

The Oxford Handbook of Music Education, Volume 2

Gary E. McPherson and Graham F. Welch

Print publication date: 2012
Print ISBN-13: 9780199928019
Published to Oxford Handbooks Online: Nov-12
DOI: 10.1093/oxfordhb/9780199928019.001.0001

Communal Creativity as Sociomusical Practice

Eleni Lapidaki, Rokus de Groot, Petros Stagkos

DOI: 10.1093/oxfordhb/9780199928019.013.0025

Abstract and Keywords

This article demonstrates the importance of communal music creativity in music education. The first part reviews the theoretical framework surrounding the relationship between practical socialization and creativity. The second part discusses music creativity as socio-musical practice. The third part describes the creativity-based project C.A.L.M. (Community Action in Learning Music), which aims to help students enrich their experiential learning through the development of musical practices that take place in, and through, the intersection of the musical worlds of the university and the school.

music education, communal music, creativity, socialization, Community Action in Learning Music, experiential learning

This chapter is based on the premise that the practice of creativity in university music education needs to have a communal, participatory component in order to combat perceptions of ineffectiveness, apathy, and detached reflection. We describe a project in which this communal component is realized by means of inclusive pedagogical practices in an association (a “collectivity”) formed between students at university and students at “high risk” schools. Through their active participation in the project students of music education at the university (would-be music teachers) stop feeling that the academic teaching of music education keeps the “real world” at a distance, as their learning is enhanced by experiences of communal creativity that make social and musical links beyond the college

classroom. Students at schools (referred to as “high risk” schools) who are socially, economically, culturally, and politically excluded and have limited access to the public sphere of music education, have their voices heard through music participation and creativity, and achieve a sense that they, too, are important.

Calling on the power of music creativity to create social links, students can shape musical experiences by becoming socialized into an “unfamiliar” collectivity, organize themselves, and transform their relationships to contemporary existence and politics, as we will explain later. The result is a reconfiguration of music creativity, as the music department and the school are transformed into creative spaces for collective engagement.

First, we review the theoretical framework surrounding the relationship between practical socialization and the concept of creativity. We do this in order to highlight broader assumptions about, and challenges to, music creativity as the practice of social transformation and service to others. Building on this framework, we expound on music creativity as collective or communal practice that is based on a peer-to-peer approach.

The second part of the chapter draws on learning and teaching principles that foster music-making as the practice of “conversation” and musical polyphony on the one hand and the pedagogical values of democratic collaboration and responsibility on the other. In other words, music creativity viewed as sociomusical practice presents a path to socialization, inclusion, and political awareness and, at the same time, is a means to enhance musical outputs by offering pedagogic techniques and approaches based on social settings and contexts.

In the third part of the chapter we describe the creativity-based project C.A.L.M. (Community Action in Learning Music)—a project that has growing participation—as a pointed and unique form of socio-musical practice. C.A.L.M. is devised to help students—both in the university and in “neglected” Greek and Cypriot schools—to enrich their experiential learning through the development of musical practices that take place in, and through, the intersection of the musical worlds of the university and the school.

Theoretical Framework

Before moving to the discussion of practice with regard to music creativity in education, it is helpful to set a minimal theoretical framework for music

creativity in the educational context of this chapter. Music creativity is viewed here as a “complicated set of engagements” in both composition and improvisation (Webster, 2009), which involve a wide range of cultural and social components that have to be learned and transmitted in classroom settings at all educational levels. More specifically, it is important for all students to learn about musical beliefs, attitudes, gestures, styles of art, popular music of diverse provenance, “world” music, and art forms other than music and technology, as well as other cultural influences that stimulate their minds to creativity. It gives them the opportunity to discover the things, past and present, that may find a “resonance” in themselves and thus develop and transform their creativity into something original and innovative (Lapidaki, 2007).

Music Creativity as Practical Socialization

Throughout the aforementioned process, from the conception of a germinal idea to its successive internalization, transformation, and crystallization into music, the importance of learning as an engagement and action has been a major development in music education research of recent years (e.g., Burnard, 2006). In other words, theoretical and empirical research emphasizes the need to pay attention to the ways students “internalize” sounds and make meaning from this experience (Webster, 2009, p. 425).

Yet the recent emergence of an interesting facet of what is now referred to as “practice theory” in sociological literature (e.g., Wacquant, 2004) calls for a special type of explanation of music creativity that has not been adequately treated in music education literature: specifically, that creativity comes to be learned, transmitted, and produced as a predominately collective or communal activity in which members of this collectivity learn through a peer-to-peer approach. In this sense, practice is considered as a series of intellectual, mental, physical, aural, visual, tactile, and/or gestural exchanges between peers; and, in turn, creativity is regarded as being a means of practical socialization.

