that considered issues around work and development for musicians from BME backgrounds. Now, looking round me, the world has not changed.

There is a massive demand for the wonderful accessibility of music making using West African rhythms and songs, South Asian modes and beats, Gamelan textures and sounds as well as demand for the ear opening sounds and cultural relevance of Chinese and Polish songs and music.

Over 2 years More Music is investigating this world of music making and workforce development within the world of culturally diversity. With funding from the Paul Hamlyn Foundation ARTWORKS project we have completed a 3 month research project into the needs of employers and artists from BME backgrounds. With funding from ACE and Youth Music we have completed three CPD weekends led by musicians from India, Bulgaria, South Africa, Chile, Brazil and China that have looked into authenticity of cultural music delivery. The results are challenging for us all.

What is the future in the UK for musicians from diverse cultures?

This presentation will use the detailed results of the research project and the anecdotal stories and evaluations of the ongoing projects to ask questions about cultural diversity, authenticity, professionalism and workforce development.

Youth Music Mentoring as a way of engaging vulnerable young people

Phil Mullen

Freelance Community Musician, United Kingdom

Strand – Community Music as a profession – Focus area - What are the methodologies Community Music practitioners are currently using in the field?

Youth Music Mentoring as a way of engaging vulnerable young people

This presentation is based on the methodology of youth music mentoring as developed by the UK charity Youth Music from 2006-2011 in a large national programme.

It will look at the structures, methods and outcomes of youth music mentoring, in particular the role of goal setting, developing long term thinking among young people and the use of emotional intelligence and a befriending approach. The presentation will refer to several Youth Music reports, publications and online resources including Move on Up and Attuned to Engagement as well as online resources developed to help train people in youth music mentoring.

In addition the presentation will focus on two small case studies in youth music mentoring, one with vulnerable teenagers in the London Borough of Redbridge and the other with at risk primary age school children in the deprived English seaside town of Clacton.

Strategies to motivate learning of students in the study of the instrument in no school contexts

Robinson Cunha

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This paper presents considerations on possible strategies to motivate learning of students in the study of the instrument. The work is being developed in non-school contexts and is based on the literature on motivation for learning and their interface with the successful experiences in the classroom. Under the musical performance several authors have advocated the motivation as a key part in the development of skills in music. Hallan (2009) argues that several theories have been developed to try to explain the complexity

of human motivation. The author states that the motivation comes from the individual, influenced by the environment or as a complex dialectical perspective (individual and environment) mediated by cognition (HALLAM, 2009). From this perspective, some motivational strategies have been used in classes to students of different ages in a professional music school and private lessons. The influence of the environment on learning music is highlighted by Davidson and Davidson et al (2007), and the teacher-student relationship is perhaps one of the most significant social relationships in the learning process. In this sense, we have observed that the teacher plays an important role in mobilizing resources motivation of students, it should create an enabling environment to promote motivation, trying to put in perspective of the student and respecting their concepts and opinions. Using the repertoire of student interest (TOURINHO, 2002) considering their preferences (Olsson, 2000) can positively influence motivation and engagement for the studies. To motivate the student teacher also be particularly motivated and prepared for the challenges of the classroom and meet the demands of students. In this sense, the teacher must constantly offer challenges to students seeking to maintain an optimal level of motivation (CSIKSZENTMIHALYI, 1997; REEVE, 2006) from tasks that challenge students, but which are on the level of their skills. Davidson et al (2007) and Sloboda (2000) state that a qualified musical performance has two main components: technique and expression. Besides work designed to develop technical skills, we have observed that the work aimed to develop students' expressivity has made the lessons more motivating. We also emphasize the use of technologies that have been used successfully in drum lessons, such as: computer, video, play-along recording student performance, system phones. As a result we have seen a greater engagement of students in extracurricular tasks, greater interest in new tasks, increased frequency in class, a lower dropout of studies and skills development more productive.

Hospitality and Facilitation at the Notre Maison Orphanage in Haiti: A Community Music approach to Inclusion in Port a Prince.

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This paper highlights the development of a community music project currently taking place at the Notre Maison Orphanage in Port a Prince, Haiti organized by CMA practitioners Dr. Donald DeVito, Dr. Steven Bingham, U.S. primary school educator Trudy Bingham and Notre Maison administrator Gertrude Azor and staff member "Gabriel". The approach taken aligns with a community music philosophy of identity, context, community, and pedagogy discussed in Higgins, "Community Music in Theory and in Practice" (2012). This project incorporates a facilitated approach to community music education for children in the Notre Maison Orphanage to connect with them with music concepts, engagement and practice within Haiti the outside world using Skype and in person collaboration.

Children's music-making and student service learning: Community Music interventions in haMakuya in rural South Africa.

