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and the Arts

Tuning in: Towards a grounded theory of
Integrative Musical Interaction.

By
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degree of Doctor of Philosophy

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Abstract

Integrative musical interaction is a form of musical participation that displays three principal characteristics. It is integrative of ability; it is engaged primarily for the intrinsic experience of making music; and musical development is based on nurturing the relational awareness between players. It has received little attention in academic literature thus far, therefore the primary aim of the study was to document the phenomenon and examine both the pedagogical approach and the resultant outcomes. Grounded theory was chosen as a methodology because of its suitability for exploratory research.

Three fields of practice were studied in the USA and UK: the community drum circle movement; the approach to congregational song of the Iona Community; and the instrumental improvisation workshops of the Music for People organisation. Data was gathered through semi-structured interviews and participant observation.

Analysis led to the development of a substantive grounded theory conceptualising the shared characteristics of these three fields as a distinct musical practice, termed integrative musical interaction (IMI). The theory consists of three sections. It begins with an analysis of the process of musical disenfranchisement, which can lead to individuals describing themselves as non-musical. The second part examines how the process of IMI can integrate such people into successful music making, through two main pedagogical strategies of creating safe space and an intuitive enabling process. Finally, the outcomes of the process are examined, which manifest in three domains: the culturally enactive, motivational-structural and socio-intentional (Cross & Woodruff, 2009).

Comparative literature analysis revealed that outcomes in the socio-intentional domain appear to constitute the most distinctive features of IMI. In addition to the understanding of IMI as a phenomenon, this thesis therefore contributes towards understanding the social affordances of participatory music and the potential applications of music making in environments beyond traditional teaching, learning, rehearsing and performing.

1 Introduction

Music is too important to be left to the musicians, and in recognizing this fact we strike a blow at the experts' domination, not only of our music, but also of our very lives. If it is possible to control our own musical destiny, provide our own music rather than leaving it altogether to someone else to provide, then perhaps some of the other outside expertise that controls our lives can be brought under control also.
(Small 1977, p. 214)

1.1 Thesis structure

This thesis examines a practice of music making that is aimed specifically at incorporating the non-specialist in participative musical activity. The thesis consists of a grounded theory derived from the study of three different methods of musical enabling: the facilitated drum circle movement; the Iona Community's approach to congregational song; and the Music for People organisation. While differing in specifics of musical content and application, they display considerable similarities in their enabling strategies. Analysis of these has led to their conceptual integration as a practice of "Integrative Musical Interaction", founded on a process of *tuning in*.

Integration of literature

The use of grounded theory as a methodology has implications for the resulting structure of the thesis, principally due to the absence of a pre-research literature review. This seemingly counter-intuitive approach is strongly advocated in order to keep the emergent theory inductively grounded (Glaser, 1998; Glaser & Strauss, 1967; A. Strauss & Corbin, 1990). Reading the substantive literature in advance is discouraged because:

- If the theory is to be emergent, rather than preconceived, the researcher will not know which body of literature will fit the substantive area.

- Attractive concepts from (potentially ungrounded) existing research could be imported, and ‘forced’ on to the data – negating an inductive approach.
- Awe at extant theories of ‘experts’ in the field could skew interpretation to fit pre-existing models.

By examining the data rather than the literature at the outset, the intent is that the emergent theory will correspond more closely with the concerns and experience of participants, rather than with pre-existing theories.

Instead, researchers are encouraged to turn to literature in the substantive area later in the study once the theory has stabilised, and consider it as ‘more data to constantly compare’ (Glaser, 1998, p. 76) and weave in to the conceptual story. This does not excuse the researcher from reading whilst initial data collection and analysis is being carried out: instead they are exhorted to read widely in other unrelated areas, in order to maximise their sensitivity as to how others have integrated and formulated their theories. To this end, my exploration of grounded theory literature ranged from a grounded theory of beer drinking in Australia (Pettigrew, 2002), to Transcendental Meditation for Norwegian managers (Schmidt-Wilk, Alexander, & Swanson, 1995).

Accordingly, the role of this chapter is to set the context for the study, by introducing the background and development of the research question, and explaining the choice of methodology used. It is not a comprehensive summary of musical participation research; instead, more detailed review and integration of literature will follow the relevant sections of the grounded theory presentation. The remainder of the thesis is presented as follows:

- Chapter two offers a fuller account of grounded theory methodology, the choices made in its use within this study, and the process of data collection
- Chapter three accounts for the process of data analysis, and the development of the theory during the course of the study

- Chapters four, five and six represent the theory itself. Each chapter is split into two principal sections. The first half consists of an account of the grounded theory, alongside examples from the data that gave rise to it; the second part integrates both the literature and discussion that relate to the generated concepts.
- Chapter seven summarises and integrates the three sections of the theory and the main themes arising from the literature, and considers how the theory could be developed, the limitations of the study, and avenues for future research.

1.2 Background

“Where have all the musicians gone?”

This was the question posed by Sloboda (2005, p. 340), and it was also one of the initial issues which provoked this thesis. In asking this, Sloboda posed a conundrum that, while music is highly valued and people devote significant time to their involvement with it, levels of practical ability and engagement among the majority of people in contemporary western culture are remarkably low (ibid. p. 334). In studies of the sociology of music, participation in music *making* is little noted, for example, in DeNora’s (2000) account of “Music in Everyday Life”, participation is characterised largely in the appropriation and interaction with pre-existing recorded or performed musical content (pp. 155-156). In Hargreaves and North’s account of the social psychology of music (1997), active music making is analysed in relation to performance, educational, and therapeutic environments. The only account in the book that considers more generalised adult participation is an ethnomusicological one (Gregory, 2007), which principally refers to either historical or traditional societies worldwide. Acknowledgement of non-specialist adult music making in contemporary western culture appears to be little evident.

In contrast to the observations of music sociologists, Everitt (1997) offers a thorough examination of the field of musical participation, proposing that there are widespread

opportunities available. He notes, however, that these may not be fully realised, and that participatory music may have a significant role to play in ameliorating the effects of an increasingly individualistic culture (ibid. p. 31). In his recommendations towards fostering a broader cultural musicality, he notes that the solution may lie both in making information regarding such opportunities available, and in increasing the number of activities on offer. Such optimism is reflected in the perspectives of many who work to make music more accessible. Throughout the course of this research project, interviews with music enablers revealed a strongly rooted belief in the user-friendliness of music making. They claimed that everybody has the capacity to make music; that music is somehow of universal appeal, and highly inclusive. Everyone is perceived as being able to make a sound, and relate it to another.

Widening access to musical participation is an issue of growing importance, in part due to the increasing interest being shown in the area of music and wellbeing. Clinical music therapy has long been an established avenue for this form of engagement, but there is now an expansion of both research interest and practical application concerning the potential benefits of music making that could be made available to wider sectors of the population. Programmes combining academic and practical involvement in the arts and health have sprung up (e.g. the Sidney DeHaan research centre at Canterbury Christ Church University, and the Music for Health programme at the Royal Northern College of Music), and two new journals were published last year ('Arts and Health', and 'Applied Arts and Health'). Practical activities range from "silver song clubs" (Bungay & Skingley, 2008) which engage senior citizens in monthly singing groups, to workplace drumming sessions to combat stress (Stevens, 2009).

However, it may be that Everitt's (1997, p. 172) proposition that wider availability will lead to wider participation may have overlooked potential barriers to engagement which lie in another domain. When speaking about the topic with people with little musical experience, more often than not the response was entirely different:

“I’m not musical...” (from interview transcript)

It seems that there is something of a perceptual gap between what enablers may think, and what a significant proportion of the wider population considers their music-making potential to be. Simply providing access may not necessarily lead to engagement. These observations have been prompted by my experiences as a practitioner, leading me to wonder why, in a recent cross-arts mental health project, two thirds of the group stayed away on “music” day – only to fully and competently participate when music was introduced (but not announced in advance) at a later stage? Why, at an open public drumming event, do parents eagerly push their children forward to take part, but hesitate to do so themselves, and yet seem unable keep their hands off the drums when it appears as if they are unattended? From these two examples, it would seem that it is not a lack of capability (in the first instance), or desire (in the second) that is holding people back, yet when people are given the choice, there is still a marked reticence to participate.

Research on musical participation has primarily confined itself to a study of the musically able – even when extended beyond the arena of professional performance. Many of the participatory activities Everitt (ibid.) reviewed may, from the outside, appear to invite some prior musical mastery or aptitude, for example, joining a local wind band, youth rock group, or choir. The other principal study in this area is Pitts’ (2005) “Valuing Musical Participation”. Here, she makes an important contribution to the understanding of the potential benefits of musical activity, including confidence; social interaction; enhancement of (and escape from) everyday life; and spiritual fulfilment and pleasure (ibid. p.10). However, these are again observed in areas that may be still be the preserve of the “musical”, such as amateur choral societies and classical music festivals.

In these traditional arenas of musical participation, participants may often be self-selected, begging the question as to who may be selecting themselves out – those who may rather stay away than risk exposure, as the following participant from my own study explains:

There's always I guess, a bit within us, a seed of 'I don't want to make a complete prat of myself'. I enjoy it but I'm not very good. (From interview transcript.)

This phenomenon has extended as far as the music products industry, and is highlighted by the development and promotion of the field of 'recreational music making' in the USA, aimed specifically at encouraging musical activity with people who may have had little previous experience. John Fitzgerald, manager of recreational music at the Remo drum manufacturing company, offered insight as to just how far these reservations extended:

At NAMM [National Association of Music Manufacturers] we discuss – is recreational music making the right term? They even had a discussion about trying to get music making out of the title – they found that some people found just the term music was intimidating – “Oh, I don't play music, [...] music... that's not me.” (from interview transcript)

It would appear that there is a contradiction: the activity is one that practitioners perceive and present as readily accessible, and for which the encouragement of wider participation is seen as desirable due to the potential benefits available. Meanwhile, many potential participants perceive the direct opposite – that music is something that they would be unable to engage in.

So are the potential benefits of music to be restricted to the musically able? Bailey and Davidson (2005) conducted a comparative study which sought to determine the effects of musical participation on a choir of homeless men, compared with a group of middle-class choral singers. They found that outcomes in areas of clinical-type benefits occurred regardless of the differences in musical expertise, while differences in benefits related to group process, choir/audience reciprocity, and cognitive stimulation may have had more to do with the social circumstances of the two groups. Accordingly, it would seem that musical involvement can be beneficial for those who may not be in possession of a high degree of existing musical skills.

These issues came to the fore in a study carried out by Bittman et al. (2001), who examined the effects of musical participation on the immune system of non-musicians. They found increased activity on three neuroendocrine and immunologic markers for the group participating in drumming compared to the control groups, again demonstrating the effect that musical participation can have for the musically inexperienced.

While these results are encouraging, what is perhaps most relevant to this discussion is the developmental path of the research that produced them, and in particular, the issues encountered in offering music as a proposed beneficial activity to people who may not consider themselves musical. In their preliminary experiments, Bittman et al. worked their way through three other forms of drumming before settling on the composite form for their main study. These drumming conditions were:

- *Basic drumming* – facilitated by a drumming instructor (about 50% drumming and 50% instruction);
- *'Impact' drumming* – similar in form to the first condition, but with a greater emphasis on drumming activity (80% drumming and 20% instruction);
- *Shamanic drumming* – facilitated using a shamanic approach;
- *Composite drumming* – facilitated by a music therapist, using a mixture of musical games, group improvisation, and guided imagery accompanied by drumming (ibid. p40).

The composite drumming group was the only group that demonstrated a strong level of natural killer cell activity enhancement (a key parameter), and was thus chosen as the primary experimental model. The other forms were less successful – the early drumming groups showed no improvements: the impact drumming sessions even managed to reduce, rather than increase, natural killer cell activity. Finally, according to Bittman (who I interviewed in the course of this study), the research group realised that the drumming activity may have been intimidating to those who, rather than being enthusiasts, were encountering drumming for the first time. Rather than reducing stress, the initial groups may have been increasing it. What was seen to

contribute to the success of the composite form was that the enabling process specifically fostered “camaraderie, group acceptance, light- hearted participation, and nonjudgmental performance” (ibid. p. 46).

These findings can be interpreted as highlighting the consideration that may need to be given when attempting to involve people who are musically inexperienced, particularly when aiming to deliver beneficial outcomes. In the experiment conducted by Bittman et al., the act of drumming was clearly not the sole source of the effect. Therefore, it suggests that, for people who describe themselves as non-musicians, positive effects are not solely inherent in the act of (or access to) music making itself, but partly contingent on the enabling process. If the effects of musical participation are to be made available to more than existing enthusiasts, a participant-centred approach may be critical.

This thesis was initially provoked by questions surrounding the proposed accessibility and desirability of participation on the one hand, and the apparent reticence of many potential participants on the other. However, a second motivation occurred through my experience as a practitioner and participant in forms of musical activity that seemingly overcame these barriers. There did not seem to be any evidence for, or acknowledgement of, these practices in the academic literature, as they appeared to differ from established fields of musical participation: namely music education, performance, and music therapy. They shared characteristics with all of these, yet displayed significantly different properties of their own: held in common with each other. In the early stages of research, what appeared to be distinctive was:

- an intent to make music accessible to all, regardless of ability;
- the involvement of the entire gathered group, with no audience present;
- rapid involvement in music making from the very beginning of the activity;
- giving greater emphasis to the quality of the participant experience, rather than the musical product;

- the quality of the music was founded on encouraging the awareness of the relationships between participants, rather than teaching musical technique;
- music making was often integrated within wider contexts, such as health care, workplace sessions, recreational and community environments.

So – while the initial working title of this study was “Music for non-musicians” in an attempt to understand how people could be successfully enabled, it soon became apparent that this was more than just about accessibility – there was a musical process at work that was different to more conventional forms of participation such as learning, rehearsing, or performing music.