Loïc Wacquant (an important sociologist in the development of this facet of practice theory, and a student and collaborator of Pierre Bourdieu), when speaking about the “culture” in a boxing gym, asserts that individuals learn by embodying or “somatizing” (Wacquant, 2004, p. 99) the meaning of the actions of the other members of this social collectivity. According to Wacquant (2004) learning is “not a dialogue between the sole teacher and his pupil but rather a conversation of multiple voices open to all the regular participants in the workout” (p. 113).

With regard to music creativity, this participatory parameter of practice implies that learning becomes more sensible and effective in social contexts, in which the tacit knowledge and skills of music-making are collectively mediated and communally motivated by “watching, listening to, and feeling the energy” of the group in action (Stephens & Delamont, 2006, p. 113). As Wacquant (2004) put it, “if there are fewer than four or five [boxers practicing in the gym], the ‘collective effervescence’ effect is nullified and one disposes of too few models in action, or the models are too remote to spur you on” (p. 123). It is in this sense that music creativity is viewed as an alloy between the musical and the social, the somatic and the intellectual, the educational and the communal (Lizardo, 2010).

Key Principles

By placing communal practice at the center of music creativity, we offer music education which is open to interdisciplinarity and service to others. The key principles discussed here aim to help students shape musical experiences by becoming socialized into “unfamiliar” collectivities and transform their relationships to contemporary existence and politics.

Music Creativity as Practice to “Make the Familiar Strange”

Music education research shows that novice music teachers enter music classrooms with a wide range of culturally deep-rooted, unscrutinized, risk-averse, and incorrect assumptions about what constitutes “good” music teaching in relation to music creativity (Lapidaki, 2009; Sullivan et al., 2008). Moreover, practical matters cause novice music teachers to feel a lack of confidence about “how a lesson actually happens: sitting arrangements, organization and distribution of instruments, controlling noise level and behavior” (Hennessy, 2000, p. 194), or they think that “good” teaching is a matter of “teaching persona.” Furthermore, referring to composition, Kennedy (2002, p. 103) claims that “there remains an elusiveness about composing that causes many persons, and especially teachers, to avoid stepping into what they deem as uncharted waters.” It would seem that music education students’ academic preparation often neglects to provide them with educational experiences that anticipate the nature of their future lives.

However, if we opt to transform the teaching environment for practical socialization, these recurring adverse diagnoses of music education can be changed by creating new, unique music pedagogical practices right

from students' earliest encounters with the "familiar" classroom setting (both in the university and at the schools). From early on in their education music students should be encouraged to experience a variety of roles, relationships, and spaces that provide insight into children's creativity. This will expand their intellectual and musical capabilities and, thus, enhance their confidence. The need to learn to "make the familiar strange" is emphasized by Howard Becker (cited in Delamont et al., 2010, p. 3) as follows:

I think, instead, that it is first and foremost a matter of it all being so familiar that it becomes impossible to single out events that occur in the classroom as things that have occurred, even when they happen right in front of you. I have not had the experience of observing in elementary and high school classrooms myself, but I have in college classrooms and it takes a tremendous effort of will and imagination to stop seeing only the things that are conventionally "there" to be seen.

More specifically, the "familiarity problem" in education calls for situated learning and communal practice. According to Delamont et al. (2010), one of the five strategies they propose to fight familiarity is "taking the viewpoint of actors other than the commonest types of 'teachers' and 'students' in ordinary state schools. (This can mean focusing on unusual settings in the school system)" (p. 5).

Accordingly, instead of focusing on conventional student versus teacher relationships inside formal educational settings, one such unusual setting that we propose (in relation to music creativity practice) is when students teach students in collectivities between the university and "high risk" schools in low-income communities. In this paradigm of communal creativity in unusual or unfamiliar educational settings we can prevent "powerful cultural influence on behavior and imagination of those who occupy its spaces: adults and children alike" (Thompson, cited in McCarthy, 2010, p. 5) and help all participants (both university students and school children of "high risk" schools) immerse themselves in music creativity in a way that "recognizes and engages their rights, agency, and status as competent social actors" (Oberg and Ellis, cited in McCarthy, 2010, p. 5).

Communal Creativity as Practice for Social Transformation

Although the recognition of the social and political empowerment that creativity provides to artists and artists' communities is a major subject of cultural and media studies literature, music education theory and research have been slow to recognize the potential of music creativity to socially and politically empower students in formal educational settings. As McCarthy (2010) asserts, only in spaces of musical play and in private spaces for music-making has music education research acknowledged that "children are not powerless" (p. 7).

Therefore, this chapter proposes the paradigm of an unusual formal educational setting in which students teach students; this setting may provide the space for student empowerment through the practice of music creativity. More specifically, by building educational settings of mutual learning between music students at university and students at "high risk" public schools with a multicultural student body that does not have easy access to formal music education, we can explore the potential of music creativity to break down divisions between social groups on the one hand and develop capacities and skills for self-reliant political action and service to the others on the other.

In this context, when we say that music creativity in education has a political component, we are referring to that aspect of politics in education that is concerned with the empowerment of "institutional nonentities" (McQuillan, 2005, p. 640): the music students (would-be music teachers) at the university who are not yet members of the institutionalized group of music teachers on the one hand, and on the other the students of "neglected" schools who are deprived of having their own voices heard through music participation and creativity at school.

