



Musician-Teacher Collaborations

Altering the Chord

Edited by
Catharina Christophersen and Ailbhe Kenny

ROUTLEDGE



Musician—Teacher Collaborations

Musician–Teacher Collaborations: Altering the Chord explores the dynamics between musicians and teachers within educational settings, illustrating how new musical worlds are discovered and accessed through music-in-education initiatives. An international array of scholars from eleven countries present leading debates and issues—both theoretical and empirical—in order to identify and expand upon key questions: How are visiting musicians perceived by various stakeholders? What opportunities and challenges do musicians bring to educational spaces? Why are such initiatives often seen as “saving” children, music, and education?

The text is organized into three parts:

- **Critical Insights** presents new theoretical frameworks and concepts, providing alternative perspectives on musician–teacher collaboration.
- **Crossing Boundaries** addresses the challenges faced by visiting musicians and teaching artists in educational contexts while discussing the contributions of such music-in-education initiatives.
- **Working Towards Partnership** tackles some dominant narratives and perspectives in the field through a series of empirically based chapters discussing musician–teacher collaboration as a field of tension.

In twenty chapters, *Musician–Teacher Collaborations* offers critical insights into the pedagogical role music plays within educational frameworks. The geographical diversity of its contributors ensures varied and context-specific arguments while also speaking to the larger issues at play. When musicians and teachers collaborate, one is in the space of the other and vice versa. *Musician–Teacher Collaborations* analyzes the complex ways in which these spaces are inevitably altered.

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and

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Foreword

Collaborative Journeys Across Pedagogical Cultures: Attunement and the Interplay of Knowing and Unknowing¹

Collaborations provide opportunities to create something bigger than ourselves, and through the creative-collaborative processes, become *more*. As in all relationships, collaborations are a double-edged sword: They can also limit, resulting in becoming less. It is with this acknowledgement that I have approached collaborations as a musician and as a researcher. In the latter role, I examined others' collaborations in schools and cultural centers and have also been an "insider," collaborating with others on research projects. Navigating positions, traveling long analytic and emotional distances in relation to collaborative action, has highlighted the nuanced interplay of knowing and unknowing that is part of a deeply collaborative mind-set.

Initially trained as a solo pianist, I discovered nearly forty years ago the vitality and power of collaboration in chamber music. Chamber music expanded my repertoire and transformed my entire experience of music-making. I still recall vividly the intensive work on Beethoven's Piano Trio Op 11 in the Bayreuth youth chamber music festival in preparation for a concert recorded by German radio and the deep bonding it generated with violinist Dinah and cellist Thilo. This experience was quite different from our spontaneous, "one-shot" sight reading with no anticipated outcome except the joy of creating music. Sight readings followed the festival's breakfasts as we checked with our meal mates about who played what instrument, then looked for sheet music. There was a casual, light-hearted quality to this kind of mutual engagement. Still, in both sequential and one-shot collaborative music-making, it was the attunement among players that made it memorable (or not). This attunement, I believe, is key for all collaborations. Cultivated rather than taught, it takes a concentrated presence of ear, body, and mind creating a meaningful interplay between individual and group. Attunement takes an *open* listening to what the other players bring to the encounter, a willingness to shape and be shaped. It draws on the knowledge and skills each of us possesses, and at the same time, requires "letting go" of control.

These earlier musical experiences have formed the ways I think about the big and small collaborative processes that make a good life—good conversations, good parenting, good research projects, and good classrooms where teachers collaborate with students. In each of these encounters, our own individual voices and actions become part of something bigger. The chamber music encounters of Bayreuth, like the university courses I teach or my research

projects, are spaces dedicated to communal oeuvres for student participation (in teaching) and for creating a product geared to public presentation (in music and research). Different collaborative circumstances assume different leadership positions: Performing in chamber music is generally egalitarian, whereas the roles of teaching or directing a research project entail outlining a vision and the active elicitation of others' voices. Still, I found music ensembles to be a useful metaphor in my role as a Principal Investigator leading a group of research assistants (Bresler et al. 1996). The creation of an "interpretive zone" felt similar to chamber music work, where each researcher's voice, distinct yet complementary, contributed uniquely to the texture of the process and product. In both music and research making, there were shared (typically implicit) expectations about the desired nature and quality of the outcome.