Accordingly, this study developed into an exploratory study concerned with a substantive area of practice, in an attempt to account for and understand it more fully. I decided to focus on three contexts that appeared to exemplify this approach: the community drum circle movement (which had inspired the form of drumming seen to be effective in the study by Bittman et al.); the enabling of congregational song by the Iona Community; and the approach to improvisation taught by the Music for People organisation. These will be described in greater detail below.

1.2.1 Context one: the community drum circle movement.

'It's not about the drumming, it's about the people.'

– Yvonne Clark (facilitator, from interview transcript).

The term ‘drum circle’ covers a wide range of participatory forms, and its definition is a topic of considerable debate among people who organise and facilitate them.

Events can range from:

- a simple gathering of people with drums, with no leadership, where individuals play as they see fit, and where rhythms may or may not co-ordinate with each other

- a “facilitated” drum circle, where players will improvise, and where one or more individuals take responsibility for helping the group to coordinate and develop increasing musical complexity
- a drum class or workshop, which is more overtly taught, and where participants spend a significant time playing composed rhythmic parts

The form that this thesis is concerned with is the facilitated drum circle. This manner of music making is encapsulated by a growing movement that largely originated in California thirty years ago, and which is now a worldwide phenomenon, with its own professional organisation (the Drum Circle Facilitators Guild: www.dcfg.net). While there were several pioneers of similar forms of accessible, interactive drumming, the person who has developed this to the greatest extent is Arthur Hull who, after spending many years developing a particular enabling technique and philosophy, decided to focus on the training of others to facilitate these events (Hull, 1998, 2006). In turn, these ideas have been incorporated and adapted into a number of different settings and inspired a variety of programmes worldwide, from a drumming programme used to engage at-risk youth in Australia (Faulkner, 2009), to formats devised for integration into health settings (Remo, 2010) and exercise classes (www.fitrhythms.com).

From the outset, this form of musical participation was devised with the integration of beginners in mind. At the time, Hull had noted that access to drumming activity was somewhat circumscribed: the two routes available were either to join the ‘hippie thunder drummers’ on the beach, or engage in a long apprenticeship within a culturally specific form. So, he set out to experiment with:

...how to adapt those aspects of drumming that made it accessible to a non-drumming culture. That believed itself to be 'rhythm dorks' or rhythmically challenged. The major beliefs of Western society was that you had to have some knowledge of music, or how to play drums in order to drum. (from interview transcript)

Consequently, the approach that emerged evolved as a direct response to potential negative expectations regarding music making. However, the activity is also more than simply making music accessible to inexperienced participants – there is something very different at work than in a beginners’ workshop. Skills are engaged which may challenge those with a greater amount of experience, and which necessitate a different kind of musical involvement to that employed when engaged in a class or performance. Below, a professional drummer recounts his first encounter with a community drum circle (key points are underlined):

In my very first experience of the drum circle, I showed up at the drum circle that was being facilitated by Arthur in Leeds. [...] I stood on the edge of the circle for a while with my drum, and I was in a place of superiority, and judgment.

I was listening to this racket - this is not drumming, this is just people making a real noise, and I didn't get it, I wasn't in the circle, I wasn't a part of the circle. I wasn't there at the beginning, so I wasn't aware of the dynamic of what was going on - I didn't quite understand why this guy was jumping around in the middle. So I was one of these drummers, that's like: 'okay, there's a basic groove here, I'm going to show these people what drumming is all about' - and Arthur being Arthur clocked that pretty quickly there and offered me a valuable lesson by stopping the rest of the circle, and asking me [to keep playing], and another drummer who had turned up with the same attitude as me on the other side of the circle - he stopped the rest of the circle – and we weren't playing together at all, it was terrible, the rhythms just didn't lock in.

Then he brought the rest of the circle back in, and they were all bang on with each other, and it was like “...ah. Ok. I'm not listening. I'm not listening here at all. I'm making a judgment because I come from an African tradition, and I don't think these people know what they're doing. I've missed the point.” Completely missed the point, but I got point as soon as it was presented to me.

Now I could have reacted to that by walking away, and staying in my ego, and saying this is not me, but something flipped inside of me that made me stop drumming, and I just listened, and I started to look around, and people were really enjoying themselves, and there were lots of smiles, and then I started to watch this

guy that was jumping in and out of the middle, and I started to see what he was doing, and I started to see how he was communicating with the circle, and how it was more appropriate for me to just play a simple pattern, and to support the people around me that were new drummers. That was a really valuable lesson.

– Paul Dear (drum circle facilitator, from interview transcript).

This story reinforces the quote that began this section, which noted ‘*it’s not about the drumming*’, and demonstrates the need for a different framework with which to analyse and understand the event. To the ears of a proficient musician who listens to the musical output as a non-participant, it may indeed sound like ‘noise’. However, from within the participating group, there are different parameters of engagement, not based on musical competence, but on listening and relationship.

In Paul’s account, when the rest of the group were stopped and the two expert drummers played by themselves, it was revealed that the two experts were playing their own patterns without any relationship to the group. The entirely synchronised re-entry of the remainder of the group served to reinforce his perception that there was something else occurring musically, and that the rest of the group were capable of a quality of participation that the two more experienced drummers had not yet achieved in the course of the event.

...the quality of the music that is being made is not based on the quality of, or the level of rhythmical expertise of the participants; but, instead, the quality of the music being made is based on the quality of the relationship that is being created. And so, when you're looking at the big picture... how well the music is, is how well the group is communicating with itself.

– Arthur Hull (from interview transcript).

But, even though ‘*it’s not about the drumming*’, this does not mean that a discernible musical product goes out of the window in favour of an ‘anything goes’ cacophony. For beginner and skilled participants alike, producing ‘musical’ sounding results is important in building confidence in their capacity to actually make music together.

An additional aspect of this form of musical engagement is that while it is concerned with nurturing the enjoyment of the activity for its own sake, it is often engaged in for the service of broader aims, such as building group relationships; communication; nurturing; support; confidence and listening skills:

Is my core fundamental to get people having fun with drums? No - my core fundamental is getting people to communicate with each other.

– Jim Greiner (drum circle facilitator, from interview transcript).

Consequently, while the initial stages of the process are concerned with the involvement of participants across multiple ability levels, there is something else at work within the activity. The question as to what that may be is one of the principal enquiries of this thesis.

1.2.2 Context two: The Iona Community's approach to congregational song.

The second context for musical participation explored in this thesis also evolved as a response to the particular needs of participants, this time within the arena of church music, and again, dates back about thirty years. John Bell (2000, 2007) and the Wild Goose Resource Group have been the principal developers and advocates of this way of enabling congregational song, with a particular emphasis on the inclusion of those who feel they cannot sing.

Much of the data connected with this approach was gathered at the Iona Community's residential centres on Iona. Here, the need for the conscious enabling of musical participation is highlighted because of the unique circumstances of conducting services in Iona Abbey. I have given a fuller account of this context (Bentley, 2009a), of which edited and paraphrased extracts appear below. On Iona, rather than being a regular congregation, each service consists of a unique gathering of visitors, day-trippers, temporary staff, and island residents. Because of the

diversity of those gathered, nothing can be assumed in terms of shared expectations, belief, norms of worship practice, or repertoire.

As a result, any sense of a 'community' that is to be mutually engaged in has to be jointly constructed from the start, each time that people gather to worship, and if a welcome is to be offered to all, then this hospitality also needs to be extended through the music.

Part of the way that the host community aims to help participants feel on the inside, rather than the outside of a service is by teaching the songs used in worship at the start of the service. In addition to the teaching of musical *content*, there is also a strong recognition that for many of those gathered, the very *act* of collective singing might be unfamiliar. As a result, the initial period of singing moves beyond being one of learning new songs, and extends into a practice of enabling those gathered to find the confidence to participate.

Once again, there is a broader functionality at work that goes beyond the enabling of the inexperienced. This period of teaching is seen to have a gathering function for the congregation, marking a transition from being a cluster of disparate individuals, to becoming a corporately worshipping congregation. It enables them to acknowledge each other through the singing of different parts; familiarises them with the repertoire; establishes the (often informal) tone of the worship; offers a shared experience, and, once it is over, an actively held collective focus which can subsequently be engaged by the worship leader who follows.

Singing is also an integral part of the wider life of the community. Guests who stay for a week have an opportunity to take part in a "Big Sing", consisting of an hour of singing songs from around the world in four parts simply for the enjoyment of singing them, again with the intent of including people who do not think they can sing. At other points in the week song may be used at mealtimes, on guided walks around the island, and as a way of introducing lecture sessions.

It offers a very different context to the facilitated drum circle, but also displays striking similarities: the integration of the inexperienced; the absence of performance to an audience; engagement with the broader functionality of music, and the emphasis on the relationships between those gathered.

1.2.3 Context three: Music for People

Currently, the work of the Music for People organisation does not engage as directly with the wider functionality of music as do the previous two practices – its mandate is more explicitly musical. The organisation was formed in 1985 by cellist David Darling and flautist Bonnie Insull, and runs a range of courses in improvisation; a four year training programme for music facilitators; and also acts as a network for those who espouse their approach to musical inclusivity. This context also differs from the others in that it places a greater emphasis on individual musical development; however, it also devotes much practical workshop time to improvising in ensembles and groups, and it is these collective musical activities that will be examined in this thesis.

The primary similarities with the other contexts studied are that it exemplifies an enabling process designed to integrate individuals across an entire range of musical ability, from classical performers to novice tambourine players. Again, this occurs without an overtly didactic process: new concepts are introduced through imitation, and explanation is kept to a minimum. Considerable emphasis is placed on releasing self-judgement – either of non-musicality, from the beginners' perspective, or of incompetence and fear of mistakes on the part of the classically trained. Again, though many participants come from performing backgrounds, the focus is on the immediate experience of music *making*, rather than rehearsal.

Taken together, these three contexts appeared to offer an answer to the initial questions that provoked this study: each one had evolved in response to the needs of those who perceive themselves as non-musical, but in addition, each form was also more than simply an accessible beginners' workshop.

1.3 Aims of the research

An added motivation in carrying out this study was that work in this field was still very much at the pioneering stage, with little available literature that might inform the direction of the study. In addition to there being little academic literature, written accounts of any kind appeared to be either primarily anecdotal, or ‘how to’ guides, which focused on describing particular activities involved.

In addition to this, practitioners, who were fully conversant with the practical aspects of musically engaging people, admitted that they found their work difficult to conceptualise and describe to others:

It's very difficult to explain this work – [...], once they experience it, it's no problem, but one of the barriers is kind of expressing what it is [...] just to describe it doesn't even begin to get the point across as to what the experience is going to be like.

– Annie O'Shea, (facilitator, interview transcript).

Pursuing a topic about which there was very little orienting literature, but an emerging practice, meant that at this stage in the development of the field there appeared to be a need for exploratory research that would identify and explain the nature of such work.

So, in selecting an approach for the study, rather than attempt to ‘prove’ or verify the efficacy of this practice of music making, it appeared that there was a need to account systematically for what the practice actually *is*. With this in mind, the initial aims of the study were to ‘map the territory’, and explain:

- *how* facilitators were able to involve people across a spectrum of musical experience
- *why* this was being used, and to what effect.

Choice of grounded theory

Having identified the nature of the substantive area, a methodological framework was sought that would fit with the exploratory and explanatory aims of the study. The relatively unknown territory covered by the project seemed to be an opportune environment for the use of grounded theory methodology, which has been advocated as being well suited to studies of this nature (Glaser, 1998, p. 120; Holloway & Wheeler, 1996, pp. 28-29; Miles & Huberman, 1994, p. 17).

Grounded theory is both a methodology and the resulting outcome of the research. The aim is to produce a theory that is ‘inductively derived from the study of the phenomenon it represents’ (Strauss & Corbin, 1990, p. 23), through a systematic process of collecting, analysing, and integrating data. This appealed to me as a practitioner-researcher, as the emergent and inductive nature of the methodology, combined with the opportunity to build theory based on data would offer the greatest fit and relevance both to my own work in the field, and that of fellow practitioners.

Alternative research strategies were considered, the strongest competitor being case study research (Yin, 2003). However, it was felt that while the thick, illustrative description afforded through this method would offer significant insight to those outside the practice, it would not afford the same potential for usefulness and application by fellow practitioners as would an integrated theory.

Dey (1999, pp. 39-40) identifies two types of theory produced in grounded theory: firstly, a substantive theory, closely related to the area under investigation; and secondly, formal theory, where concepts can be elevated to a higher level of abstraction, and thus become applicable across many domains. For the purposes of this study (again derived from my position as a practitioner-researcher), the intent was to develop a substantive theory that would examine, explain, and account for the area under investigation. However, where the emergent substantive themes may have potential to connect with formal theory, these have been indicated in the concluding discussion.

Why produce a theory?

Glaser (1998, p. 3) conceives of a substantive grounded theory as an 'integrated set of conceptual hypotheses' which account for the behaviour seen in a field of enquiry. He also notes the difference between these hypotheses and the implicit knowledge within a substantive area that may give rise to them:

Grounded theory puts into relief as a systematic research method, what people think they know already, virtually as they hear it. But they only know it casually as incidents, mostly with no methodological or conceptual pick-up. (Glaser, 1998, p. 63)

There is a danger that the production of a theory may simply be seen as recycling what people already know, indeed, a large part of the criteria for a successful grounded theory is that it 'fits, works, and is relevant' (ibid., p. 61) to participants within the field. Ideally, people *will* be able to recognise that which is part of their lived experience, but in a way that moves beyond a collection of themed anecdotes, to account systematically for how these relate and integrate conceptually.

To take an example from this study, the raw data from participants included statements such as:

1. *"...if you know where the beat is, you relax,"*
2. *"[I] hopefully keep saying - It's ok, it's ok, you're doing just great and to trust that going through the chaos is ok - if in the chaos there were a few moments when it worked - so remember that..."*
3. *"I thought we weren't going to get it ... and then we did it - it gave you such confidence - you really thought 'I can do it!'"*

Yet when compared and conceptualised, these accounts contributed towards the generation of concepts such as *entrainment* (statement one), *suspending judgement*

(statement two), and the enabling property of generating *instant results* for a group (statement three).