From this perspective, two things must be emphasized. There are the groups of these students (i.e., undergraduate music students and students of "neglected" schools) who, in terms of formal power, "claim a share because they are excluded from the public sphere" of the music education system (Ranci re & H ller, 2007, p. 21). But there is also the fact that politics (in education) is not a simple redistribution of resources between institutionalized social groups, as the neoliberal discourse in education proclaims. It is the realization of the power of those who are not members of any specific recognized group. In other words, politics is considered as the

“collective capacity of those who have no specific capacity,” or what Jacques Rancière called “the power of anybody” (p. 21).

Music creativity as socially and politically defined practice can boost the university music students’ confidence by providing them with musical experiences that stem from their personal, and the school children's collective, musical participation in an ongoing process to democratize music education. Empowering both groups of students (from the university and the “high risk” schools) to creatively explore the connections with each other through music-making challenges them to move across formally distinct areas of musical knowledge. By giving creativity the same capacity for democratizing music education that Rancière gives to politics, we are prioritizing music education in terms of its potential to effect shifts of creative thinking in music. The critical reconsideration of the cultural and social contexts and institutions in which creativity takes place, along with the development of capacities for civic engagement and service to others, are precisely concerns that can give music creativity not only practical but ethical and pedagogical leverage.

Contemporary practices of communal creativity can also address issues of human rights through exposing deprived and contested educational sites and musical worlds, which continue to languish (Stagkos, 2006). Moreover, it is exactly with changes in (1) individual and collective practices of musical and social behavior, and (2) thinking about music creativity, in terms of empowered participation, that we can bridge the barriers that exist between the potential importance of music creativity in education and the scant attention it receives from other musical and educational fields and the public as a whole.

Learning and Teaching Principles

The learning and teaching principles discussed here foster music-making as the practice of:

1. A learning culture of musical conversation and transgression
2. Musical and metaphorical polyphony
3. Pedagogical values of democratic collaboration and responsibility

Creating a Learning Culture of Conversation and Transgression

In recent educational theory the environment that feeds practical socialization is defined as a “learning culture” (e.g., James & Biesta, 2007), largely because it facilitates and fosters participation in social practice as the

primary form of learning—something that resonates with the aforementioned ideas of Loïc Wacquant (2004) about learning. The suggestion here is that, in a learning culture, learning ceases to exclusively be a solipsistic process and becomes peer-to-peer in nature, as it involves a “process of collective but non-directed teaching from role models to novices” (Lizardo, 2010, p. 719). In this respect, learning is generated by “conversation of multiple voices” (Wacquant, 2004, p. 113) among participating individuals who, in the course of the conversation, can reinterpret their world and their relationship to it, continuously challenging their own views and practices in an attempt to improve, change, and transgress sociocultural meanings.

In such an environment, in which music creativity is seen as sociomusical practice, students become creative in music making by sharing, discussing, provoking and arguing with each other, and, thus, transforming both their social and musical behavior. Most important, however, by means of this peer-to-peer approach, the pedagogical role of the music teachers and experts is expanded. As participants in a learning culture, composing and improvising, the teachers’ tutelage feeds into, and feeds off, an ongoing conversation. This is done through the teachers’ own music creativity and by allowing their students to share in the evolution of their own musical thinking, discoveries, influences, and day-to-day progress.

Along these lines, students have the opportunity to learn how their teachers, along with the other students, make use of available knowledge and apply their knowledge to the various musical problems that arise during the creative acts of composition and improvisation. Thus, music teachers’ creative processes do not become the “prototypes” of critical thinking in music but the trigger of productive musical conflict, resistance, transformation, and transgression—important sources of music creativity (Boulez, 1986).

Peer beliefs, attitudes, group compositions and improvisations, criticisms, and feedback are indispensable elements for increasing musical socialization and challenging the students’ musical beliefs and ideas before, during, and after their creative endeavors. However, music educators appear to pay little attention to the importance of students’ personal and social conflict when they have to choose between staying within a tradition or code (even if it is the Western popular music tradition) and breaking new ground.

In summary, a conversation of multiple voices provides an opportunity for every participant in a music classroom to become a source for transformation and transgression; each is given the chance to be the

impetus for the other participants and receive inspiration from others (Lapidaki, 2007). Moreover, new musical meanings can be created that question conventional or popular ones. In addition, these new meanings have the potential to transgress the boundaries of informal music-making (e.g., Green, 2002) that can sometimes lead students to “a kind of music that we are hearing far too much or too often” (Reynolds, 1988, p. 22).