It is the absence of shared expectations that can hinder collaborations among participants enculturated in communities with different value systems, goals, and identities, as I found in my research in schools. One memorable example in a study initiated by the Getty Center/College Board was a project on integrating arts with the academic curriculum in five high schools representing different parts of the United States (Bresler 2002). Requiring collaborative work with teachers from diverse disciplines and with museum staff, those successful collaborations provided special structures dedicated to regular discussions of the curriculum. There, academic and arts teachers reconsidered and negotiated assumptions about contents, pedagogies, learning spaces, and the relationships between schooling and the arts world. As in the systematic rehearsals of chamber music, the imminent audience of students for the carefully prepared formal and operational curricula was an important presence throughout these collaborative processes.

The makeup of participants and their professional identities, specific values, and commitments shape the dynamics of interaction. Semester-long collaborations between visual art teachers and teaching artists in schools (Bresler et al. 2000) were quite different from occasional encounters between teachers and performing artists in the schools (Bresler et al. 1997) and in performing arts centers (Bresler 2010). The lack of awareness of each other's assumptions, disciplinary traditions, axioms, and priorities reminded me at times of systemic therapy and family dynamics identified, for example, by therapist Virginia Satir (1983) or the discrepant communication style between men and women identified by linguist Deborah Tannen (1991, 1996). The challenge of creating a collaborative style that embraces all participants is very real. It requires awareness and sensitive listening to what is said (the explicit), as well as to what is not said (the implicit and the null) and attention to ongoing negotiations within specifically designed structures to be able to work through these differences.

Contextualizing Educational Collaborations: A Quiet Evolution

Although collaboration has existed among humans since the early activities of hunting woolly mammoths and gathering crops, the scholarly attention to its

processes and significance is relatively recent. In his discussion of culture more than forty years ago, Clifford Geertz refers to Susanne Langer's notion of *grande idée*—certain ideas that burst upon the intellectual landscape with extraordinary force. Promising to resolve many fundamental problems at once, these ideas become the conceptual center point around which a comprehensive system of analysis can be built (Geertz 1973, 3). I regard collaboration as such an example of the *grande idée* concept, with roots in twentieth-century psychology, anthropology, and sociology and the recognition of the necessary (and ever-present) need for collaboration in educational settings during the past fifteen years.

This burst of research literature had to overcome conventional ways that were codified in educational theory and practice. In the context of schooling, collaboration defies the common enculturation of teachers as single rulers of their classrooms. In secondary and tertiary education, it goes against the structural “siloed” culture of disciplines. In the art worlds of music and dance, collaboration among participants breaches the values of uniqueness, individuality, and competition (Löytönen 2016). If the nineteenth century's worldview is associated with extraordinary genius and the twentieth century with the rational scholar and scientist, the post-modern sensitivity of the late twentieth century and early twenty-first century—with its emphasis on processes and acknowledgement of context—has facilitated inquiry into collaboration. The work of pioneering early twentieth-century harbingers, Russians Lev Vygotsky and Mikail Bakhtin, introduced relationship as compared to the isolated individual. Vygotsky, writing in the 1930s (but discovered in the West almost half a century later when the world was ready for the idea) introduced the notion of the shared nature of learning in his ground-breaking *zone of proximal development* (Vygotsky 1978). Bakhtin's concept of *heteroglossia* and polyphony of voices (Bakhtin, 1981), initially within the context of a novel, affected the ways we think of human activity. The emphasis on connection over isolation (Gergen 2015) laid the foundations for social constructionism. Kenneth Gergen's notion of the *relational self* (Gergen 1991; McNamee and Gergen 1999) develops a social conception of the person. The world of the mind, Gergen argues, emerges from participation in the social world. Gergen claims that “there is no *me* and *you* until there is *us*” (2015, 104). The notion of “us,” I suggest, requires attunement similar to the mind-set I described in chamber music.

Some examples of recent publications serve to contextualize this present volume and its contributions. The area of creativity has looked to interdisciplinarity and collaboration as ways of thinking “outside the box.” Miell and Littleton (2004), for example, draw on a sociocultural approach to understanding collaborative creativity across a wide range of domains, from music composition and school-based creative writing and art, to fashion design, theater production, and business. Assuming that creativity is a fundamentally social process, the authors examine the cultural, institutional, and interpersonal contexts that sustain such activity, investigating the role of cultural tools and technologies in supporting collaborative creativity.