Consequently, once developed and integrated into a theory, the concepts that emerge from these responses can be used as tools that will extend and develop practice. For example, since generating the concept of ‘covering’ in the course of this study (whereby group members feel safe to participate when there is sufficient surrounding noise to *cover* the sound of their own contribution), I have since applied it when working with groups, using it to help try and diffuse any pre-workshop apprehension on the part of participants.

1.4 Summary

This chapter has set the background context for the research, tracing its development from an initial question regarding the difference in perceptions between facilitators of musical activity and people who consider themselves non-musical. Subsequently, a focus was chosen that involved three understudied practices of musical engagement, which seemed to overcome perceived barriers to musical participation. The aim of the research was to explore these practices and account for the strategies that enabled integrative participation, and their consequent effects and applications. Grounded theory was chosen as an appropriate methodology. Developing a theory through using grounded theory presented a way to investigate a little known field, integrating evidence from participants in a way that offered explanatory power and relevance to those taking part.

The production of a theoretical, rather than solely descriptive account reflects the intention of Glaser and Strauss’ (1967, p. 3) proposition that grounded theory would not only provide explanation of social phenomena, but also insight to those engaged in the behaviour under investigation, and thus offers the greatest relevance to practitioners in the field. My hope is that by using grounded theory to study the musical enabling practices of the Iona Community, the community drum circle

movement, and Music for People, this study will not only provide a plausible explanation of a little studied field to those outside it, but may also assist those within to be further enabled in communicating and articulating their own practice. The chapter that follows explores the application of grounded theory in greater detail.

2 Methodology

This chapter aims to explain the methodological choices made in the course of this study. It begins by summarising the process of grounded theory, and outlining some of the differences in practice between the leading proponents. Subsequently, it accounts for the choice of the version of grounded theory chosen for this study, which was that developed by Barney Glaser (Glaser, 1978, 1992, 1998; Glaser & Strauss, 1967). In the interests of methodological transparency, departures and modifications from these guidelines are identified and explained.

Following this, there is an account of the data gathering process, detailing methods of recording, transcription and sampling procedures. The evolution of the research process is then described in terms of how data gathering was shaped by the methodological demands of grounded theory. The chapter concludes with an examination of how ethical considerations were applied to the study, and how the process may have been influenced by the positionality of the researcher; in particular, the researcher's position as a fellow practitioner in the field under investigation.

The Grounded Theory Process

Grounded theory is an inductive methodology, which seeks to generate a theory from data in a substantive area. As a research process, it informs data collection, analysis, and the subsequent integration of published literature. The section that follows aims to provide an overview of the principal features of grounded theory, and an account of the decisions taken regarding which version to follow. In addition, it explains any subsequent departures and modifications that occurred during the course of the research.

Methodological summary

In brief, grounded theory methodology involves the following processes:

- **Data collection** – often through interviews and observations, although Glaser and Strauss (1967) consider ‘all is data’ – including quantitative results, newspaper articles, documents; even fictional literature.
- **Identifying conceptual categories and their properties** – this is achieved by using the ‘constant comparative’ method: coding segments of data and comparing these to develop categories and properties, which account for them. Further comparative iterations are subsequently used to refine and integrate descriptive categories to a conceptual level.
- **Theoretical sampling** – the newly emergent categories direct and inform where next to seek further sources of data, which are subsequently analysed to develop and ‘saturate’ each category. Saturation occurs when no further information is being found in the data that would extend the theory. Any new insights arising at a later stage simply modify the theory.
- **Theoretical integration** – relationships between categories and properties are established through further analysis to produce an integrated theory of “parsimony and scope” (Glaser, 1998, p. 190). A *core category* will emerge, to which all others relate, and which will account for the processing of the participants’ main concern.

However, dipping the merest toe in grounded theoretical water reveals that a more complex process of discernment needs to be engaged in regarding which particular version of grounded theory to employ.

2.1 Selecting an approach

Consideration was given to the later methodological developments produced by Strauss and Corbin (1990), who offer a closely defined set of instructions for the production of grounded theory. Seale (1999) notes that it was this version of grounded theory that introduced procedures of open, axial, and selective coding to the methodology. In the grounded theory studies I was reading when I was making decisions about methodology (e.g. Holt & Dunn, 2004; Jacobsson, Pihl, Martensson, & Fridlund, 2004), it was the Strauss and Corbin version which was cited most often.

In this variation, the data is first broken down using *open coding* to label individual events, then reassembled using *axial coding* to refine the original codes into categories: employing the *Paradigm Model* of identifying causal conditions, phenomenon, context, intervening conditions, strategies and consequences as an aid to asking questions of the data (Strauss & Corbin, 1990). Finally, selective coding integrates these emergent and defined categories more densely into a theory, ideally resolving around one overarching *core category*.

Whilst this appears to be a useful road-map to negotiating the various methodological stages, upon wider reading, it appeared that grounded theory also had the potential to be *less* clear-cut, with different levels of data collection, analysis, and integration occurring simultaneously (Backman & Kyngas, 1999, p. 150; Glaser, 1998, p. 15; Holloway & Wheeler, 1996, p. 155). Paradoxically, much of Strauss and Corbin's injunctions could be captured by the deepening layers of the constant comparative process described by Glaser, and his insistence that "categories emerge upon comparison, and properties emerge upon more comparison. And that's all there is to it" (1992, p. 43).

Rather than abandoning Strauss and Corbin's paradigm model in favour of an 'anything goes' approach, Glaser (1978) suggests that the researcher should attempt to maximise their theoretical sensitivity and familiarise themselves with a broad range of theoretical codes, so as to more effectively engage or invent those with the most "fit, work, and relevance" to the subject area. However, Charmaz (2006, p. 115) and Dey (1999, p. 113) take this one step further, perceiving both Strauss, Corbin and Glaser's theoretical codes as having the possibility to force data into preconceived frameworks.

Having reviewed the multiple interpretations of grounded theory on offer, I ultimately elected to follow a primarily Glaserian version, as it seemed to allow for the greatest possible emergence of theory from data, without the imposition of preconceived frameworks. In particular, as the study involved using grounded theory in musicological, as well as sociological territory, the liberty to generate codes outwith established theoretical norms seemed to offer the most appropriate mode of

practice; allowing codes and categories to be devised that offered the closest fit to the wide variety of indicators that occurred.

Constructivist grounded theory

Having begun research by following a Glaserian perspective, later methodological choices were also informed by the work of Charmaz (2005, 2006), published during the course of the study.

Charmaz and Dey (1999) question Glaser's conception of a theory as somehow inherent, and waiting to be discovered. Instead, Dey suggests that the actions of the observer frame not only the emergent concepts, but also the data itself. Charmaz (2006) takes this concept further with her articulation of constructivist grounded theory, noting that both data and analysis are created from the shared experiences, relationships, and interpretations of both observer and participants.

If, as Charmaz suggests (2006, pp. 9-10), as researchers, we share in constructing what we define as data, then it would seem logical to share her viewpoint that categories emerge through the *act* of interpreting data, rather than arising from them, or from a particular methodology. Instead, she conceives of the eventual analysis as an “interpretive rendering” rather than an objective account. In describing the theory produced by this study, the former, rather than the latter term would seem most apposite. However, I believe that retaining Glaser’s criteria of fit, work, and relevance (1998, p. 18) should at least ensure that this rendering will bear some resemblance to action in the field, and would be recognised by those within it as having congruence with their own experiences.

Ultimately, this study has been informed by the later developments of constructivist grounded theory in terms of the creation and perception of data, where “rather than discovering order within the data, we create an explication, organisation, and presentation of the data” (Charmaz, 2006, p. 140). The status of the resulting theory

is thus conceived as a “plausible account” (ibid. p. 132) that is relevant to the context studied.

2.1.1 Departures and modifications

Cutcliffe (2000) and McCallin (2003) note that in the interests of methodological rigour, researchers should be explicit in describing their choice of grounded theory methodology, as well as including any departures from it. Having chosen to follow a predominantly Glaserian path, I strayed in three notable areas in the pragmatic day to day working of it: using prior knowledge of the field; using recording equipment and using computer software as an aid to analysing the data. In addition, another dimension was added to the researcher/data/participant interaction, by presenting the emergent theory to selected study participants, and seeking feedback with which to inform the developing analysis.

Engaging prior knowledge

Glaser (1992, 1998) advocates that researchers try either to pick a substantive area about which they know little, or instead attempt to suspend what they think they already know (Lowe & Glaser, 1995, p. 675), in an attempt to curb what describes as ‘forcing’, or imposing preconceptions onto the data. However, Lincoln & Guba (1985, p. 208) note that owning up to tacit knowledge of the field of enquiry not only broadens the researcher’s capacity to understand the phenomenon, but also enables the development of theory which may not otherwise have been identified.

This research project arose entirely because of my tacit knowledge and experience: it was only through practical experience that the gap between having an extant practice, but no substantive academic literature could be noticed. Rather than ignore any involvement, it has instead been the springboard that prompted the investigation. In the original 1967 text, Glaser & Strauss (p. 251) devote a chapter to the use of ‘insight’ as a source of theory development – citing the case of a researcher who had based a paper on his lived experience as a cab driver. They appeared to uphold the

validity of personal experience and suggest that one should “deliberately cultivate” reflections on them (ibid., p. 252).

As a researcher who is a practitioner directly involved in the field under investigation, I have therefore included my own lived experience alongside those of others in the study. However, this prior knowledge remains solely practical: from a theoretical standpoint, my last engagement with any form of music theory was aged thirteen, shortly before dropping music as a school subject.

I have been involved for ten years with two of the principal fields of investigation: the Iona Community and the community drum circle movement. Cutcliffe (2000, p. 1480) notes that denial of this implicit knowledge, “...is likely to limit the depth of understanding of the phenomenon and impose unnecessary, rigid structures”. I believe that drawing on this experience has enabled me to cultivate “intimate familiarity with the studied phenomenon” (Charmaz, 2006, p. 68) and helped me to reach more nuanced levels of data. This occurred particularly in interviews with practitioners, as it meant that conversations were able to progress further into the intricacies of practice than if a respondent had to explain their practice to an outsider.

There is of course the possibility that too much may be taken for granted by a researcher from within the substantive area: either tacit knowledge would remain tacit, or assumptions about the meanings constructed may proliferate unchecked. However, Cutcliffe (op. cit.) also notes that the checking mechanisms for verifying this implicit knowledge are present in the methodology. If valid, a ‘hunch’ will be borne out through constant comparisons with the data – if not, there will be no supporting evidence, and the concept will need to be discarded. Furthermore, if, as Jarvis (1999, p. 47) argues, practitioners are the repositories of unique stores of tacit knowledge regarding practice, then it may only be practitioner-researchers that can make the nuances of such knowledge explicit.

In summary, being a researcher with considerable practical experience of the area under investigation could lead to prescriptive forcing of the data. However, as this experience has been practical rather than theoretical, I believe that this added

significantly to my understanding and development of theory, and aided in-depth engagement with study participants. Care needs to be taken that implicit knowledge is rendered as explicit; however, the grounded theory process of constant comparison with the data should contribute towards revealing any inconsistencies.

Using recording

Departures of a technological as well as philosophical nature have been made from traditional Glaserian grounded theory, through using recording equipment to capture interview data. Glaser's (1998) arguments against recording interviews can be summarised as follows:

- everything is recorded, leading to an overwhelming amount of information, a large proportion of which may be irrelevant to the developing theory;
- time is wasted in transcribing and verifying accuracy;
- recording leads to descriptive, rather than theoretical completeness.

Whilst all these points are extremely valid, as a student researcher, I found the ability to record interviews to be useful. This was particularly so at the outset of the study, where early interviews could be transcribed and analysed in depth to reveal the maximum number of potential codes and categories. This also enabled me to return and review the original data at a later stage of analysis, and develop insights that may have been missed on the initial pass.

An additional benefit of having recorded interviews was that illustrative verbatim quotes could be included in the final write-up of the theory to exemplify the concepts being described. Use of source material as illustration has been advocated by several authors (Chiovitti & Piran, 2003; Seale, 1999; Strauss & Corbin, 1990) as a way of demonstrating the "groundedness", and methodological transparency of an emergent theory. Concepts are seen to become further evident through systematic reporting of actual data, which also enables the reader to evaluate the researcher's interpretations.

Use of software

A second technological caveat from Glaser concerns the use of software as an aid to analysis, which he perceives as being unable to handle “the emergence of such flexibility, multiplicity, and freedom” needed when sorting data (Glaser, 1998, p. 192).

NVivo software was used to handle the data produced in this study, and I felt it to be a valuable tool which seemed to have made the data *more* flexible and responsive rather than less (for example, through being enabled to attach multiple codings to a particular passage or memo). Being a novice grounded theorist without a practiced way of handling data may have been instrumental in this, but I also found the use of software to be beneficial on other levels:

- *security* – being able to keep multiple copies of the entire data set in different places;
- *portability* – being able to take a complete data set to field locations on a laptop enabled analysis to commence straight away;
- *flexibility* – different versions of the analysis could be saved at stages along the way, enabling the ‘undoing’ of ambitious-yet-botched analytical reshuffles; or measuring progress made by comparing current to earlier versions.

Participant involvement in theory development

My final grounded theory departure involved increasing the participation of those studied, particularly in terms of reflecting on the emergent theory. As fieldwork progressed, it became increasingly clear that if I was to make the study more fully grounded, relevant, and recognisable to those in the substantive area; then the ongoing involvement of participants would be key to the whole process. A hit and run approach to interviewing, or a conceptualisation of participants simply as producers of, rather than reflectors on data would seem to place the emergent theory in an overly reified position, leaving the researcher at greater risk of becoming over-

enamoured with pet concepts, rather than producing something of use and relevance to those in the field.

Strauss and Corbin recognise that in the interplay between researcher and researched-upon, there may be some reciprocal shaping, and that “during or at the end of the study, the researcher may give information back to the actors, in the form of a final theoretical analysis or framework or, more frequently, through observations informed by an evolving theory” (Strauss & Corbin, 1998, p. 173).