Musical Polyphony as a “Conversation of Multiple Voices”

What can music offer to this endeavor of creating a learning culture as a “conversation of multiple voices” (Wacquant, 2004, p. 113)? Since we are dealing with music education, we look for particularly musical devices. In the context of projects involving students from widely different backgrounds we are drawn to the study of musical polyphony. Polyphony implies the simultaneity of different voices. “Voice” is a configuration of pitches in time, each with a distinctive profile. The term can be used for a single melodic line but—by extension—also for a group of such lines in relation to other such groups (as does, for instance, Boulez, 1971) or even musical styles. Usually polyphony rests on the conception of equality between voices. There is typically no domination of one voice over the others, and if there is, it is usually temporary as the role of prominence switches from one voice to another.

Polyphony arises out of two kinds of activity: contrapuntal and harmonic. Counterpoint relates to the difference in pitch and rhythm between simultaneous voices (which may use the same melodic pattern but not at the same time), while harmony has to do with the mutual attuning between contrapuntal voices, for example, in terms of euphony—consonance and dissonance—prevailing in the particular historic or existing cultural traditions. “Harmonic” is not the same as “harmonious.” Polyphony, like Johann Sebastian Bach's, may entail a great deal of dissonance. Polyphony, in this sense, has been developed in, for example, Polynesia, Central Africa, and Europe. The concept can be extended to both “metrical” and “rhythmical” voices (polymetrics, polyrhythm) so as to include a much larger array of musical traditions. In this case the “harmonic” activity is found in the activity of (rhythmic) complementarity.

The great attractiveness of polyphony is that it implies attention to both the individual voices and to the ensemble. Boulez (1971) uses an intriguing expression for the relation between voices in polyphony: “mutual responsibility,” that is, literally, “ability to respond.” In the following

elaboration we will refer to the work of Edward Said, which contains ample reflections about polyphony, using the key notions of pleasure, inclusiveness, discipline, and invention (De Groot, 2005, 2007).

In the context of peer-to-peer group learning a “voice” may be understood as the musical potential that each group, as well as each individual, brings with them. Polyphony does justice to the complexity of our experience and offers the challenge of dealing with the heterogeneous. Moreover, musical polyphony may be recognized by the young participants as acting on aspects of their emotional and intellectual development, as it did in the case of Edward Said. In spite of being brought up in a well-to-do family and being educated in the best schools of Cairo, it was his own exploration, particularly of Western classical music, that he felt was essential for these developments. In relation to an “inner, far less compliant and private self” (as opposed to a socially adapted self) he speaks of an “emerging sense of complexity, complexity for its own sake, unresolved, unreconciled, perhaps finally unassimilated” (Said, 2000, p. 164). And later on he writes: “By ‘complexity’ I mean a kind of reflection and self-reflection that had a coherence of its own” (p. 165).

Though the qualifications “unreconciled” and having “a coherence” seem contradictory, the very combination is characteristic of polyphony: the voices—inner voices in this case—are irreducible, while involved in processes of mutual attuning. Respect for individual difference should not only hold for the participating peer groups but also for the individuals (their “social” as well as “private” selves, in Said's terms) within those groups, free to resist peer group pressure to conform to fashion. It is clear that the development of polyphony is exacting, involving processes of maturation socially, emotionally, and certainly also intellectually. While employing music in educational endeavors, it is important to pay attention to two sides of musical practice: as a social activity and as an artistic one, belonging to the realm of the aesthetic. Music has inspired many thinkers to observations about the tension between art and society. We think that this tension should not be reduced, either to a social or to an aesthetic frame, but recognized as fruitful for mental development. Along these lines, Said (1991, p. xiv) emphasized that music is an elaboration of civic society, while at the same time he viewed music as seemingly autonomous from the social world. To him, music—and art in general—should keep at some distance from social determination, in order to provide alternatives to dominant modes of behavior.

In the context of musical polyphony being employed in projects for social emancipation, as proposed here, one may question the emphasis on the formal side of music. Katherine Fry (2008) has amply reflected on this question. She draws attention to Said's emphasis on the "critical potential of formal processes over representations and ideology in artworks," polyphony in particular. In her view, the significance of Said's thinking on polyphony and the temporal structure of certain musical works and performances is "an aesthetic paradigm for undermining fixed identity and linear or totalizing narratives" (Fry, 2008, p. 278). In this vein, as a starting point, one may engender a polyphonic attitude in students, as a mental preparation for social and political action, without necessarily entering into specific ideological discussions.

Polyphony as Metaphor

Interestingly, various thinkers have sounded out the possibility of using musical polyphony as a metaphor in the social and (inter)cultural sense in a globalizing/localizing world. This may be taken up for the further exploration of polyphony in music educational projects as envisaged in this chapter. Edward Said's work is one striking example of the metaphorical use of polyphony. In fact, he proposes to develop a polyphonic or contrapuntal mental orientation in dealing with the multifarious "voices" in the reading of colonial and postcolonial sources, that is, without reducing any of these voices to another one. Evidently this is a polyphonic quality. Especially in Said's (1994) book *Culture and Imperialism* we meet polyphony and counterpoint as a metaphor time and again, as he emphasizes that

we must be able to think through and interpret together experiences that are discrepant, each with its particular agenda and pace of development, its own internal formations, its internal coherence and system of external relationships, all of them coexisting and interacting with others. (p. 32)

Since musical polyphony has been developed in various cultural traditions, we may assume that it belongs to human competence. One component of music education is to make the participants familiar with these great examples of human pleasure, inclusiveness, discipline, and invention. This will whet the student's appetite. While assessing these polyphonic practices as possible models for communal creativity of socially and culturally heterogeneous groups of music learners in a "conversation of multiple voices," the participants may learn mutual responsibility for both each

other's and their own differences of voice, as well as for the enhancing collectivity of them.