The work of Keith Sawyer and his notions of “group genius” (2007), grounded in improvisational drama, have provided useful frameworks for arts educators. If drama is acknowledged to be an inherently collaborative discipline, classical music (occupying a central place in twentieth-century music education research) has centered on either individual solo practices or orchestra, the latter characterized by cooperation and uniformity. The attention to *attunement* as a special mind-set makes collaboration a different type of endeavor, as compared, for example, to the more procedural nature of cooperation or the seemingly rational, emotion-free associations of deliberation (e.g. Schwab 1969; Walker 1990). Attunement, I suggest, implies connection and responsiveness, invoking Buber’s *I and Thou*, rather than traditional organizational lenses.²

Music aesthetician Claire Detels’ plea (1999) for softer boundaries across music disciplines with the implied need for collaboration signaled, I believe, a discipline that was lagging behind other arts disciplines. Yet the next decade or two witnessed a proliferation of scholarship and field-based research on collaboration in music education. In this collaborative turn, the Nordic countries have made remarkable contributions.

Helena Gaunt and Heidi Westerlund’s volume on collaborative learning in higher music education (Gaunt and Westerlund 2013) conceptualizes collaboration as a powerful way to deal with current challenges in a changing world. The work on improvisation in teacher education conducted in Stord/Haugesund University College (e.g. Holdhus et al. 2016) recognizes collaboration as key to dynamic, vital pedagogies.

Arts education literature includes some fine examples of knowledge production emerging out of collaborative projects among school teachers. Dance educator Teija Löytönen’s study of fifteen dance teachers and three principals of dance schools in Helsinki (Löytönen 2016) and music educator Cecilia Björk’s study of five music teachers in rural Finland (Björk 2016) center on professional knowledge intimately woven with the social and emotional aspects of the work. Löytönen and Björk have skillfully initiated and facilitated unique and productive collaborative spaces for dance and music teachers. The rich descriptions of conversations and group dynamics convey the power of teachers’ close listening to each other, where complex and sensitive professional dilemmas are shared and attended to with depth, respect, and care.

The range of emotions experienced in collaborative work, compellingly alluded to in both the Löytönen and Björk studies, is the focus of dance researchers Leena Rouhiainen and Soili Hämäläinen (2013). Rouhiainen and Hämäläinen observe the experiences of a dance pedagogy student in a dance-making process involving a cross-artistic group of students in the performing arts, highlighting emotional challenges and insights identified by the student.

Still, the potential of collaboration to limit, resulting in “becoming less,” is common enough. There is much to learn from what is missing in educational

projects that do not provide for conditions that support collaborative work. Catharina Christophersen (2013), investigating The Cultural Rucksack, a national program for arts and culture in Norwegian schools, portrays a series of dilemmas, challenges, and tensions in teachers' statements and actions, indicating their lack of influence over the artistic program. Although teachers were pleased that students and teachers were able to enjoy professional arts and culture at school, theirs was more of an accompanying role, where they were positioned as artists' helpers, students' guards, or mediators between artists and students. Similarly, Holdhus and Espeland (2013) examine the nature of music education provided by The Cultural Rucksack, the rationale and philosophy that the music programs bring to schooling, and the kinds of challenges that these events represent for the artists as well as the teachers involved. Holdhus and Espeland argue that neither education nor visiting arts programs seem to have adjusted their practices to recent trends in Western performance practices and aesthetics, nor to an educational practice building sufficiently on a pedagogy of relations. Whether it is artists visiting schools (Bresler et al. 1997; Christophersen 2013; Holdhus and Espeland 2013) or school groups attending performing arts centers as part of youth performances (Bresler 2010), the discrepancy of goals and shared practices between members of those distinct institutions makes for limited educational opportunities. Like chamber music, collaborative work requires time and commitment, typically not part of institutional structures and traditions.