However these comments still seem to fall shy of analytic reciprocity – the researcher gives information back, but does not appear to stick around for a response! From the arena of collaborative enquiry, Reason (1998) offers a critique of what he terms “orthodox social science”, which he deems to exclude participants from the wider stages of the research process. He reflects that “such exclusion treats the subjects as less than self-determining persons, alienates them from the inquiry process and from the knowledge that is its outcome, and thus invalidates any claim the methods have to be a science of persons” (ibid., p. 264).

A further critique is offered by Reason and Rowan, criticizing those who are “fearful of contaminating their data with the experience of their subject”, claiming that good research “goes back to the subjects with the tentative results, and refines them in the light of the subjects' reactions” (Reason & Rowan, 1981, p. 248). They further suggest that in addition to this practice offering a correction of misinterpretation on the part of the researcher, a participant might also do some theorising and checking too.

Whilst not adopting the full collaborative enquiry route that Reason advocates, it would seem remiss to overlook the contribution participants may be able to make in reflecting on the emergent theory, as part of further grounding it and refining researcher assumptions. From within the field of grounded theory, Dey (2007, p. 187) speaks of the value of exposing the interpreted account to key informants. Morse (2007) takes this further, and suggests including theoretical group interviews, where participants may be invited to discuss and suggest modifications for the

emerging analysis. However, it can be seen that the date of these references means that these authors have informed the study retrospectively – about two years later than my data collection period.

In practice, including an element of theory review was a development that instinctively felt right whilst working in the field. Whilst it was not feasible (or desirable from the point of view of many participants, in terms of time, commitment and interest) to involve every participant in this way, the practical workings of this meant that where possible, having carried out the initial ‘emergent’ interview, I shared the work in progress (i.e. the coding structure/theory) with interested participants.

I invited reflection and comment and recorded the conversation: treating both my presentation of the analysis and the response to it as a second tier of data for comparison. This helped both to ground and refine my interpretations, and to highlight further avenues of enquiry, as well as acting as a form of triangulation. However, it was intended as more of a checking and grounding, rather than a validating exercise. Silverman (2000, p. 208) offers a useful discussion of the shortcomings of “feedback as validation”, noting, like Morse (2007, p235), that such practices are more useful for data-generation and theoretical modification than overt verification.

2.1.2 Summary

Grounded theory was chosen as a methodology for this study, and was informed primarily by the methodological developments of Glaser (1998), and latterly Charmaz (2006). The principal departures from these injunctions have been the active engagement of prior experience as a practitioner, the use of recording and software, and participant involvement in the development of theory. The section that follows will explore how this methodology was applied in practice and how it informed data gathering procedures.

2.2 Research Procedures – Data gathering

This section begins by examining the reasoning behind the approach taken towards data gathering, describing how this was applied. It details the processes of sampling, recording and transcription, the evolution of understanding regarding the chosen research context, and the consequent progression to theoretical sampling. A summary of the contributors follows, accompanied by a discussion of ethics and positionality.

2.2.1 Methods of data gathering

The primary means of data gathering for this research has been through unstructured interviewing, supported by participant observation where possible. Interviews were chosen as the primary means of data gathering, as they had the potential to reveal concepts unobtainable by participant observation alone. For example, participants could articulate their strategies of engagement, which may not have been picked up by a visual observer, and facilitators could justify the philosophical aspects of their practice. Data gathered through unstructured interviews has also been identified as being particularly suited to the grounded theory process (Charmaz, 2006; Dey, 1999).

However, participant observation was used in an augmentative role to contribute to the identification of more implicit aspects of enablement. It also has the potential to either support, or counter the accounts given by study participants in interviews and to give added meaning to the gathered data (Gray, 2004, p. 242). Witnessing participants and facilitators in action gave substance to their interview data, as they could draw upon these experiences to illustrate concepts we had been talking about. For example, if the interview took place after a workshop, aspects of the workshop were often referred to in conversation.

A full list of the interviews conducted appears in appendix 1, which details the individual contributors; their contextual involvement; the reasons for seeking their contribution as part of the theoretical sample; and the duration and background

context of the interview, including details of the period of interaction and observation with the participant and the manner of recording. Names indicated by an asterisk indicate interview contributors who were also observed in active group music facilitation.

Data recording and transcription

The primary method of data gathering for interviews was through recording. Given the opportune nature of some of the interactions, recording equipment was not always on hand, so either notes had to be taken at the time, or as soon after the event as possible. This compromise allowed for the incorporation of contributions that may otherwise have been omitted.

When transcribing the data, I largely followed Strauss and Corbin's (1990, p. 30) advice to transcribe only as much as needed. This seemed to offer a compromise between Glaser's (1998, p.108) assertions that full transcription would provide an overwhelming amount of unnecessary data, and my own desire to remain as grounded in the data as possible, and be able to provide illustrative material to demonstrate that emergent concepts were grounded in the data. When listening back to recordings, detailed notes were made, and track numbers or timings listed so that the material could be referred to again if necessary. Particularly salient points were transcribed verbatim. An example of this compound form of notation and transcription is given in appendix 2. An example of notes taken from participant observation is provided in appendix 3.

Sampling procedures and the evolution of the study

The list of participants in Appendix 1 illustrates the evolution of the sampling choices and maturation of the research as the study progressed. In commencing a research project, Glaser (1978, p. 44) advocates that the researcher simply begin with a generalised area of interest, with as little theoretical preconception as possible, allowing the emerging evidence and early analysis to dictate where next to sample. My own sampling procedures were further informed by Morse (2007, p. 235), who

expands on Glaser's proposition, identifying four potential methods of grounded theory sampling:

1. **Convenience sampling:** Initial participants are selected partly because of accessibility, and are consulted at the beginning of a project to identify the scope, major themes, and direction of the research process.
2. **Purposeful sampling:** The researcher proceeds to sample according to broad emergent themes arising from analysis of the initial interviews.
3. **Theoretical sampling:** participants are selected according to the need to elaborate and saturate the emerging concepts and theory. These needs dictate sampling strategies and goals.
4. **Theory review interviews:** (termed 'theoretical group interviews' by Morse) are used to expand on and correct the emerging model.

Phase one: early data collection

Accordingly, the selection of early exploratory interview participants resembled the strategy of 'convenience sampling'. This can be seen in appendix 1 as the first phase, taking place from January – March 2005. These interviews involved people who were engaged in inclusive musical activity aimed at people with little previous musical involvement. Additionally, interviews were conducted with people who used music in situations where, because the activity was an integral part of a wider context, individuals who may not normally participate in music making would find themselves involved (such as congregational church music).

From this, I developed the first working title (of which I am now thoroughly embarrassed) of 'Music for non-musicians', as I felt this was a common denominator for these activities. I pursued this theme throughout my first year of data collection and analysis. At this stage, the criteria for seeking contributors to the study can be

illustrated by including an extract from my first annual review document from August 2005 (Table 1).

Table 1: Initial criteria for inclusion in the study

Contextual:	
Positive	Negative
Participative	Not performance/demonstration oriented
<p>Requiring no prior musical skill.</p> <p>Occurring in a predominantly ‘non-musical’ context – as part of a wider environment.</p> <p>Those which particularly came to mind at the start of the research concerned the use of music in:</p> <ul style="list-style-type: none"> ▪ Community gatherings, (e.g. churches) ▪ Corporations and conferences ▪ Health contexts ▪ Social contexts (e.g. prisons) 	<p>Not presented as music education – i.e. as music classes with the main aim of imparting specific technique.</p> <p>Not presented as Music Therapy (a distinct, separate, largely psychoanalytic field beyond the scope of this study).</p>
Individual:	
<ul style="list-style-type: none"> ▪ People who define themselves as ‘non-musical’. ▪ Facilitators of inclusive musical activity. ▪ Individuals responsible for arranging musical activity in their own context. 	

For the rest of this year, I gathered data which I felt would illuminate the “non-musicians” theme, as can be seen in appendix 1, which indicates that all the workshop participants spoken to during this period are those who would consider themselves to be non-musical. By the end of 2005, I was set to pursue this theme further, and intended to examine areas of music in health settings; music making in corporate environments, and attitudes to music making among prospective primary school teachers, as all of these appeared to have potential to relate to, and illustrate the nascent theme.

Unsurprisingly, such a wide scope of investigation was to prove impossible to research within the limits of a focused, sufficiently rigorous study. The seemingly unlimited potential for expansion, combined with the “grounding” aspects of grounded theory meant that a significant reappraisal was necessary if my thesis was ever to be completed.

Phase two: becoming grounded by grounded theory

After a substantial period of frustration, confusion, and reflection, (which is an acknowledged component of grounded theory, according to Glaser, 1998, pp. 100-103), the first revision of the study was to the “non-musician” label, which had been challenged by facilitators in the area as being too vague, limiting, and bordering on pejorative:

*The main question at the moment is: 'Why are people using music with non-musicians?' My first quick and sassy response is that **everyone is a musician, everyone is a dancer, everyone is a singer.** [...] I'd love to read a study about what's up with a culture that has taken this sacred thing called music [...and turned it] into a commodity and people getting some whacky idea that music is another corporate product for "professionals" who must train and starve for years, or be catapulted into fame and fortune by media gone nuts.*

– (Personal email correspondence from a member of the drum circle facilitators' email group (<http://groups.yahoo.com/group/DrumCircles/>) 23rd Nov 2005.)

Further to this, the realisation dawned that that the area I had been studying was not solely aimed at enabling ‘music for non-musicians’. In nearly every project, although facilitators were as inclusive of ability as possible, it was never solely non-musicians that took part, or that the activity was aimed at. From the observation of workshops, participants with greater musical skill were invaluable to the facilitator in offering the support necessary to incorporate those who were less experienced. Additionally, many of the activities were aimed at incorporating the *whole* of a context-defined community (e.g. a workplace workshop, or church congregation), which would naturally include a diversity of abilities, rather than simply having a focus on beginners.

This instance provides a clear example of the cross-checking mechanisms inherent within the constant comparison process of grounded theory. Continually comparing propositions, ideas, and evolving concepts with action in the substantive area soon confounds preconceptions, allowing more grounded conceptualisations to emerge.

Refocusing

Following these insights, the emphasis of the enquiry shifted from examining the enabling of the non-musician, to the identification, examination, and conceptual articulation of a particular model of musical engagement.

Probably for the first time in the study, I had the experience of being a completely blank slate: if the study was no longer about music for non-musicians, then what *was* it about? Further reflection and examination of the early data revealed that the *facilitation* of the activity was critical (another grounding of a preconception that *all* musical participation was somehow inherently beneficial: this example is described further in section 3.1.4). This realisation, combined with a need to delimit and focus the study led from trying to look at *any* kind of inclusive participative music, to the notion that what I was examining might be an emergent *practice*.

In my original research proposal, I had already identified this manner of music making as being distinct from more commonly encountered forms, such as music education, therapy, or performance; noting that something different appeared to be going on in the way it was being enabled and utilised. Additionally, in the initial exploratory phase, I had found some other projects to be very much at the developmental/experimental stage, and thus potentially less able to articulate what they were up to, or justify what worked.

In the sites that were ultimately chosen for investigation, although there was little extant scholarship, many practitioners had reached the stage of reflecting on, refining and communicating what they did, rather than working it out. Thus, the selection of these more established areas is consistent with Glaser's notion of theoretical sampling: deductively turning to sources of information that may yield the greatest richness and depth. This is also advocated by Morse (2007, p. 234), who acknowledges that researchers will seek out the best examples, and that by using these, "*...the characteristics of the phenomenon or experience we are studying become most obvious, clear, and emerge more quickly and cleanly, than by using cases in which the concepts and experiences are weak [...]*".

To this end, I decided to narrow the focus of the investigation down to three exemplary models that demonstrated this manner of music making, all of which had evolved separately: the facilitated drum circle movement; the Iona Community's approach to congregational song; and the instrumental improvisation work of the Music for People organisation.

In terms of contextual integration, drum circles seemed to offer the greatest variety of incorporation, being included in health, workplace, fitness, and recreational settings, while the approach of the Iona Community illuminated another very specific context. Preliminary enquiries into Music for People revealed less integration in wider circumstances; however, substantive literature concerning their philosophy and methodology of musical interaction fitted very much within the aspects of the emerging theory which detailed the enabling process. Furthermore, it presented enough differentiation (particularly through their emphasis on melodic, rather than

solely rhythmic instruments, and the fact that it was a context where I had had no previous experience), to offer the potential to test, extend and modify the theory.

Theoretical sampling

Having revised the framework for the research, subsequent data collection continued in line with the tenets of theoretical sampling as suggested by Glaser. Using the emergent concepts of the theory to direct data collection meant that it informed not only the choice of participants, but also the content of the interviews themselves. For example, in a late-stage group interview with a number of drum-circle facilitators, much of the discussion was given to the examination of the in-vivo code *teaching without teaching*, in an effort to further illuminate the concept, and find out how they understood it in their own work.

Secondary Data

An additional source of data came via participation in a public email discussion list connected to drum circle facilitation (<http://groups.yahoo.com/group/DrumCircles>). This list was used by facilitators as a way of discussing and debating aspects of practice: members would pose questions to the group or write descriptive accounts of recent events, offering their own analyses as to whether their enabling strategies were successful or not, and why. This list became a mine of extremely valuable insights, particularly as these were unsolicited accounts, entirely independent of the line of enquiry being pursued in my research. Contributions of relevance to the theory became compared alongside the primary data in the study. Because this was a public list, this was done without seeking the explicit consent of the authors, however, when an extract was included as an illustration in the final analysis, permission to do so was sought from the originator. An example of such data appears in appendix 4.

2.2.2 Summary

This section has detailed how sampling choices were made, informed by grounded theory methodology. From an original set of exploratory interviews, a number of themes emerged, which prompted subsequent data collection. Upon progressing further with the study, there was a substantial revision of the framework, brought about through the need to delimit it and become more grounded in the data. This gave greater focus to the study, which now centred on theorising a practice of musical engagement derived from three established models. Sampling was then directed within these arenas, and informed by emerging theoretical constructs. There now follows a summary of the contributors to the study.