Communal Creativity as an Expression of Pedagogical Values

Recent research in music education (e.g., Frierson-Campbell, 2007) suggests that music teachers feel unprepared when they first start teaching; that they have to “start from scratch” (Mills, 1996), in order to adapt their practices to classroom reality in the primary years of teaching. Moreover, research findings (e.g., Soto et al., 2009) show that cross-institutional collaboration and communication between universities and schools can bridge this “two-worlds pitfall” (Anagnostopoulos et al., 2007, p. 138). However, most of these studies address partnership issues in the education of preservice, apprentice, or student teachers and not of undergraduate music students. (An exception is the yearlong collaboration project Music Alive! in the Valley, between music education students and faculty at a university with an elementary school in a Mexican-American migrant community [Soto et al., 2009].)

Most university collaborations with schools take place in practicum (practical applications) courses that are devised to complement theory courses. Thus, the pursuit of academic knowledge appears to perpetuate the traditional gap between theory and practice, despite the university's commitment to offer students on-the-ground experiences at schools. Moreover, instead of enriching the mutual learning between university students and school pupils, most university-school collaborations are designed to primarily enrich university students' experiential learning in school settings.

Given these shortcomings of collaborative practices, communal practice of music creativity presents challenges with regard to: the pedagogical values that aim to socialize students for new roles; transforming the experience of school-university partnership; and possibly bridging the “two-worlds pitfall.” More specifically, what is clear is that the musical outcomes that are generated and actualized within the context of the learning culture are interdependent on the practice of democratic collaboration. Democratic collaboration is based on mutual learning processes that are beneficial to the whole community of learners, helping them to understand their impact on the world. As hooks (1994) claims: “only through such practice—in which those who help and those who are being helped help each other simultaneously—can the act of helping become free from the distortion in which the helper dominates the helped” (p. 54).

Furthermore, democratic collaboration results in a strong sense of pedagogical responsibility; that is, the ability to reflect and respond to sociocultural, socioeconomic, and political contexts of action. Only when participants feel that they are part of a solution through their active involvement in communal creativity are they geared up to make decisions that take into consideration a host of situated factors (see also Burnard, 2006) and to take risks on new approaches. Speaking about her course “Foundations of Modern Education,” which aims to help sophomore students to express their own pedagogical values through practice in “real world” teaching settings, Barbara Stengel says that she considers pedagogical responsibility a response to situations “over the virtue of one's own intentions” (Sullivan et al., 2008, p. 41).

In summary, the practice of the pedagogical values of democratic collaboration and responsibility can motivate and empower students to make connections with other groups (e.g., with other students, especially, in schools with “high needs”) and thus shape new social contexts through cross-institutional and cross-age practices. But what might these teaching and learning principles look like in practice? How can we turn them into responsible pedagogical action through music creativity?

Case Description

The aim of the remainder of this chapter is to document learning and teaching processes of the university/at-risk-schools collaboration project C.A.L.M., which was founded at the Department of Music Studies at Aristotle University of Thessaloniki, in Thessaloniki, Greece (Lapidaki, 2009).

The Project

The concept of C.A.L.M. is multifaceted. As the name suggests, the project involves music learning that hopefully engenders socially meaningful action; that builds and develops music learning through a peer-to-peer learning approach. It is also the forum for undergraduate music students to participate and show their music and educational judgment and competence not in “fictive problems and lessons” (p. 368) or “through playing to teach music” (p. 370), in Ferm's (2008) terms, but by exercising pedagogical responsibility in the “real world,” in response to multiple hidden sociocultural and political practices that lie ahead in their future professional lives as music teachers. Therefore, the role of music creativity within the framework of C.A.L.M. is threefold:

1. To build music collectivities between university music students and students of public elementary, secondary, and hospital schools, which are “neglected” due to geographical, economic, cultural and/or political isolation, with only limited access to formal music education.
2. To play a significant part in the musical development of both students at schools and hospital schools and music students at the university by providing a forum for the musical expression of culturally and socially meaningful ideas and perceptions, using an original “students teaching students” approach. All students participating in the project go beyond their roles as music teachers and students by sharing their “truths” with each other.
3. To become an agent of democratic practice toward cultural inclusion and social transformation according to the desired behavior of the “European Citizen” as it is enshrined in the Charter of Fundamental Rights of the European Union and the Convention for the Protection of Human Rights and Fundamental Freedoms (Stagkos, 2006).