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This paper reflects on two iterations of “service learning through the arts” undertaken by community music students at the Wits School of Arts in Johannesburg. Forming part of social development initiatives in remote rural area of northern South Africa (haMakuya, Limpopo province), the project is a community music intervention in an under-resourced primary school. Community Music students in the first two years of the course's existence, co-facilitated music workshops while staying in local villages in a homestay programme. Issues of cultural exchange, communication, fostering tolerance and understanding across language, race and economic barriers underpin our work in haMakuya. The project is an integral part of Community Music at Wits and is framed by Community Music's concern with access, equity and developing participatory pedagogies that address students' learning and social needs. It speaks to research investigating the impact of “arts for social change” in haMakuya and Community Engagement in Higher Education in South Africa.

Each six-day iteration was video-recorded and documented by students and lecturers, who then reflected on different levels of learning for both the schoolchildren and university students. Local musicians, who acted as translators and ‘cultural intermediaries’, and the children themselves, provided written and oral feedback. This paper reports on school children's musical participation particularly in the context of the ‘poverty of learning’ that characterises the current South African education crisis.

Drawing on existing musical resources (traditional music and Venda children's songs), the community music intervention comprised co-creating a music and drama story focusing on environmental education. The local NGO tasked the Wits team with seeing how music and drama could contribute to awareness amongst children of the environment and their impact upon it, as dwindling physical resources are a current concern in this area. Although the initial aim was “environmental education” it became clear that children first needed meaningful learning experiences that enrolled them in their own learning and creativity, before any action and responsibility regarding wider social and conservation issues could be addressed.

Musicking, informal learning and participatory approaches were found to be effective in enhancing children's self-esteem and sense of agency. Connecting with children's own music was the starting point for a significant shift in children's ability to contribute and collaborate – to find their own ‘voices’ in an environment where children's creative capacities are seldom recognised.

Sounding community: musical practice and social engagement

Sylvia Bruinders

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Participation in a community music practice can allow for deep bonding experiences that members of communities might not otherwise experience. The resultant sound of community participation can vary tremendously and depending on the community, may differ substantially from standard cosmopolitan performance practices. In this paper I pose the following questions: can a community music practice be recognized and described by its unique sound? Can the description and understanding of the sound enhance our perception of the practice? I will attempt to describe the sound of a specific community practice and locate it within the larger community both musically and contextually. I also suggest that participatory practice can lead to deep community bonding and social engagement.

Music Learning Among Adolescents: Evidence from Social Network Analysis

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Research has established multiple intrinsic and instrumental—social, emotional, cognitive—benefits of learning in and through music. Current scholarship also demonstrates that access to, and participation in, quality music learning opportunities, particularly for low-income or otherwise marginalized students, is a pressing challenge in the United States. To better understand how students learn music that is of personal significance to them, and to better support them, I investigate which people (teachers, peers, and others), settings (formal and informal), and resources, are most helpful for adolescent music learners in achieving their musical goals. Using an ecological framework and a multi-phase mixed-methods design I investigate three hypotheses: 1) Students with richer connections to people, settings, and resources in a music learning network exhibit more positive learning outcomes on average than students without these connections, 2) Students whose interests, motivations, and goals are aligned with the resources available to them in their learning network exhibit more positive music learning outcomes than students whose interests and motivations are out of alignment with resources available to them, and 3) The music learning networks of low-SES students are, on average, less supportive than those of high-SES students. Through descriptive and inferential social network analysis, regression modeling, and qualitative data analysis, I link features of students' individual learning networks, aspects of their position in an aggregate network, and other key covariates to music-focused outcomes: self-assessments, peer-assessments, and expert-assessments. I explore if and how patterns of cultural participation and learning outcomes vary by race/ethnicity and SES.

Initial findings suggest that music learning often takes place in and across multiple settings—formal and informal—and through networks of teachers, peers, and others. Preliminary analyses suggest students' individual learning networks, and their position in larger music learning networks are important components of music learning. Findings from this analysis make visible dimensions of the learning process that have been understudied—such as peer music learning networks. Findings may be relevant to young musicians charting a music learning pathway, parents and educators seeking to support students, and education leaders and policy makers when considering the roles, affordances, and potential interconnectedness of multiple music learning environments. Deeper understanding of music learning among low-income students will also inform future research and practice to better support it.

The Nature, Power, and Purpose of Critical Diversity: Unveiling the Transformative Potential for Children and Young People of 'Music Generation'

Thomas Johnston

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Music Generation is a five-year (2010-2015) philanthropically funded performance music education service which seeks to provide access to vocal and instrumental music education for children and young people (0-18) throughout Ireland which is high quality, multi-genre, and importantly, overcomes barriers such as geographic, socioeconomic, cultural, institutional, and available local expertise. Diversity is a core principle of Music Generation and since 2010, an ever-evolving landscape of diversities has emerged given the nature of the service, its ambition to go beyond conventional models of vocal and instrumental tuition and instead respond to local needs and contexts, and its attempt to avoid anything that resembles a homogenous system of instrumental music education. For instance, during the period January to June 2013, 39 different programmes were being carried out throughout 6 regional Music Education Partnerships (MEPs), provided through 200 centres, and involving 9,465 children and young people (the breadth of the service has since increased with the selection of 3 additional MEPs during 2013).