Opening Space for New Knowledge

Reading the thick descriptions of successful and less successful collaborative projects testifies to the interplay between knowing and unknowing. Unknowing requires a willingness to hold one's expertise and beliefs within a space that allows an encounter with others' knowledge. Genuine listening, as I learned in my chamber music experiences and, later, in the conduct of observations and interviewing, calls for laying aside one's knowing. My use of unknowing is similar to Suzuki Roshi's notion of *beginner's mind* (Suzuki 1970). Unknowing involves an *awareness* of one's existing knowledge, rather than tightly grasping it. The "opening" process is characterized by a spacious interest in others' perspectives (Bresler 2015), where the self subsides to allow for new experiences. Unknowing is distinct from ignorance—the latter is devoid of awareness or openness, and therefore self-maintains a lack of knowledge.

These studies of collaboration between teachers and musicians offer a rich array of cases, artistic activities (composing, improvising, performing), musical genres (from pop and punk to Cantonese opera), and settings (classrooms, public chamber music halls, cathedrals). The diverse types of collaboration are embedded in specific micro, meso, and macro contexts; across cultural traditions; and between or within individual personalities. Issues of dynamics in

education, power, and control are shown to operate within given institutional structures and communicative styles.

Reading this collection, we are sensitized to the questions of “what is good collaboration?” and “what is collaboration good for?” We begin to recognize where differences are and what kinds of structures can facilitate possibilities of diversity. Through collaborative reading along with creative action, we can draw on diverse types of knowing and unknowing to augment the broadest range of educational possibilities and practices.

Liora Bresler

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Notes

- 1 Many thanks to Betsy Hearne for reading the paper and for her insightful comments.
- 2 The area of jazz improvisation also implies attunement, see, for example, Berliner (1994), and the discussion of communities of musical practices by Kenny (2014, 2016).

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Preface

Like many good editorial collaborations, this one began over coffee in New York. Both visiting scholars at Teachers College, Columbia University at the time, Ailbhe from Ireland and Catharina from Norway, sought out a cozy spot around the corner to meet up. During that afternoon, we discovered that we not only had mutual academic interests, but that we had also both done recent research on arts-in-education initiatives. In the many discussions we touched upon that afternoon, a few issues in particular stood out. Why are so many music initiatives in schools, delivered from outside the system, seen as “saving” children/music/education? When put forward as “collaborations,” just how collaborative are they? Why do we continually hear and read about the transformative power of such visiting arts initiatives when music delivered by teachers inside the system is questioned, scorned, and, at times, ridiculed? What are the different perspectives and approaches to musician–teacher collaborations internationally? How can we challenge the prevailing discourse and move the work of musician–teacher collaborations forward? And so, over a polka dot tablecloth, the idea for this book was conceived.

Following the line of our discussion in a New York coffee shop, this book offers a systematic critical exploration of musician–teacher collaborations within educational contexts. The chapters in this volume have been selected from a large pool of submissions following an open call internationally. Drawn from ten countries, across twenty chapters, both theoretical and empirical writings are put forward specifically on the topic of musician–teacher collaboration. The geographical spread of the chapters aims to provide varied and context-specific arguments, while, of course, also speaking to the macro issues at stake. More specifically, the chapters offer openings, pose questions, suggest approaches, and point to potential pathways for musician–teacher collaborations of the future.

The chapters of the book have been divided into three parts. In the first part, titled “Critical Insights,” new theoretical frameworks and concepts are brought to the table, providing alternative perspectives on musician–teacher collaboration. The chapters in the second part of the book, “Crossing Boundaries,” present challenges for visiting musicians/teaching artists in educational contexts, as well as a discussion about what such music-in-education initiatives contribute. The third part of the book, “Working Towards Partnership,” tackles some dominant narratives and perspectives in the field through a series of empirically based chapters discussing musician–teacher collaboration as a field of tension. This last section concludes with a reflective offering to draw

connections between the chapters and drive the conversation forward for musician–teacher collaboration. Thus, through both research and practice perspectives in the book, the complexities of music-in-education collaborations are problematized and discussed.

The title of the book, we hope, invites further pondering and questioning. An altered chord used in a piece of music typically is employed to change the character or color of the sound. Thus, the musical piece is unsettled in some way, perhaps leading to surprise or tension in its disruption. We thought this was a most interesting way to think about musicians collaborating with teachers within educational spaces: One is in the space of the other and vice versa, and so that space is inevitably altered. Akin to the change of notes played in a chord, these “alterations” create new spaces to inhabit, negotiate, and work within.