In sum, C.A.L.M. implements the conceptual framework of communal creativity as sociomusical practice (see fig. 4.4.1) that exemplifies the following ideas that have been introduced and discussed in the previous sections of this chapter:

- Practical socialization and communal practice (Wacquant, 2004)
- Creation of “unfamiliar” learning settings (Delamont et al., 2010; McCarthy, 2010)
- Democratic participation and social transformation (Rancière & Höller, 2007)
- Musical polyphony and the conversation of multiple voices (Said, 1991, 2000)

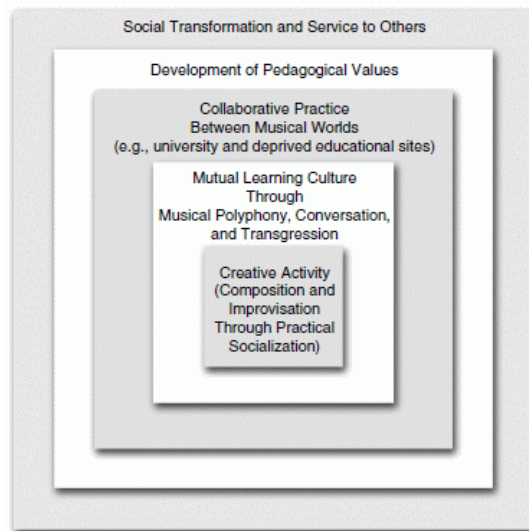


Figure 4.4.1 The conceptual framework of communal creativity as sociomusical practice.

- Development of pedagogical values in collaborative practices (Sullivan et al., 2008)

Method of Practice

C.A.L.M. is unique in that it is (1) an ongoing (since 2000) and sustainable project; (2) soundly integrated into ethnically and culturally diverse K-12 classrooms in low-income communities; and (3) devised to enrich both university and school music education through the development of musical practices that take place through the intersection of the musical worlds of the university and the school.

Each semester the 20-25 fourth- or fifth-year students who enroll in the course “Introduction to Music Education,” which encompasses C.A.L.M. in the kernel of its syllabus, create teams of two or three students. For one semester each student team “adopts” a class at a “high risk” elementary or secondary public school in order to explore musical and pedagogical pathways that engage all participants in meaningful music-making. At the end of each semester, each “adopted” class, with their respective undergraduate student team, visits a hospital school, where they share with students with health problems what they have learned throughout the semester. The hospital students are encouraged to participate in collaborative and expressive music activities. In this way the chain of

“students teaching students” grows, and music creativity as collective engagement becomes more meaningful and pedagogically responsible.

Participants

The music students who participate in C.A.L.M. acquire their first music educational experiences in performance from conservatory-type schools where students of any age may enroll and individual “classical instrumental tuition” (Green, 2002, p. 128) reflects formal learning practices, attitudes, and values that originate from nineteenth-century European “classical” music. As Hargreaves et al. (2002) claim, this value system “implies that music is something, which exists ‘out there,’ in a sense, independently of those activities that bring it to life” (p. 12); as if musicians work “in a vacuum” (Harvey, 1999, p. 81).

The main characteristics of the music students who become music teachers for one semester are the following:

1. They are in the higher semesters of their university studies—semesters that are mostly musicological and music theoretical in nature.
2. They have a solid practical base in music performance and musical craftsmanship, the greatest part of which they obtain in music conservatories or conservatory-type schools.
3. They have never taught music in a school classroom before.

The Greek and Cypriot schools that music students choose to teach at have limited access to formal music education, expression, and creativity. These schools are mostly located in economically disadvantaged areas, urban or provincial, and their student body is predominately comprised of students of minority ethnic groups who are, by and large, children of economic immigrants. Furthermore, these schools are not associated with the university under any official educational partnership or framework. The music students have to search for such schools by themselves and, after going through many difficult administrative and bureaucratic challenges, obtain permission to teach music. Thus, students are confronted early on by issues related to the political contexts of the schooling enterprise, for as Frierson-Campbell (2007) claims, “these challenges are magnified for those who teach in high-needs schools” (p. 33).

Challenges and Benefits

This first teaching experience in an actual school setting gives the music students and school children the opportunity to develop original and imaginative compositions and improvisations of different musical styles (for examples of students' creativity, see http://calm.web.auth.gr/StudentsPage/students_Intro.html). The music students also bring to the classroom a large variety of physically and aurally interesting (for both college and school students) acoustic (Western and non-Western) and electric instruments (e.g. Sarah Hopkins's Harmonic Whirlies, theremins, the Persephone synthesizer by Eowave) and digital interactive music devices (e.g., Audiocubes by Percussa and the Wii by Nintendo, among others) from C.A.L.M.'s growing collection. The choice of instruments aims to help music students and school pupils develop "a new refreshing aura of boldness, surprise, and a sense of breaking through old rules and stepping into new territories" (Lapidaki, 2007, p. 111) via the musical creativity that collectively takes place in the classrooms.