From this diversity grounding, the focus of this paper is the findings of Phase 1 of a two-year research project which investigates the transformative potential of Music Generation's national programme. Firstly, a concept of critical diversity is outlined as the lens through which the transformative potential of Music Generation's service is considered. That is, given the scale of the service and its inherent diversities, the usefulness of the broad and often 'boundaryless' rhetoric of diversity is queried in favour of a 'critical diversity' orientation which has to be 'tethered to other concepts such as equity, parity, inequality, and opportunity' (Henderson and Herring 2011, p.636). In this case, critical diversity is useful as a concept in that it works to unveil the conditions which are necessary at each level of Music Generation's infrastructure (individual, local, and national) to support the realisation of transformative experience for children and young people. As a concept, it 'asks some difficult questions about inclusion and what inclusion signals or means in each context' (Walcott 2011, p.3).

Secondly, the critical diversity-transformative experience relationship is discussed in the context of findings from Phase 1 of a critical theory orientated, embedded multi-case study investigation. During Phase 1 (September – December 2013), interviews, focus groups, and programme observations were conducted within one MEP Case Study. As well as outlining those conditions which 'supported' the transformative experience of children and young people, this paper will examine the potential 'barriers' to transformative experience which the critical diversity approach has revealed.

The Television in Rap Group Musical Learning

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This text presents of the results of a research investigated the socio-musical functions that the televised program Hip Hop Sul fulfills and the experiences of musical formation and performance that it offers to rap groups that join this program. The program is produced by the young hip-hop culture, without systematic knowledge of doing television, and broadcasted by Cultura TV in Rio Grande do Sul, TVE/RS, Brazil. The work has as theoretical source authors who see television as an active phenomenon in the formation of individuals playing a role that goes beyond entertainment and communication, performing social, cultural and educational functions. The analysis of the data was based on the televised analysis method by Casetti and Chio (1998), that mentions four social functions of television: to create role models, to tell stories, as a spokesperson and to create rituals. The function of creating role models was the most discussed one in the work because of the understanding that this one was directly related to the main question of the investigation. The techniques used in the collection of data were semi-structured interviews, observations and following ups of the routine of the program producers. The results show that the program fulfils social and educational functions that are inherent, since their linguistic features and stylistic embrace rap groups, stimulating learning and perfecting their music. The program gives opportunity to musicians of hip hop culture, even beginners, the visibility of their cultural performances and their inclusion in society. The program is in a space where hip hoppers musicians perceive aspects related to music, DJs and techniques, musical prosody, vocabulary and form of the sing, rap styles, stage performance. During the shooting, checking the sound is a time when the production team suggests hints for a better performance. The suggestions and role models that the program gives to the musicians become part of their lives. After shooting, the "see yourself on television" takes place, that also means self-evaluation. Besides this, being on television, many groups project themselves in the music scene, becoming the protagonist of urban culture. The results show that, to rap groups, television has a musical-pedagogical functions that modify the musical being and practice of young people investigated, and set up a space for study and reflection to the field of music education and configures into a space for reflection and study music education.

Musical Training in an Ayuujk Town

Victor Martinez

Mexico

Research Objective

In recent years, Santa Maria Tlahuitoltepec, an ayuujk town (or originary group) of Oaxaca, Mexico, has become a referential point for musical formation, mainly for its traditional bands both in the state and in the country in terms of music education. Being a marginalized community and given the conflicting scenario for learning arts in the country, raises the question of how does musical training happens at this location.

It has about 10,000 inhabitants and is classified as high social marginalization. In 2012 there were 32 musical groups, as well as wind bands, choirs, etc, with approximately eight education centers, among which there are escoletas, publics schools and the ayuujk school of music (CECAM), with approximately 658 active musicians or trainin and probably triple retired musicians of musical activity.

Theoretical Foundation

Initially, this study sought to understand from the main streams of music education (Kodaly, Orff, Willems, etc.), how musical training happens in this community. However, since this community has theorized its cultural practice, government and education, over the course, it became evident that in order to understand the wealth of the experience, musical knowledge and the practices, it was necessary to explain the relationship between comunalidad as government system, weejën-Kajen as a concept of education, and süün: a word that means musicing.

Methodology

The investigation covered two lines. First, we proceeded to the collection of related hemerography learning music in Tlahuitoltepec. Furthermore, the collection of information in the field was adopted the participative observation with a semi-structured interviews in a limited period of musical training activities in 2012.

Results

- There is a strong interaction between the commonality, weejën-educational concept and practice Kajen music-community.
- Training times and codes of the different groups are governed by four cycles of music: civic, human, communal and customary.
- There are four types of learning spaces: community spaces, public schools, the municipal escoletas and the music school CECAM

Conclusions

The investigation found that the conditions for the proliferation of musicians in Tlahuitoltepec is a combination of factors which include three points: 1) The musical training is an intrinsic part of the life of the community expressed in the phrase "A town without music is a dead town" 2) the music education places have been the result of individual initiatives, 3) music training is encouraged and financed by the municipal authority.

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Notes

Guidelines for Full Paper Submissions

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

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

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