2.2.3 Study contributors

Both participants and facilitators from all three contexts were interviewed: in total, 53 interviews were carried out, involving 72 contributors. Of these, 48 were one-to-one interviews. 25 contributors actively contributed to group discussions, of which there were four. A summary of the distribution of contributors across contexts and roles appears in figure 1:

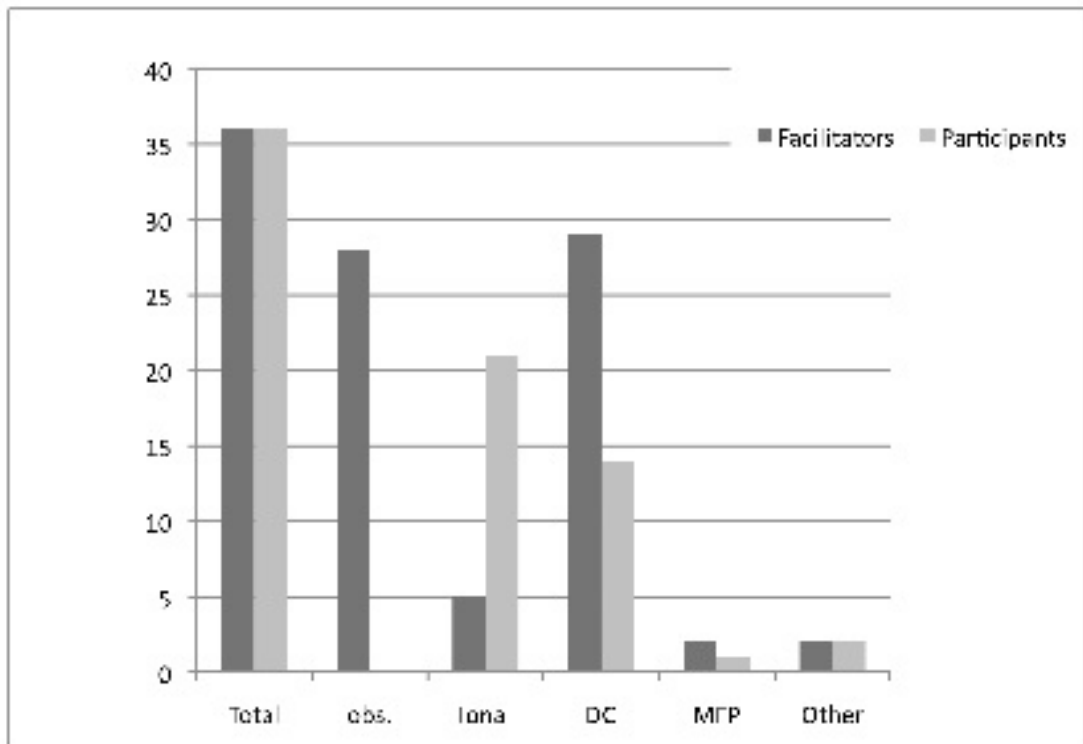


Figure 1: Summary of contributors to the study

Totals:

Participants interviewed: 36

Facilitators interviewed: 36

Facilitators observed in practice (obs.): 28

Table 2: Contextual distribution of study participants

Context	Total involved	Participants	Facilitators
<i>Iona Community</i>	26	21	5
<i>Drum circles</i>	40	14	29
<i>Music for People</i>	3	1	2
<i>Miscellaneous exploration</i>	4	2	2
<i>Theory review</i>	6	0	6

From these figures, it can be seen that the greatest number of study contributors came from the drum circle movement. In part, this reflects the relative status of each practice: the drum circle movement is now a worldwide phenomenon, whereas the enabling practices of the Iona Community are primarily UK based, with a much smaller amount of practitioners. The Music for People sample is small primarily because of theoretical saturation: by the time I was able to engage with them, the theory was nearing completion, and two week-long visits offered a new context and interchangeable indices to illustrate the theory, but relatively little modification.

Generating further instances of similar explanations through interview data would simply have added to the volume of data, rather than helping to develop the emergent theory. A more detailed involvement with, and examination of this particular context would make a worthy investigation, but at this stage in the research and resources, it would have needed to be a separate project.

2.3 Conduct, positionality, and ethics

Having examined the reasons behind the selection of contributors to the study, this section examines the interaction between researcher and participants: the conduct of the interviews; the effect of the positionality of the researcher on the study; and the ethical considerations that were applied. Key to the interaction with study participants was my involvement as a practitioner within the field of investigation. Gibbs and Costley (2006) point out that in the case of practitioner researchers, conventional university ethical practice may not be sufficient. Because of their relationship as insiders in a particular context, the researcher will remain part of the community once the research has finished; therefore there is a duty of care towards the researched community that could be extended beyond informed consent, anonymity, and the right to withdraw. This includes a concern for the ongoing relationships between the researcher and the community, and a consideration of the benefits and appropriateness of the research not only for the academic community, but also for the researcher's broader field of work, and the wider community of practice (ibid., p. 246).

This led me to adopt several strategies during data gathering and interaction with participants which appear within what is often cast as a feminist research ethic (deLaine, 2000, p. 27), albeit one which was more coincidentally than intentionally applied. During the course of the research, this manner of research conduct manifested itself simply as being respectful of study participants – and “morally involved” (ibid., p. 18).

Investment of time

Where possible, I tried to avoid the ‘smash and grab’ interview, which has been proposed as incompatible with practitioner-research (Gray, 2004, p. 392). This was also an approach that emerged through experience: when reviewing the data collected, by far the richest and most relevant had emerged from contributors with whom I had spent time with prior to the interview itself. This was achieved with

most of the interviews either by participation in residential events, or by voluntarily working or living alongside contributors for a few days. The data collection table in appendix 1 gives an indication of the broader period of time spent alongside contributors. This seems to have enabled a more relaxed manner of interaction, and helped establish a confident rapport with study participants.

By contrast, data which had been gathered through a one-hour appointment where we were strangers to each other was either much more predictive or presentational – with participants either seeming to offer what they thought the researcher wanted to hear, or delivering a professional standpoint, rather than an account of personal experience (Charmaz, 2006, p. 27).

Interaction based on rapport

Charmaz comments that building rapport not only offers respect to participants, but is also “a prerequisite to gaining solid data” (ibid., p. 19). This was borne out through experience, as spending time with participants allowed the more predictive or presentational conversations to occur naturally in earlier discussions before the interview itself. During the interview, it was easier to engage with the research questions, to make clarifications, or ask for more information on a particular topic, without one side or the other feeling as if they had to impress as we may have done upon first meeting.

Interaction based on rapport also made it possible to keep the door open after the interview itself and engage in further dialogue with participants as the theory emerged, whilst also offering the opportunity to share developments as the study progressed. This was undoubtedly aided by being a practitioner-researcher, however, it is possible that this could also have an adverse effect on the study, which is explored in the following section.

2.3.1 Positionality

In order to move forward “without the cloak of neutrality and passivity enshrouding mid-century positivism” (Charmaz, 2005, p. 511) and nail one's colours to the constructivist mast, Charmaz advocates that the researcher attempts to be explicit as they can about their own assumptions and interpretations.

Key to much of the philosophical predisposition and resultant interactions forming the study has been my involvement as a practitioner within the field of investigation. My involvement has meant that relationships with participants would continue to have meaning beyond the study itself, rather than simply being tools for data gathering. It also, however, meant that much was personally at stake – particularly in terms of the trust and expectations of friends and colleagues, as acknowledged by Gibbs and Costley (2006).

This involvement would make me spectacularly badly placed to carry out any kind of evaluatory study, and while such an undertaking may not be impossible, there may be a tendency for practitioner researchers to be partial regarding their own work (Groundwater-Smith & Mockler, 2005). I have based the non-academic part of my career around the practice under investigation – hardly the conditions to create an unbiased account. However, I would argue (as does Jarvis, 1999, p. 24) that these conditions are extremely favourable ones in which to carry out an exploratory/explanatory study, as they enable levels of mutual and detailed interaction with participants as part of a critically reflexive peer group. In addition, a practitioner researcher has an ability to understand the field from within, and speak the same implicit ‘language’ as participants.

However, this means that attention needs to be continually paid to one's own positionality. This meant treating any dialogue on my part (particularly when reviewing the theory with a colleague) as data to be compared alongside that of other participants. It also necessitated a developed awareness as to which ‘head’ was being engaged at which time – that of a researcher, or a member of a peer group, which meant trying to foster a mental discipline similar to Torbert's concept of

interpenetrating attention: "...apprehending simultaneously its own ongoing dynamics and the ongoing theorising, sensing, and external event-ualizing" (Torbert, 1981, p. 148).

Interviewing facilitators

This meant that I had to be extremely careful not to indulge in discussion regarding the emergent concepts in the theory during casual interaction with contributors, to avoid it becoming fed back to me later. It was with a great sense of relief that I could subsequently open up about my study after the interview and engage participants on a more dialogical basis about the subjects in question. This also had its benefits: once participants became aware of a particular code or category, they would often have further insights to offer to illuminate a specific point.

De Laine highlights that a highly interpersonal approach puts the researcher in a position to "take advantage of the other and accumulate vast amounts of information by virtue of being a friend" (de Laine, 2000, p. 27). In terms of trust and openness regarding my motives, I found it necessary to make a clear distinction between interview time and casual interaction, in order to avoid a participant feeling continually under observation. This lent a little artificiality at times, as it was easy to slip into 'work talk' outside an interview situation, and unwittingly move on to some particularly juicy, data-worthy topics. On occasions such as these, I would either resign myself to enjoying the conversation without recording it, or attempt to hold these thoughts until the interview time.

Interviewing workshop participants

Interviewing contributors who were participants in musical workshops raised other ethical considerations: Chiang, Keatinge, and Williams (2001) identify the possibility of coercion of participants which may arise where the researcher is also a practitioner in the field. Again, this raises issues of the validity of information given, where participants may try to anticipate what the researcher wants to hear.

However, I would argue that in the case of this study, being a practitioner-researcher should not adversely affect participants' involvement or responses. Participants were not approached from groups as vulnerable as those studied by Chiang (patients in an intensive care unit); furthermore, the topics under discussion were not an evaluation of the work being carried out (which might have led participants to look for the 'right' answer). Instead, conversation focused on their own musical stories: their self-perception as musicians and ability to participate. This was borne out by the fact that some interviewees were openly critical of some of the musical content presented in the workshops. Conversely, the greater amount of personal contact beyond the interview with some of the participants may have led to a greater degree of trust on their part, and a fuller disclosure of their ideas and feelings than with a complete stranger.

2.3.2 Informed Consent

Contributors to the study were all adult, and consent for interview participation was obtained through the signing of a consent form which explained the nature of the study; the interview process; the use of data, and the freedom to withdraw from the study at any time. In informal opportune circumstances, consent was obtained verbally, by explaining the details above, and providing contact details of the researcher should the participant subsequently wish to withdraw. For participants, any quoted material would remain anonymous.

Because of the largely non-contentious nature of this study, when interviewing established practitioners, issues of anonymity and confidentiality were superseded by questions regarding attribution. Jarvis (1999, p. 36) notes that alongside books and journal articles, a major source of information regarding a practice are the practitioners themselves. Because of the practice-based nature of the field and the lack of an established literature base, quoting from the transcripts of experienced facilitators became almost the equivalent of the inclusion of a literature extract. It would be as disrespectful to have these participants remain anonymous, as to

plagiarise an eminent author. In these circumstances, individuals were offered the option to have any quoted text from their interviews attributed.

For email discussion groups, consent was obtained through contacting the originator of the relevant email, sending them a copy of the extract, an explanation of the study, and requesting permission to use it. Extracts were only quoted in cases where the author gave a positive reply.

2.3.3 Summary

This section has described the considerations applied to researcher/participant interactions, noting that where possible, interviews were carried out as part of a longer period of time spent alongside contributors. This led to a greater degree of rapport between researcher and participant, which was further enabled by the researcher's status as a practitioner. However, it was necessary to acknowledge the increased potential for implicit assumptions on the part of the researcher, and to take care that such assumptions were rendered explicit, and that the potential for coercion, particularly when approaching workshop participants, was avoided.

This concludes the section on methodology, which began by stating the aims of the research, the reasons for choosing grounded theory, and the negotiation between different versions. A brief summary of the methodology was offered, along with a description of the departures from it, and subsequent modifications. Data collection procedures have been described, along with the ethical considerations that accompany them. In the next chapter, we turn to how grounded theory methodology was applied to the analysis of data. Separating data collection and analysis is an artificial division in grounded theory, as both proceed simultaneously; however, this distinction may serve to provide an easier negotiation through the analytical process and the construction of theory.

3 Data Analysis

Introduction

This section will provide a description of the method of grounded theory analysis, along with an explanation as to how this was applied throughout the course of the study. This is in order to illustrate the grounded and emergent nature of the theory presented in the chapters that follow. It takes the form of a personal narrative detailing the evolution of the theory. It will describe the types of data gathered, the initial coding process and subsequent category generation, memoing, and the integration of the theory around a core category.

To aid transparency, examples from the data will be offered as illustration. To do this for every code, category and property would be an exhaustive task; however, the intention is that sufficient illustrative raw material is provided to enable the reader to draw conclusions as to whether the procedures have been correctly applied, and to judge the relationship between the source data and the emergent grounded theory.

3.1 Grounded theory analysis

The process of grounded theory is summarised in Figure 2, illustrating its nonlinear, iterative aspects. Following an initial round of early exploratory data gathering and analysis, these processes can occur cyclically or simultaneously. Analysis does not follow data collection, instead, the emerging understandings direct where the researcher next turns to for further data.

The process is brought to a close when *theoretical saturation* is reached: where new data no longer extends or modifies the theory, but instead offers repeated instances of behaviour which has already been accounted for.