The creation of new spaces is not limited to musician–teacher collaborations, but also applies to the collaborative efforts preceding the publication of this book. We, the editors, would like to express our sincere thanks to the authors for contributing their chapters to this volume: Thank you for entering our space and letting us enter your space, thus together creating new insights and perspectives.

Introduction



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Musical Alterations: Possibilities for Musician–Teacher Collaborations

AILBHE KENNY AND CATHARINA CHRISTOPHERSEN

Introduction

An altered chord is often used to change the character or color of a piece of music. This lowering or raising to a neighboring pitch typically functions as a means to unsettle, to create an element of surprise, to add tension, or to increase interest in its disrupted diatonic chord progression. In choosing the subtitle for the book, *Altering the Chord*, this notion of disruption appeared to problematize musician–teacher collaboration as a form of music education. As such, a musician entering an educational setting “alters” the space, potentially adding elements of surprise, tension, and/or interest. These “alterations” can, of course, be hugely advantageous to schools, teachers, children, young people, and broader communities, as well as to the musicians themselves. Whether live performance, song writing, traditional opera, creative composition, or innovative music technologies, new musical worlds can be discovered and accessed through such music-in-education initiatives.

Too often, however, such initiatives within education tend toward “victory narratives.” These dominant discourses ascribe the success of music-in-education initiatives to musicians’ presence and artistic abilities alone, thus ignoring what musical cultures, expertise, and knowledge already exist within these settings prior to the intervention. This is perhaps due to a perceived (or real) need to serve greater political agendas, satisfy multiple stakeholders, create employment opportunities, and attract increased funding. Or perhaps it is due to a lack of criticality in the overall aims, functions, and inherent values of such projects that are often presented as a “magic bullet” for music education. There is much to consider. This book offers a systematic critical exploration of musician–teacher collaborations. Contemporary international perspectives, both theoretical and empirical, explore the possibilities and pathways of such initiatives to open up discussion and debate about musician–teacher collaborations.

Setting the Scene

The terms “arts-in-education” and therefore “music-in-education” have become a dominant feature of arts, music, and educational discourse. Internationally, musicians, arts organizations, and institutions have progressively positioned themselves as having a role to play within educational contexts and “outreach” initiatives. For example, large-scale programs continue to develop at Carnegie Hall, The Berlin Philharmonic, Opera Australia, and the British Broadcasting Corporation (BBC), to name but a few. In particular, “collaboration,” “partnership,” and the “teaching artist” as policy choices have gained increased popularity as a means of delivering arts-in-education (EC 2011; UNESCO 2006, 2010). Multiple benefits of such initiatives, both intrinsic and extrinsic to arts education, have been widely reported (Bamford 2006; Burnaford et al. 2001; Colley et al. 2012; Deasy and Stevenson 2005; Downing et al. 2007; Fiske 1999; Hallam et al. 2010; Irwin et al. 2005; Kenny 2009, 2010, 2011; Woolf 2004).

Tensions often arise, however, around remits and responsibilities within arts-in-education initiatives. In particular, debates about the role of visiting artists in schools abound (Christophersen 2013, 2015; Egan 2005; Eisner 2002; Holdhus and Espeland 2013; Jeffery 2005; Kenny 2010; Kenny and Morrissey 2016; Wyse and Spendlove 2007; Wolf 2008). Through an examination of the government-supported Norwegian “Cultural Rucksack” program, there was evidence of a prevailing *doxa* amongst teachers and artists that the program was “good” with the result that the class teacher often took on a peripheral, if not marginalized, role in the program (Christophersen 2013, 2015). Similarly, in studies of the “Creative Partnerships” program in the United Kingdom, difficulties emerged with conflicting expectations and identities between artists and teachers (Griffiths and Woolf 2009; Wyse and Spendlove 2007). Such issues raise important questions regarding visiting artists in educational contexts. Specific to visiting musicians in classrooms as a means of delivering music education, some researchers have questioned its ideological origins, aims, and approaches (Bowman 2007; Christophersen 2015), though to a limited degree.