At this point, it should be noted that university students are not confined by mentor teachers' practices, since the schools where they go to teach do not have music teachers. As Anagnostopoulos et al. (2007) claim: "for our part, we viewed the mentors as limiting interns' learning-to-teach opportunities and promoting ineffective practices" (p. 140).

Besides using journals and portfolios as learning tools, each group's teaching experiences are videotaped and shown, discussed, evaluated, and validated by their peers and professor during three-hour weekly sessions. The important thing about these sessions (which are open to schoolteachers and administrators of the "adopted" schools) is the collegiality and sharing that grows as the sessions progress. By sharing and critically reflecting on their personal stories from their classroom teaching, and through their videos, audio recordings, journals, and portfolios, students create a bond that makes them feel that they are not alone. They also realize that their own experiences are in line with the music creativity theories and research that they study throughout the semester and that "actually they had academic merit," as Erin Gruwell (Freedom Writers & Gruwell, 2009, p. xxi) recalls when explaining the teaching practices she developed. In this way, academic knowledge and self-reliant practice of music creativity build a mutually enlightening relationship that is based on the exercise of democratic principles, social action, and pedagogical responsibility.

Conclusion

As revealed in this chapter, peer-to-peer music learning is regarded as a means for communal music creativity to sustain students' sociomusical insights and negotiate their role as artists in learning cultures that bring diverse individuals together, facilitating their musical participation, expression, and creativity.

The key issues explored and exemplified in the C.A.L.M. case study may be summarized as follows:

- Music creativity is learned as a series of intellectual, mental, physical, aural, visual, tactile, and/or gestural exchanges among peers, and, in turn, becomes a means of practical socialization.
- The creation of unfamiliar collectivities of practical socialization in formal educational settings, as, for instance, in collaborations between university music students and students of “high risk” schools, is central to gaining new insights into participants' music creativity.
- Collective participation in the practice of music creativity contributes to students' social and political empowerment by helping them develop capacities for civic engagement and service to others.
- Peer-to-peer learning that is based on the “conversation of multiple voices” stimulates the creation of new sociomusical behaviors and meanings.
- The metaphorical use of musical polyphony implies attention to both the individual “voices” and the ensemble. A polyphonic attitude in which the “voices” are irreducible, while at the same time, involved in processes of mutual attuning, serves as a mental preparation for students for social and political action.
- Democratic collaborations between music departments and “high risk” schools that are based on mutual learning processes—beneficial to the whole community of learners—help students develop a strong sense of pedagogical responsibility.

Research on music creativity to date has been mainly—but not exclusively—concerned with understanding the ways students internalize sounds through music-making and, thus, make meaning from this experience. Yet there is a need for further research exploring issues of music creativity as practical and communal action; for music educators “are obligated to act, to perform, to ‘mess up with the world’ ” (Sullivan et al., 2008, p. vii), adding

a greater sense of purpose to their music teaching and to their students' music creativity. The placement of social goals and actions in the core of music education course syllabi is also imperative in order to provide students with educational experiences that anticipate the nature of their future lives. The idea of obliging students to be creative—without the “social link”—runs the risk of making music creativity a senseless and predictable academic exercise.

1. How can we turn “practice theory” into creative pedagogical action?
2. Can a music undergraduate student learn to make the kind of social connections music teachers need to make when the student is only an observer of, or an apprentice to, a mentor teacher in a school?
3. How can interinstitutional music collaboration between university and “high risk” schools be made more effective?
4. How “big” can the group of learners be for an effective “conversation of multiple voices”?
5. Can music creativity's community-building potential affect the aesthetic quality of music made in classrooms and vice versa?

Clandfield, D., & Sivell, S. (eds.) (1990). *Cooperative learning and social change: Selected writings of Célestin Freinet*. Toronto: James Lorimer & Company Ltd. Marsh, K. (2008). *The musical playground. Global tradition and change in children's songs and games*. New York: Oxford University Press.

On the website <http://calm.web.auth.gr> you will find information about the project C.A.L.M., its affiliated investigators, scientific publications, and our showcase of collaborative music creativity between students of the Department of Music Studies, Aristotle University of Thessaloniki, Thessaloniki, Greece, and students at “high risk” Greek and Cypriot elementary and secondary schools.

References

Anagnostopoulos, D., Smith, E. R., & Basmadjian, K. G. (2007). Bridging the university-school divide: Horizontal expertise and the “two-worlds pitfall.” *Journal of Teacher Education*, 58, 138-152.