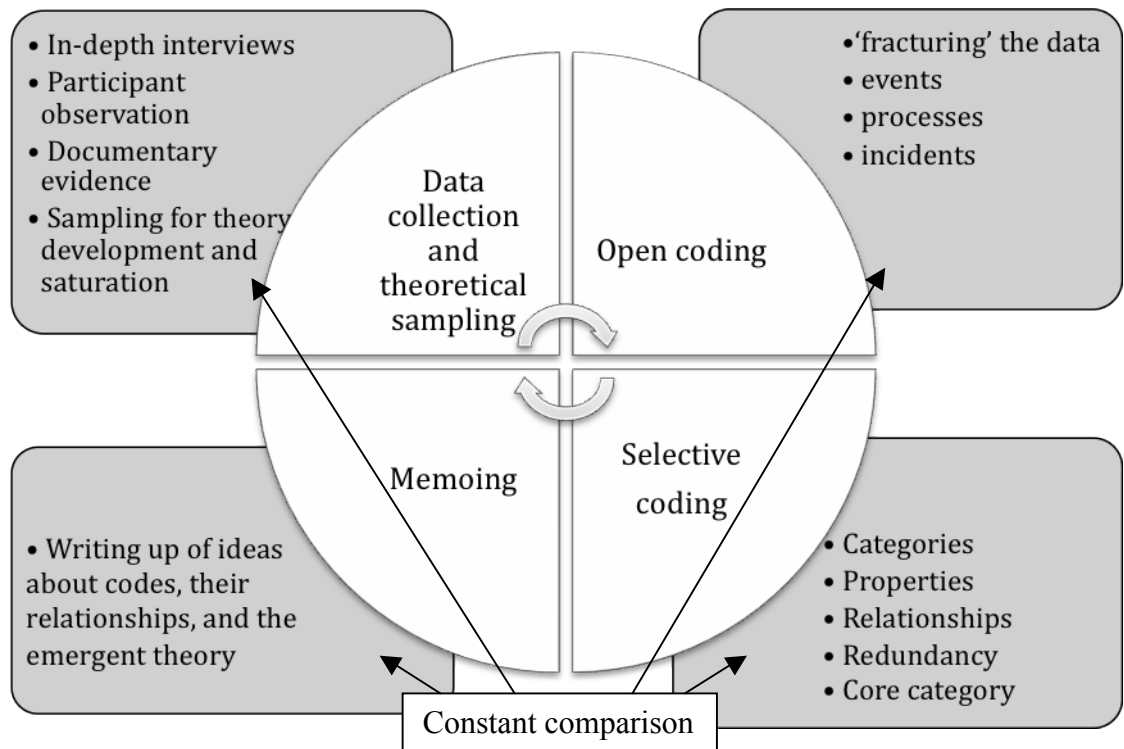


Figure 2: The iterative process of grounded theory

Having begun to gather data, the researcher needs to become sensitised towards the type of data which has been produced, in order to begin the subsequent stages of the analytical process.

3.1.1 Types of data

Glaser (1998, p. 9) identifies four types of data that may produced by research. In order to illustrate this, examples are offered that have been produced during the course of this study. The first of these is *baseline* data: the best description a participant is able to offer. For example:

Really thinking about inclusiveness – something that happened last week – I didn't have a chance to try it out. We had a party of students from Cambridge, and a very operatic voice amongst them who came to the welcome service on the first night, [...].

Her tutor wanted an honest opinion, how could I be inclusive towards that person? He'd picked up that there was an emphasis on being inclusive to people with very little experience – how can you be inclusive towards someone like that? And it had never happened to me before, [...] but it was a challenge, because we talk about being inclusive, but we rarely get that opportunity - to include a person with a very different background.

In the above account, the contributor offers an honest appraisal of a situation for which she did not have an immediate answer, and that she felt posed a challenge to her ongoing practice. There was no attempt to disguise the situation or present herself as an expert.

In contrast, a second type of data identified by Glaser is *properline* data: which is either what the respondent feels the researcher wants to hear, or is the “authorised” version of events:

The first and most important aspect to me, is inclusion, trying to make sure people feel included, which means they feel acknowledged, that they are seen, they feel safe, - safety is a huge issue with me, in terms of providing an experience for somebody who is unskilled, and may not be knowledgeable. What I try to do is make people feel like they have permission, to be where they are, and that whatever they want to do to whatever degree they want to participate or not in any aspect, that that's perfectly fine.

In this example, rather than relating a particular experience, the contributor offers a philosophical standpoint, describing an idealised version of practice. Thus, it follows a ‘proper-line’ of description; however, it is still valuable data. It may not offer evidence as to whether a practitioner actually *is* as inclusive as they profess, but instead highlights that this is an aspect of practice that they give value to.

A third form of data is *interpreted* data – related by a trained professional with a vested professional standpoint, whose job it is to convince others regarding their interpretation of events:

The universality of a group of people coming together and playing with percussion instruments, forming an ensemble consciousness, or a group consciousness, can easily pertain to every single culture, in a larger sense, and group, in the smaller sense: from doctors and nurses in hospital, for teambuilding; for a bunch of kids at risk who are angry and need to hit things to express their anger [...]. So the application of interactive rhythm making is almost unlimited.

Again, this does not negate the substance of what is being said, but merely recognises it as a presented viewpoint, rather than bottom-line data.

Finally, there is what Glaser calls *vaguing out*, where the participant offers inconclusive responses, either because they are uninterested in the topic or because they wish to avoid confronting it directly. There was little of this type of data generated in this study as the topics covered were largely non-contentious. However, the following example occurred during a theory review, where having examined a list of the ways music making has been engaged as a metaphor, I asked if there were any omissions in the data or analysis:

That's a lot [of metaphors], and there's a lot more. No, I don't have the magic pills. But as a facilitator, as you go in to different populations, you keep this map open. There's lots of space below each one of these categories, and you will fill this up, and you will have a page of these each as you go along, okay?

Again, this is still valuable data – although I did not receive quite what I had hoped for in terms of further data to extend the theory; from these and later comments, he seemed to suggest that the three categories I had developed to account for the types of metaphor were sufficient: there were simply a lot more individual metaphors.

3.1.2 Early Coding

Analysis of all four kinds of data occurs through use of the constant comparative coding method. In the earliest stages, this involves open coding: the ‘fracturing’ of data through assigning labels to units of data that account for what is occurring. Codes emerge through the comparison of these units of data, which may involve word-by-word, line-by-line, or incident-to-incident comparisons, in order to generate labels that offer the best fit.

In practice, coding for this study was carried out by comparing incident to incident, as this seemed to offer the greatest sense-making properties for the type of data generated. Conversely, in practice, my earliest, botched attempts at coding (Jan 2005, two months in to the study) appear to identify extremely broad general categories, of which a few examples appear in table 3:

Table 3: Early analytical codes

CODE	DESCRIPTION
OI	Outcome of Intervention
OICP	OI – change in participant
CF	Contributing factor to change
MCF	Musical contributing factor
NMCF	Non-musical contributing factor
NMCF - fAp	NMCF: Facilitator’s approach to leadership

From these it appears that I was labouring under several misapprehensions: that a ‘code’ had to be a literal code, and that they had to offer complex descriptions of the data. None of these early codes remain in the final analysis!

3.1.3 Constant comparison and category generation

Having become more familiar with the coding process, I found that comparing data to code for individual incidents quickly gave way to comparing incident to incident to develop emergent categories. This process of constant comparison is illustrated in figure 3, based on Glaser's description (1978, p. 50).

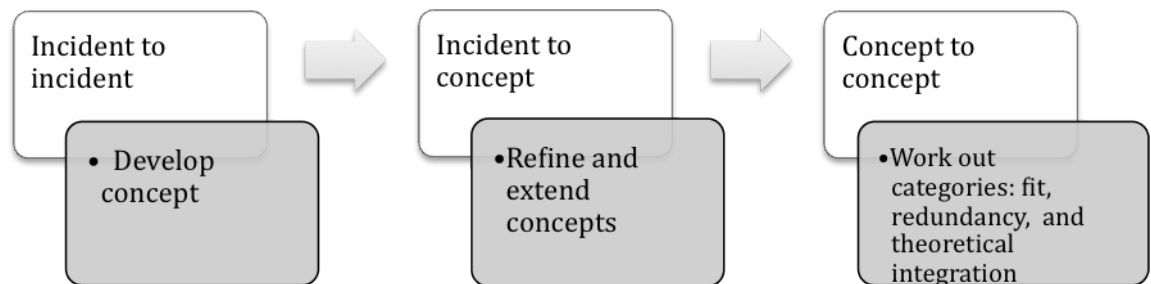


Figure 3: The process of constant comparison in grounded theory

To illustrate this process with examples from my own data, three separate, coded incidents (from July 05) are shown below:

She mentioned that she could sing a part quite confidently in a choir with people round about, but when learning her part (solo) in front of two other people, she felt that she 'went to pieces'... 'I don't know what happened', and effectively lost her voice. Part of the reason she mentioned was that she could suddenly hear herself more than usual - her voice stood out, and so she felt extremely self-conscious.

"You're not so afraid of expressing yourself when you're doing it all together."

The service leader again simply started to sing a song that was familiar to some of those present, and seemingly intuitively, people began to join in until the whole congregation was singing - even those who were unfamiliar with the song. Key features in both cases: the chant itself was a short repetitive chant which may have led to its being easily picked up by the group.

The first two incidents were coded under the label *covering* – a phenomenon whereby group participants felt enabled to join in more fully when there was sufficient overall noise from other group members that would ‘cover’ their own sound. In the first instance it is the absence of a group which leads to the self-consciousness of the participant; in the second, it is the presence of a group, and the “doing it all together” that is seen to reduce the contributor’s fear of joining in. Applying the label of ‘covering’ labels the phenomenon, whilst at the same time offering conceptual and illustrative sticking power.

By comparing the third incident to the earlier two, it can clearly be seen that it belongs to a different category. By continuing to compare data in this way, categories earn their place in the theory by accounting for a pattern occurring incident after incident. Categories are never based on just one incident (Glaser, 1998, p. 140), but instead the researcher is aiming for *saturation*, which is described later on page 61.

3.1.4 Constant comparison and the correction of understanding

In addition to developing codes, categories and their properties, engagement with the constant comparative method also acts to correct misunderstandings on the part of the researcher. By comparing ideas regarding the emerging analysis to “what is actually happening in the data” (Glaser, 1978, p. 57), those which fit will find resonance, whereas those based on conjecture will be exposed as having little relevance to what is occurring in the field.

A practical example of this is illustrated through the following example of overcoming some early preconceptions of my own. I had begun the study with a desire to examine congregational church music as part of my theoretical sample, thinking that it may have illustrated all that was of social benefit in participative music. Here would be one of the few remaining societal contexts where people of no

professed musical ability regularly got together and made music as part of their activities.

It did not take long to find out that these ideals were just that: in reality, although people certainly did make music together in church, congregational participation in music was seen as often uninspiring, overly complex, and un-facilitated beyond the provision of a melodic accompaniment. Far from revealing the glowing example of what participatory music does for us, investigations instead began to illustrate the importance of the *manner* in which the music was enabled. An extract from my field memos demonstrates the emergence of this concept:

From 'Iona Notes': Memo 30/03/2005

'Emerging thoughts: Leadership is critical, so it seems (prompted by EDC's account) in fostering some of the extra-musical outcomes. It would seem that there may be an approach that may deliver a certain quality of musical outcome, but at the potential expense of alienating and reducing the self-esteem and level of participation of some of the participants. Alternatively, a more people-oriented approach may be instrumental in developing a sense of community and confidence among a group.

Participation needs to be enabled. (e.g. KB's good + bad church musicians) It's probably not the case that all we need to do is make some music together to feel all warm and fuzzy and life affirming! (For example, the hijacking of the 'big sing' format (EDC) , or the DC over-facilitator.)

It may not be simply the act of singing or making music that enables all these things to automatically happen. A good deal of the feelings of inclusion and involvement which people report are engendered by the intentional support of the facilitator.'

So, in comparing my hunches to the evidence from participants, not only did I have to let go of my ideas that:

- congregational music would offer an exemplary picture of participative music;
- reported positive effects are somehow inherent in music-making;

but also examine the emergent concepts that:

- group music making can be extremely frustrating and dis-abling for participants;
- the facilitator has a critical role in shaping the experience, positively or negatively.

To conclude, constant comparison facilitates the generation of categories, properties, and relationships, but also serves to correct researcher presumptions, and enable the continual grounding of theory in data.

3.2 Working with data

During the analysis, the process of constant comparison and the coding and categorising of the data was greatly aided by use of NVivo qualitative research software. The section that follows explains how this was achieved, and will use screen images to illustrate how the software was used.

3.2.1 Coding in NVivo

Figure 4 illustrates how codes were applied to data. It contains a short extract of interview data (a longer coded extract of the same interview appears in appendix 5). Sections of text could be tagged with a particular code: the coding ‘stripes’ on the right hand side of the picture indicate which codes (termed *nodes* in NVivo) are attached to a particular fragment of text. These sections can also be given multiple codings. As mentioned earlier, I had decided to compare incident to incident when

coding, which means that one incident may be an indicator for several codes, or conversely that several paragraphs may relate to a single code, hence the appearance of some lengthy coding stripes.