Internationally, interventions by artists in schools tend to be initiated or led by arts and cultural organizations. For instance, the “Cultural Rucksack” program in Norway stemmed from “various cultural programs for children and young people” (Christophersen et al. 2015, 11), “Creative Partnerships” (2002–2011) in the United Kingdom was an Arts Council of England initiative, and Canada’s “Learning Through the Arts” initiative was developed by the Royal Conservatory of Music, Toronto (Kind et al. 2007). Where such music-in-education initiatives are government funded—many such initiatives are profiled in this book—issues of balancing artistic aims with governmental social, cultural, economic, or political remits often arise. Furedi (2004, 98) warns, “Governments throughout history have attempted to mobilize the arts

to further political ends.” Conflicts exist within such social agendas for the arts where Buckingham and Jones argue (2001, 13):

[T]here is a danger that “creativity” and “culture” will come to be seen as magic ingredients that will somehow automatically transform education, and bring about broader forms of social and economic regeneration, in and of themselves.

This is not to say that additional benefits outside of artistic or creative outcomes are not advantageous, but overemphasis on the value of music to serve political agendas could, in practice, lead to music-in-education being viewed as “icing on the cake” (Laycock 2008, 64).

Towards “Collaboration”

Successful arts and music-in-education programs are now widely recognized as requiring a collaborative, long-term approach (Bamford and Glinkowski 2010; Kenny 2010; Kenny and Morrissey 2016; Wolf 2008; Kind et al. 2007). Wolf contends, “In the best of partnerships, teachers and artists become colleagues, collaborating on projects that will encourage creativity based on the expertise of all involved and focused on the children’s talents and needs” (2008, 90). This laudable aim for a collegial approach raises important questions regarding musician–teacher collaborations as potential sites for oppositional relationships at one end of the continuum or transformative practice at the other end.

The term “collaboration” is a contested one. The collection of chapters in this book alone attests to the multiple lenses and definitions one could ascribe to the term. An interpersonal psychological focus, for instance, sees “collaboration” as transactional through human interaction. For Vygotsky (1962; Vygotsky and Cole 1978), learning through social interaction is embedded within social events, as “situated action” within a “zone of proximal development.” This view allows for varying levels of expertise and skills within collaborations where apprenticeship or peer learning is encouraged. Sociocultural theorist Jerome Bruner extends this “scaffolding” and “mediational” approach to learning that is context specific within a “community of mutual learners” (1996, 24). A “communities of practice” framework (Lave and Wenger 1991; Wenger 1998) builds on such theories again where members within communities are seen to learn through a social process of peripheral participation. Within music contexts, a “communities of musical practice” framework (Kenny 2016) furthers the argument that musical and social interaction are interrelated when people come together to make music. Therefore, if learning occurs from and with others, as members of communities, the assumption is that within musician–teacher collaborations, collective knowledge through dialogic practice will be key to transformative practice.

Moran and John-Steiner emphasize the transformational nature of collaboration as (2004, 11), “an intricate blending of skills, temperaments, effort and sometimes personalities to realize a shared vision of something new and useful.” Maxine Greene also presents convincing arguments in this regard (Greene 1995, 2001). Greene, building on the work of Dewey and Vygotsky, argues for knowledge to be constructed through experience in partnerships—through creating relational pedagogic spaces for transformation. Liora Bresler similarly comments on the collaborative nature of artist-teacher partnerships, allowing for potential “transformative practice zones” (Bresler 2002). This book seeks to investigate the collaborations where such “zones” might occur and examine the conditions necessary to facilitate pedagogic and professional transformation. Musician-teacher collaborations then can create exciting opportunities for both musicians and teachers to challenge, develop, and potentially transform their practices to ultimately benefit the children and young people they teach. Kaplan reminds us (2014, 175), “Collaboration is profound because the demands of a sharable pedagogy challenge us to devise those practices that will implement a common experience. Collaboration leads to, indeed it thrives on, variety.”