Find This Resource

-
- [Worldcat](#)

- [Google Preview](#)

Boulez, P. (1986). *Orientalisms*. Cambridge, MA: Harvard University Press.
Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Boulez, P. (1971). *Boulez on music today* (ed. & trans. S. Bradshaw & R. R. Bennet). London: Faber and Faber.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Burnard, P. (2006). The individual and social worlds of children's musical creativity. In G. E. McPherson (ed.), *The child as musician* (pp. 353–374). Oxford: Oxford University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Delamont, S., Atkinson, P., & Pugsley, L. (2010). The concept smacks of magic: Fighting familiarity today. *Teaching and Teacher Education*, 26, 3–10.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Ferm, C. (2008). Playing to teach music—embodiment and identity-making in musikdidaktik. *Music Education Research*, 10(3), 361–372.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Freedom Writers & Gruwell, E. (2009). *Teaching hope: Stories from the Freedom Writer Teachers and Erin Gruwell*. New York: Broadway Books.

Find This Resource

-
- [Worldcat](#)

- [Google Preview](#)

Frierson-Campbell, C. (2007). Connections with the schooling enterprise: Implications for music education policy. *Arts Education Policy Review*, 108(6), 33–38.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Fry, K. (2008). Elaboration, counterpoint, transgression: Music and the role of the aesthetic in the criticism of Edward W. Said. *Paragraph*, 31(3), 265–280.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Green, L. (2002). *How popular musicians learn*. London and New York: Ashgate Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Groot, R. de. (2005, 2007). Perspectives of polyphony in Edward Said's writings. *Alif, Journal of Comparative Poetics*, 25, 219–240. Reprinted in F. J. Ghazoul (ed.), *Edward Said and critical decolonization* (pp. 219–240). Cairo & New York: American University in Cairo Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Hargreaves, D. J., MacDonald, R. A. R., & Miell, D. E. (2002). What are musical identities, and why are they important? In R. A. R. MacDonald, D. J. Hargreaves, & D. E. Miell (eds.), *Musical identities* (pp. 1–20). Oxford: Oxford University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Harvey, J. (1999). *Music and inspiration*. London: Faber and Faber.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Hennesy, S. (2000). Overcoming the red feeling: The development of confidence to teach music in primary school amongst music teachers. *British Journal of Music Education*, 17(2), 183–196.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. Cambridge, MA: Harvard University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

James, D., & Biesta, G. (2007). *Improving learning cultures in further education*. New York: Routledge.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Kennedy, M. A. (2002). Listening to music: Compositional processes of high school composers. *Journal of Research in Music Education*, 50(2), 94–110.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Lapidaki, E. (2009, February28–March 3). Challenging music students' assumptions about the nature of music teaching: The example of C.A.L.M. Paper presented at The Reflective Conservatoire, 2nd International Conference—Building Connections, Guildhall School of Music and Drama, London.

Find This Resource

-

- [Worldcat](#)
- [Google Preview](#)

Lapidaki, E. (2007). Learning from masters of music creativity: Shaping compositional experiences in music education. *Philosophy of Music Education Review*, 15(2), 93–117.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Lizardo, O. (2010). Is a “special psychology” of practice possible? *Theory & Psychology*, 19(6), 713–727.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

McCarthy, M. (2010). Keynote from RIME 2009. Researching children's musical culture: Historical and contemporary perspectives. *Music Education Research*, 12(1), 1–12.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

McQuillan, P. J. (2005). Possibilities and pitfalls: A comparative analysis of student empowerment. *American Educational Research Journal*, 43(4), 639–670.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Mills, J. (1996). Starting at secondary school. *British Journal of Music Education*, 13, 5–14.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Rancière, J., & Höller, C. (2007). The abandonment of democracy. *Documenta (Education)*, 3, 13–29.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Reynolds, R. (1988). Digital: The critical compromise. *Ear Magazine*, 13(1), 22.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Said, E. W. (2000). *Out of place*. New York: Vintage Books.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Said, E. W. (1994). *Culture and imperialism*. London: Vintage.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Said, E. W. (1991). *Musical elaborations*. New York: Columbia University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Soto, A. C., Lum, C., & Campbell, P. S. (2009). A university-school music partnership for music education majors in a culturally distinctive community. *Journal of Research in Music Education*, 56(4), 338–356.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Stagkos, P. (2006). The fight against racism, xenophobia and discrimination in Greece today. The normative framework, public actions, and the European

challenge. In D. Papadimitriou & J. Cavounidis (eds.), *Managing migration: The Greek, EU, and international contexts* (pp. 159–175). Athens: Hellenic Migration Policy Institute.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Stephens, N., & Delamont, S. (2006). *Roda Boa, Roda Boa: Legitimate peripheral participation in diasporic capoeira*. *Teaching and Teacher Education*, 26(1), 113–118.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Sullivan, W. M., Rosin, M. S., Shulman, L. S., & Fenstermacher, G. D. (2008). *A new agenda for higher education: Shaping a life of the mind for practice*. San Francisco: Jossey-Bass.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Wacquant, L. (2004). *Body and soul: Notes of an apprentice boxer*. Oxford: Oxford University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

Webster, P. R. (2009). *Children as creative thinkers in music*. In S. Hallam, I. Cross, & M. Thaut (eds.), *The Oxford handbook of music psychology* (pp. 421–428). Oxford: Oxford University Press.

Find This Resource

-
- [Worldcat](#)
- [Google Preview](#)