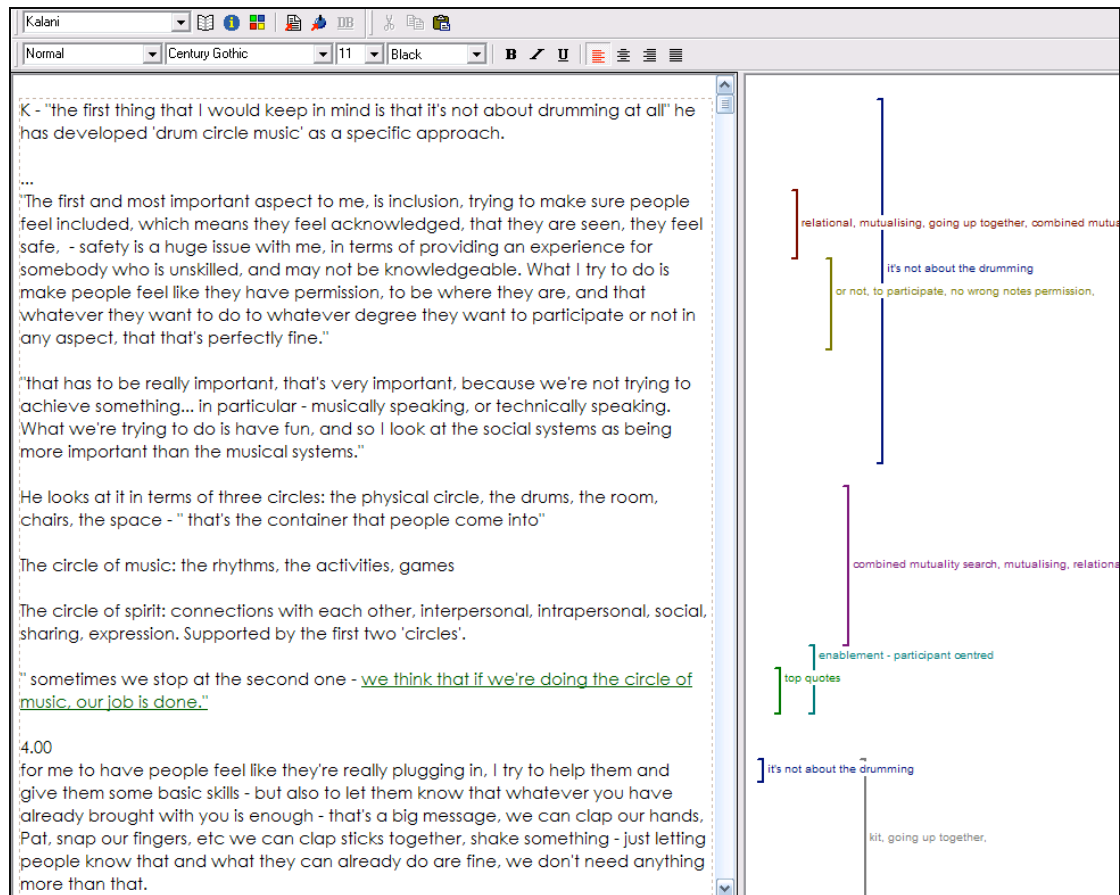


Figure 4: Example of coded interview data (from 28/11/2006)

Once coded in this way, data can then be retrieved by code: thus displaying all instances from the entire data set that have been given the same label. An example of this appears overleaf, relating to the code *leaning*. This concerns the musical relationship between group participants, where those with little experience will ‘lean’ on more experienced group members by listening and following their example.

Extract: Coded data for 'Leaning'

Document 'BK', 2 passages, 1230 characters.

Section 0, Paragraph 65, 316 characters.

" with Louise, I think the reason Louise began to listen better, was because of who she was sitting next to, and I noticed, Oh, she's sitting next to this person who's really on beat, and has a good sense of rhythm, and she's picking it up, but if I put her next to somebody who is like, all over, then so is she."

Document 'B', 1 passages, 256 characters.

Section 0, Paragraph 13, 256 characters.

[...] there is a bonding there - also of course, if you're weak in something, there's always somebody else to help you along.

Document 'entrainment empowerment discussion', 1 passages, 497 characters.

Section 0, Paragraphs 37-45, 497 characters

It was going nicely. I was running the session alone and was keeping a bass pattern going on a bass drum, but found that on the odd occasion that I wanted to step into the circle and facilitate something, the music would disintegrate somewhat without me keeping the bass pattern going.

I even found the most rhythmically able person in the room and gained his help in keeping a bass beat going, but even then it seemed that it was very hard for them to be musically creative without me "playing"

Document 'I L', 2 passages, 386 characters.

Section 0, Paragraph 10, 243 characters.

I can sing in a group pretty well - as long as someone else is really confident in the part - the altos don't usually have the lead, so ... [unclear...or?] the notes written in the book, but, singing with other people, that's what I like to do.

Document 'J, Iona week', 1 passages, 76 characters.

Section 0, Paragraph 21, 76 characters.

Has been helped by other musical folk, e.g. singing with people next to her.

Document 'John B - congregational workshop', 6 passages, 3249 characters.

Section 0, Paragraphs 58-62, 493 characters.

A choir sits together - “people sing well if they sit next to each other - if you sit more than three feet away from other people you won’t sing because you’re afraid people will hear you. If it’s closer than three feet you will sing because you hear them.”

You can have a fancy musician, praise band, whatever. If they’re more than three feet away people won’t sing.

A fuller example of data coded at a node is given in appendix 6, which contains all the data gathered under the category of *entrainment*. In addition to raw data, there is also the possibility to code memos, notes and journals, as can also be seen in the appendix. However, it is easy to differentiate between these data sources because of the clear labelling of documents, (thus avoiding constructing a category entirely on the basis of researcher-generated thoughts).

3.2.2 Selective coding – delimiting the theory

Having ‘broken open’ the data through initial coding, analysis quickly proceeded to more selective coding: raising the codes from a descriptive to a conceptual, and subsequently theoretical level. This involves two processes, firstly, raising the conceptual level of the theory by identifying hierarchical categories: higher-level concepts that may subsume several substantive codes, (which in turn may become sub-categories or properties). Secondly, it involves delimiting the theory by searching for redundancy, and weeding out categories that are irrelevant to the

theory. Categories may be overly similar to each other, (and thus either need to be more strongly differentiated or combined); or categories may be weak, with insufficient data to support them. Codes and categories thus need to earn their way into the theory, and offer the desired ‘fit, work, and relevance’ to the emerging analysis. Examples of these forms of redundancy that occurred in this study are detailed below.

Redundancy through irrelevance

Categories should be integrated within the emergent theory, rather than simply representing a collection of themed ideas. For example, the category of *experiential propagation* emerged, which accounted for how this method of musical engagement has spread into areas as diverse as health and workplace contexts, and is how most facilitators still develop their business.

It accounts for the manner in which, having experienced a workshop, a participant may identify how this could be used within their own situation, and thus invites the facilitator into a new context. Word of mouth referrals from participants in the new context then ‘propagate’ this phenomenon, which may enable the facilitator to develop their practice within an entirely different field to the original workshop.

As a category, it made for interesting reading (and was potentially useful to facilitators wishing to promote their businesses), but it did not add to the theory, and so was omitted from the final analysis. Instead, it was shared through a contribution to the online discussion group that had provided much of the secondary data for this study.

Redundancy through similarity/lack of clarity

An example of this form of redundancy occurred with the codes *expectation* and *confident*: both of which seemed to refer to an aspect of the enabling process. If a facilitator appeared to be confident, and ‘expected’ participants to join in without

hesitation, participants would rise to the challenge. However, the *expectation* node also held accounts regarding the contextualised expectations of participants: for example, in a church or workplace setting, participants would engage in music making, where they may not have chosen to do so in a recreational setting. Eventually these concepts were teased out into *expectation* and *presentation*, both properties of the broader category of *facilitator confidence*, with a separate code of *social expectation* to account for the contextual dimension.

Redundancy through weakness/being ungrounded

An example of this form of delimiting occurred in the category of *applications* – which accounts for the uses to which this particular form of music making is put. Within this category, there was a code for *exercise*, as I was aware that there had been several projects that used musical activity within a fitness class setting. Although this category contained a couple of brief references to this from participants, there was no further data to fully illustrate and develop properties of it. Thus, it would only be possible to note it within an account of the contexts that used this form of music making. Any inference as to the particular qualities of interaction that music making could bring to an exercise setting would be based on conjecture, and so could not be included in a grounded theory.

3.2.3 Saturation

The final measure as to whether a code or category has earned its way into the theory is by what Glaser (1998) terms saturation – implying that there is enough data to support the claim for a concept to be grounded. Saturation is said to occur when the analysis of new data does not lead to new theoretical insight, or further development of properties or categories (Charmaz, 2006, p. 113). Saturated categories also display an *interchangeability of indices* (Glaser, 1978, 1998). This means that while incidents may be empirically different, they indicate the same concept and its relationship to other concepts, and are thus interchangeable.

To take an example from this study: drum circle facilitators make extensive use of body language to indicate a rhythmic pulse, and in cueing participants. Within the Iona Community, hands are moved up and down to indicate relative pitch when teaching a song. Both of these are indicators of the concept of *embodying*: offering a visual and physical reinforcement in enabling music making. Both also relate to the category of *intuitive engaging*, as neither practice is explained in detail beforehand, but instead are intuitively understood by participants. A description of the individual physical movements becomes irrelevant within the theory: these become the interchangeable indicators that are subsumed by the categories that account for them.

In practice, I found it difficult to judge when enough data was really enough. NVivo offered a *node explorer* tool, which displayed how many passages had been coded at a node, and from how many separate sources; but this could only serve as an indicator of the volume, rather than richness of the data. In addition, the unstructured nature of the interviews and the use of theoretical sampling would preclude any real numerical comparisons, as it meant that sampling was ideational, rather than representative, and consequently different topics were covered in successive interviews. In practice, the weakest properties that survive in the theory had indicators from around 7 or 8 individual participant sources, with stronger properties being indicated by between 10 and 20 sources, and broader categories ranging between 20 and 41 different sources.

Ultimately, saturation was not judged numerically, but from the comprehensiveness of the theory itself – whether it offered ‘fit, work, and relevance’ to the substantive area, based on a variety of data sources, and not just a single episode or informant.

When making these judgements, I also found Dey’s (1999) discussion of saturation to be helpful: he notes the potential for conjecture in deciding whether a category is saturated, and the near impossibility of validating such a claim. Instead, he contends that a more appropriate description may be that categories are “suggested” by the data, and that the analytical process may reach a stage of “theoretical sufficiency” rather than saturation (Dey, 1999, p. 257). This advice subsequently became my

guide as to whether to include a category in the theory, and when to stop data collection.

3.3 Memoing

Side by side with the process of coding and data collection sits the capture and exploration of ideas regarding these codes, and the development of the emerging theory. This is enabled through the activity of memoing: “the theorizing write up of ideas about substantive codes and their theoretically coded relationships as they emerge during coding, collecting and analyzing data and during memoing” (Glaser, 1998, p. 177).

Glaser emphasises that this process should be “totally free and emergent” (ibid.), noting that a pre-ordained structure regarding form or content might hinder the creative process and stifle emergent insights, going so far as to say that “a memo is whatever the writing happens to be at the moment capture of an idea, so it is not lost” (ibid., p.180). This is echoed by Charmaz, who emphasises their “partial, preliminary, and provisional” nature, and exhorts writers to write fluidly, in everyday language, without feeling the need to write for an audience (Charmaz, 2006, p. 84).

A brief extract from an early field memo appeared earlier on page 55. During the course of this study, memoing became very much about idea capture, and a way of asking questions of the data and the developing analysis. An extract from mid-stage memoing appears below. This particular memo was created whilst coding a particularly rich interview (an extract of which appeared earlier on page 50, and is offered in longer form in appendix 5). The memo consequently became a holding place for all the ideas that came up during coding.

In the right hand column, I have added a description of the function of each paragraph, which illustrates some of the purposes to which memoing was put. Thus, comparing the original interview data, the codes attributed, and the notes created

should give some idea of how this stage of the analysis was conducted, and illustrate the interplay between raw data, researcher memos, and the emerging theory.

<p style="text-align: center;"><u>Extract from memo ‘Kalani coding notes’</u> <u>(created 20/12/2006)</u></p> <p>New code created: ‘it’s not about the drumming’ - filed under ‘success’ - in terms of how a fac might define a successful event, or prioritise outcomes.</p> <p>Q – for facs - what’s more important - the musical outcome, or the social outcome? Or is that blindingly self-evident?</p> <p>Reflecting on K’s 3 circles - physical, music, spirit - that in some part reflects mine of ‘entrainment’ (which mostly has physical stuff nested there - as contributing factors towards entrainment, which is more of a musical phenomenon - or is it? - ‘ease’ which has primarily musical stuff there (and kit) - and ‘enablement’ which is mostly the facilitation and relationship. Should I nudge these about a bit? Entrainment is a tricky one as an enveloping category, as it incorporates a lot of the environmental stuff, but also a lot of the stuff about modelling and music. Or should the modelling get shifted, and the ‘mutuality’ become more of a key category for the facilitation style?</p> <p>Just changed ‘entrainment’ to ‘entrainment-environment’ - perhaps I tell a story of all the enviro stuff leading up to the fostering of entrainment. Or...? Time to get lots of post-it notes and pieces of paper...</p>	<p><i>ACTION:</i></p> <p><i>Noting the creation of a new code, and its meaning</i></p> <p><i>Idea for theoretical sampling</i></p> <p><i>Comparison of data with emerging analysis</i></p> <p><i>Questioning theoretical integration</i></p> <p><i>Noting amendments to theoretical structure</i></p>
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<p>Other question - how much of this comes across through the games, and how much through music making? Perhaps good to say that IMI can be framed or fostered by certain preparatory games which work on the same levels of rapport and interaction.</p>	<p><i>Delimiting the theory</i></p>
<p>But! There's a paradox about the 'it's not about the music' - in that in order to enable people to feel like successful contributors, you do need to have some kind of discernible, satisfying musical product being produced. Sitting singing the same phrase for an hour, or drumming a pulse alone may include people, but not really deliver the goods of them feeling 'integral' to it.</p>	<p><i>Expanding analysis</i></p>
<p>That's why the pyramid musical model comes in handy - and having people of different abilities. So a satisfying musical product is really quite critical as well, although it might not be as aesthetically 'satisfying' to onlookers as a rehearsed performance group, to those within the music, they can feel like they're taking part in something worthwhile.</p>	<p><i>Recording new insights about developed theory</i></p>
<p>Just changed 'enablement' to 'enablement - participant-centred' - as it's a fuller descriptor and reflects the importance of the approach, and the weight given to the fact desire for participants to feel included, and that fact have a keen sense of where participants may be 'at'. Does the rest of the content of that node reflect that? Not really - it just reflects the importance of having an enabler, and the importance of facilitation itself. Hmm....</p>	<p><i>Questioning analysis</i></p>

As noted earlier, thoughts captured by memoing in this way could be coded in the same way as data, ensuring that when the time came to review and analyse a particular code, such ideas would not be lost.