Research carried out by the two editors in Norway and Ireland, respectively, offer some interesting insights into the notion of collaboration. It was found that due to the compulsory nature of the Norwegian “Cultural Rucksack” program, often involving once-off artist interventions in schools, that this has resulted in a lack of ownership amongst teachers (Christophersen 2013; Christophersen et al. 2015). Christophersen argues that although this program was “originally intended as a collaborative effort between the fields of culture and education,” it has become about “giving external specialists access to children during school hours” (2013, 14). The Cultural Rucksack program is, however, currently undergoing reorganization in order to increase the educational influence over the program. An Irish report on teacher-artist partnerships (Kenny and Morrissey 2016) highlights the importance of shared professional development for artists and teachers: “The partners journeyed together in their learning, respected each other’s varied inputs, shared experiences, valued differing strengths and invested in relationship-building” (2016, 86). The most successful collaborations occurred where both parties meaningfully invested over a sustained period of time, but also where a high level of local and national support was given.

These studies reveal that effective musician-teacher collaborations within educational settings do not occur in a vacuum. Collaborations are highly dependent on open communication, shared extensive planning, flexibility, ongoing support, and cooperation (Abeles 2004; Abeles et al. 2002; Bamford and Glinkowski 2010; Cape UK 2009; Colley et al. 2012; Galton 2008; Holdhus and Espeland 2013; Myers and Brooks 2002). Thus, a collaborative model for music-in-education initiatives moves us towards a view of the musician

as “partner” in the classroom, but one where “caution is needed therefore to ensure that artists involved with schools are not seen as a replacement for the teacher but rather an additional support and resource” (Kenny 2010, 163). As partners, recognition of the teacher’s knowledge and perspectives needs to be identified as equally important as the musician’s. At their best, the collaboration facilitates professional learning as a reciprocal act between musician and teacher. As Wolf asserts, “for partnerships to be truly collaborative, the stream of learning must flow both ways” (2008, 93).

Musician/Teacher Dichotomies

The discourses surrounding music-in-education initiatives tend to dichotomize musician and teacher. There is often a perception that the former brings “authenticity” and specialist expertise to the musical experience, whereas the latter serves as an educational guide or, at worst, a “guard” over behavior management (Christophersen 2013). Laycock (2008) identifies one major source of conflict within such collaborations as a clash between child-centered approaches and art form-centered approaches to delivering arts education. Formal educational settings are perceived as typically conservative environments, whereas perceptions of musicians’ working lives tend towards notions of freedom and liberalism. Indeed, even amongst children, differences can be noted between “school” music and music delivered by someone “outside” the system (Kenny 2014a, 405):

[T]he children recognised the musical practice in the project as being distinct from musical practices in school . . . Clara comments “school has boring music and this music is cool”. The element of this music practice being “fun” and school music being “boring” was something which was significant.

This echoes with the oft-claimed disconnect between formal and informal music education (Allsup 2003; Burnard et al. 2008; Green 2002; Jorgenson 2003). Yet learning music formally and informally often occur simultaneously in practice (Espeland 2010; Finney and Philpott 2010; Folkestad 2006; Kenny 2016; Veblen 2012). Rather than being in tension with each other, then, musician–teacher collaborations may offer new possibilities to act as a bridge between formal and informal musical learning.

Akin to the formal/informal divide, musician/teacher dichotomies have also been recognized as unhelpful and inaccurate (Bennett and Stanberg 2008). These roles and identities are, of course, often overlapping and inter-related. Kind et al. (2007) contends that within the teacher–artist collaboration, both teacher and artist learning needs should be attended to, all the time taking account of the relational nature of these needs, “as artists and teachers

work together, both influence each other and shape each other's experiences, teaching and artistic practices. Learning is not unidirectional moving from artists to teachers, or even from teachers to artists" (841). It has been well researched that teachers' beliefs about the arts, prior experience of the arts, and self-efficacy in teaching the arts has important consequences for how it is taught in schools (Collanus et al. 2012; Greene 1995; Kenny 2014b; Kenny et al. 2015; Pitfield 2012; Sefton-Green et al. 2011; Winters 2012). In developing models of musician–teacher collaboration, opportunities for teachers to connect or reconnect with music as an art form is as important therefore as its connection to the children and young people in order to build capacity and maximize impact into the future. Equally, opportunities for the musicians to reflect and challenge their views of education through collaboration will also influence their teaching approaches, as well as the discourse about collaboration projects in general.

Aim and Plan of the Book

This book explores the field of musician–teacher collaboration within educational settings through international snapshots of leading debates and issues. There has been little systematic critical exploration of this topic, and teacher/educational perspectives are particularly lacking in the research literature. The twenty chapters herein contribute contemporary perspectives from across ten countries that explore and problematize existing discourses that surround musician–teacher collaborations. Thus, both the theoretical and empirically based chapters present varied insights to further debates, development, and research in this field.

The book is divided into three parts. In Part I, "Critical Perspectives," chapters with distinct theoretical frameworks ranging from relational aesthetics, punk pedagogy, performativity, social systems theory, cultural sociology to symbolic interactionism provide points of departure for scholarly critique on musician–teacher collaboration. Hildegard Froehlich begins by employing elements of frame and stakeholder analyses to examine the relationship between educators, artists, the public, and policy makers. Froehlich calls us to question "the stakes" from the outset of collaborations in order to benefit the most important stakeholders involved—the learners. Chapter 3 critiques the traditional school concert in its sender–receiver orientation and lack of contextual consideration. Kari Holdhus proposes an alternative form that is relational and dialogic and that moves towards actual musician–teacher collaboration. Gareth Dylan Smith in Chapter 4 explores the potential of punk pedagogical approaches within the field of musician–teacher collaboration. He argues for a more flexible and multifaceted view of musicians that looks beyond the notion of celebrity. Christian Rolle, Matthias Schlothfeldt, Julia Weber, and Verena Weidner (Chapter 5) report on a German project for composers to

provide input in educational contexts. Using Luhmann's social systems theory, the chapter problematizes role definitions, expectations, and conflicts within collaborative composing endeavors. In the last chapter of this section, Cathy Benedict (Chapter 6) questions the very purpose of education, advocating for the merits of epistemic responsibility to guide our practices. Echoing Froehlich's opening arguments in Chapter 2, she contends that for any meaningful collaboration to occur there needs to first be a challenge to the primacy of purpose of that collaboration.

Part II of the book, "Crossing Boundaries," presents chapters based on empirical research to explore the challenges of the visiting "expert" (musician/teaching artist) within educational contexts. The first three chapters deal with specific projects in schools, namely, pop music composing in Finland, Cantonese opera in Hong Kong, and chamber music in Sweden. Heidi Partti and Lauri Väkevä (Chapter 7) argue that the Finnish composing project exemplifies ways to help teachers facilitate creative collaborations beyond musical genres, and Bo-Wah Leung (Chapter 8) reports on different musician/teacher roles and collaboration modes taken in a genre-specific study. Cecilia Hultberg in Chapter 9 uses a cultural-psychological lens to investigate how musicians and teachers might facilitate students to have moving experiences at music performance events. June Boyce-Tillman (Chapter 10) and Harold Abeles (Chapter 11) focus their writings on examining the multifaceted challenges for professional musicians/teaching artists in schools and how to prepare them to work in educational contexts from differing U.K. and U.S. perspectives. Randi Eidsaa in Chapter 12 focuses on the role of dialogue between musicians and teachers within Norwegian collaborations through case studies of verbal interactions. The final chapter in this section (Chapter 13) takes a look at one student and teacher/musician/researcher story of music-making on an iPad in the United States. Clint Randles here highlights the potential of technologically mediated music-making for people with special needs.

The final part of the book, "Working Towards Partnership," challenges some dominant narratives and seeks new pathways for musician-teacher collaboration. Drawing on Smallian theory, Julia Partington begins by seeking an alternative model of musician-teacher collaboration rooted in the mutual exploration of "ideal relationships" through "musicking." Katie Kresek in Chapter 15 offers her distinct U.S. perspective on collaboration where she highlights the challenge of "nomadic conditions" for teaching artists as they navigate demands from multiple institutions to highly individualized partnerships with classroom teachers. Chapter 16 focuses on the relationship between composers, teachers, and pupils but this time in a Birmingham secondary school composing project. In this contribution, Martin Fautley, Victoria Kinsella, and Nancy Evans explore notions of expertise, roles, and expectations, as well as differences between learning and doing. Chapters 17 and 18 further probe musician-teacher dichotomies using a "community of practice" framework for their