Finally, an example of a late stage memo is offered in appendix 7. This was written about the category of *holistic absorption*, and illustrates the stage at which I was working with this category in detail. It represents an attempt to identify its subcategories, its properties, and its relationship to other categories.

3.4 Evolution of the analysis and theoretical integration

Having worked at refining and clarifying the meaning of codes and their relationship to data through memoing, the theory ultimately has to be integrated: what might otherwise remain as a list of categories should become woven into an account of how these categories interact and influence each other. Glaser advocates developing a theory of parsimony, depth, and breadth: identifying relationships between categories, and how these in turn resolve around a core category. The core category is supposed to account for a large proportion of behavioural variation in the substantive area; it will reoccur frequently in the data, and emerge as a stable pattern that increasingly relates to and integrates the other categories (Glaser, 1978, pp. 94-96).

In order to account for the development of the theory and resultant core category, this section will examine how it has evolved over time. To do this for every code, category, and property would more than double the size of the thesis, however, in an attempt to make the process transparent, I propose to examine the evolution of a section of the coding hierarchy developed to account for the enabling process. Within this, I will track the movement of two categories as they move through successive versions of the coding scheme: those of *entrainment* and *intuitive engaging*. In

addition, I will describe the emergence of the core category. The explicit meaning of the categories will be presented in the chapters which follow; the purpose here is to illustrate how they have developed and been integrated.

3.4.1 Early stages

By the end of the first year of studies, several categories had been gathered under the heading ‘Enabling Factors’, and are illustrated in the extract that follows, prepared as part of an annual report – the first time I had to communicate my emerging findings to others.

‘Enabling Factors’ in inclusive music making

(August 2005)

- ❖ **EXPECTATION:** when the facilitator confidently presents the activity (e.g. singing a simple, three part song) as a *fait accompli*, then participants rise to the challenge. There is an added dimension of *contextual expectation*, whereby the circumstances surrounding the music-making enable people to participate when they may not otherwise have done so. For example, at a ‘surprise’ workshop in a corporate conference, where participation is expected of an attentive employee: one who may have chosen otherwise if given the option!

“You see, in worship, singing is part of the worship. It is an integral part, just as the readings, etc [...] So that is me going to worship; whereas, a ‘big sing’ - you are doing nothing other than singing. No, I am not a person who can just do ‘a sing’.” (IT)

- ❖ **EMBODIMENT:** Physically marking the pulse or indicating pitch offers a vital cue to participants. Knowing the song inside out (or appearing to) helps the group to feel in safe hands. A nervous group can only reflect the confidence of its leader.

‘Chants during the walk – these fizzled out when there was no clear leader, and grew again once a powerful voice struck up. [...] When it got too quiet, people became very self-conscious about singing.’ (FN)

- ❖ **ENVIRONMENT:** Arranging the physical environment to help create a successful outcome, usually by maximising proximity, visibility, and audibility. E.g. people will sing better when closer together (see ‘cover’) or find it easier to make music when they can see and hear each other clearly.

“The biggest, lowest drums were set up in the middle, all the way round the smallest circle - so that they could easily be heard by all the group; could hear each other more easily (and thus play in time; and were easy to communicate with from the point of view of the facilitator.’ (FN)

- ❖ **ENTRAINMENT:** Using a repetitive chant or having a very solid rhythmic pulse creates a stable musical framework for people to find their way into the music in their own time.

“...sack the organist and get a percussionist, because he or she will supply the beat- and then you’re able to do anything, [...] if you know where the beat is, you relax, you don’t have to worry about that - you just relax into it.” (IT)

- ❖ **EXPLICIT PERMISSION:** to participate at their own level. When people realise they won’t be cast into the fires for singing a bum note, this leads to more confident participation. Also, when publicising an activity, specifically encouraging people with little experience to attend breaks down the ‘it’s only for musicians’ notion.

“Something about you don’t have to be brilliant at it, you just have to enjoy doing it, it’s something that labels it ‘not just for musicians’.” (IT)

- ❖ **COVER:** Doing things as a group can allow people to join in without feeling conspicuous, or singled out. The collective sound of the group can ‘carry’ less confident individuals, who in turn can lean on the more experienced members for musical support.

“You’re not so afraid of expressing yourself when you’re doing it all together,” (IT)

All of these are ideally involved in creating the phenomenon of ‘instant success’ for the group, which can:

- Overturn the assumption that they can’t make music, and will make a fool of themselves, and also
- Leads to more confident participation, which leads to a better sound, which leads to more confident participation... and so on.

This extract is representative of what might be expected during early-stage analysis. It is clear that several categories have emerged, and have been illustrated by representative quotes from the raw data; however, they are presented as a list, rather than a dense, integrated, interrelated set of conceptual hypotheses. There are no properties identified, or relationships to other categories.

With the abundant clarity of hindsight, it is also easy to spot where analysis remains confused: for example, in the description of the category of *embodiment* described above, there appear to be two competing ideas present:

- the idea that a physical representation of the music was helpful to participants;
- the suggestion that knowing the music inside out – or ‘embodying’ the music helped to inspire confidence.

Greater clarity was achieved in later stages of the analysis by retaining the physical aspects of enablement within this category, and subsuming the latter definition under the category of *confident presentation*. At this point in time, the coding scheme in NVivo appears as follows:

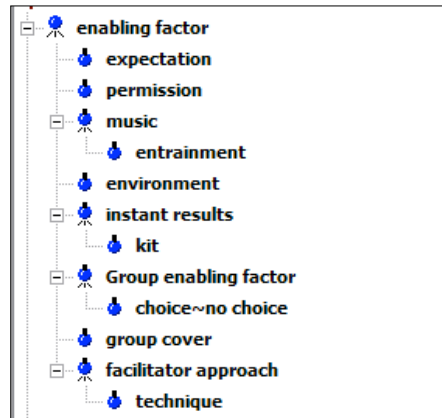


Figure 5: Coding hierarchy at June 2005

It can be seen that it still resembles a relatively ‘flat’ list, rather than a hierarchy, with very little integration. In terms of tracking the development of the two specific categories mentioned earlier, in this version, the category of *entrainment* has been placed as a property of music, presumably because I had identified it as a feature of the music that was engaged in. The category of *intuitive engaging* is nowhere to be seen, however, indicators for this category are coded under the very broad catch-all category of *facilitator approach*.

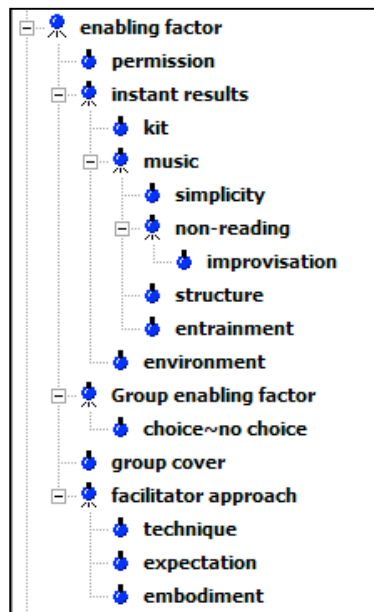


Figure 6: Coding hierarchy, Feb 2006

By February 2006, several of these aspects had been developed further: in figure 6 it can be seen that the properties of *music* have been expanded on, whilst the category of *instant results* has moved up the hierarchy to account for the music, the equipment used, and the way that the physical environment was set out. This marks the burgeoning realisation that many of the strategies taken by the facilitator were intended to enable participants to ‘instantly’ engage in musical participation, as a way of overcoming any reservations about their ability to take part.

Following this, an extensive restructure was prompted by having to code a particularly rich interview with a facilitator (Frances Novillo, whose data appears in appendix 2). This highlighted a disparity between the emerging concepts which as yet were implicit, and what I actually had down in NVivo. The previous coding structure no longer offered sufficient ‘fit’ to the data, and thus became significantly expanded, as can be seen in figure 7.

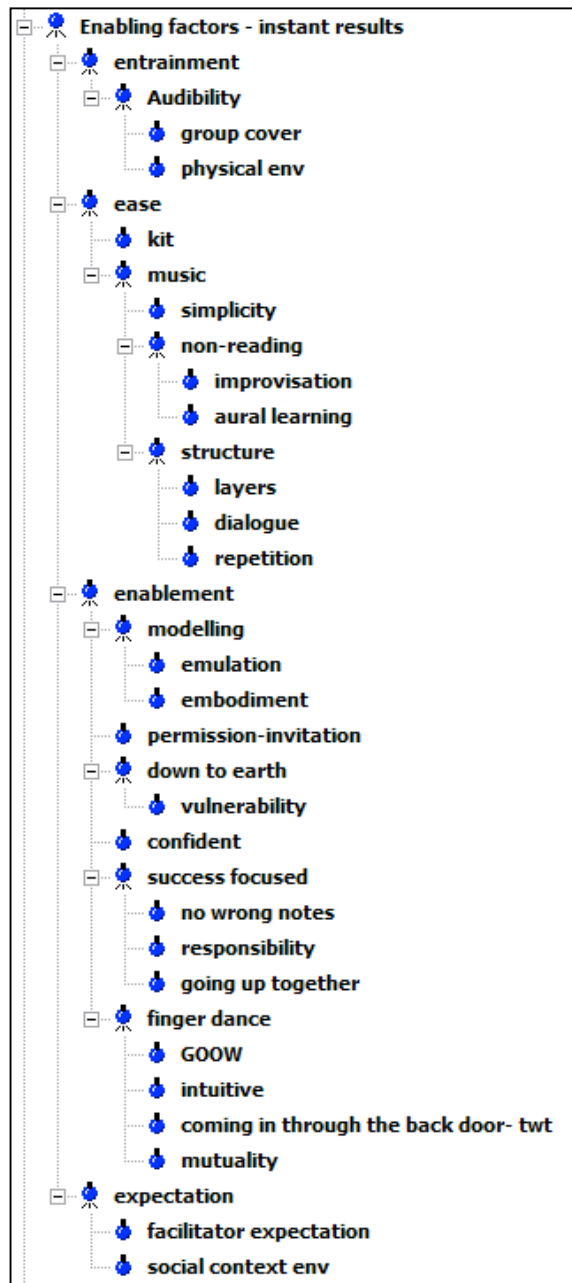


Figure 7: Coding scheme at Mar 2006

Four distinct subcategories of *enabling factors* arose, which in a bout of alliteration were named *entrainment*, *ease*, *enablement*, and *expectation*. The category of *instant results* was promoted to that of a core category: at this point, it seemed as if all the other categories regarding the enabling process were aimed at producing this outcome, and that this was the primary intent of the practice. What I had neglected to

realise was that what I had identified here was an *outcome* of a process, whereas a core category usually accounts for the process itself.

Elsewhere in figure 7, it can be seen that *entrainment* is now separate from the *music* category, as it was deemed not to be music *per se*, but rather a contributing factor in musical participation. This category has also been developed slightly, with the addition of the *audibility* subcategory, which has in turn subsumed the earlier (previously independent) categories of *group cover*, and *physical environment*.

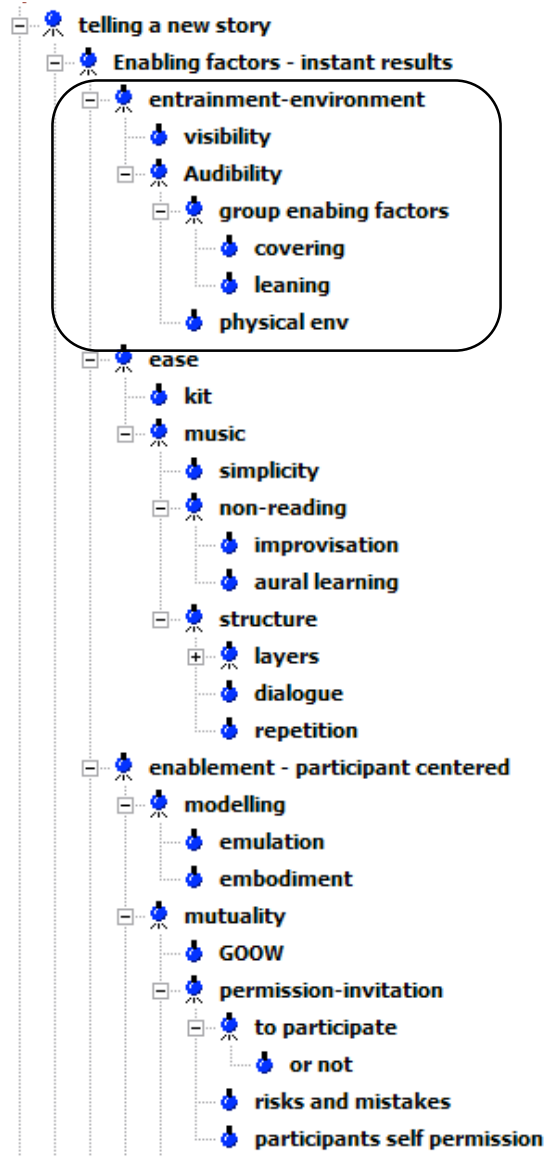
It can also be seen in this scheme that the previous category of *facilitator approach* has changed into *enablement*, and has undergone considerable development, with a number of subcategories and properties being added. The *intuitive* category now makes an appearance under the code *finger dance*: an in-vivo code (a code that directly appropriates participants' own terms) which summarised the intuitive and mutualising aspects of the practice. This code later became redundant because of its similarity to the *intuitive* code itself – at this stage there was a distinct lack of clarity regarding this entire coding branch – I knew it was a dimension of the experience, but was not entirely sure exactly what it was accounting for.

3.4.2 Later analysis – developing models, and searching for the core category

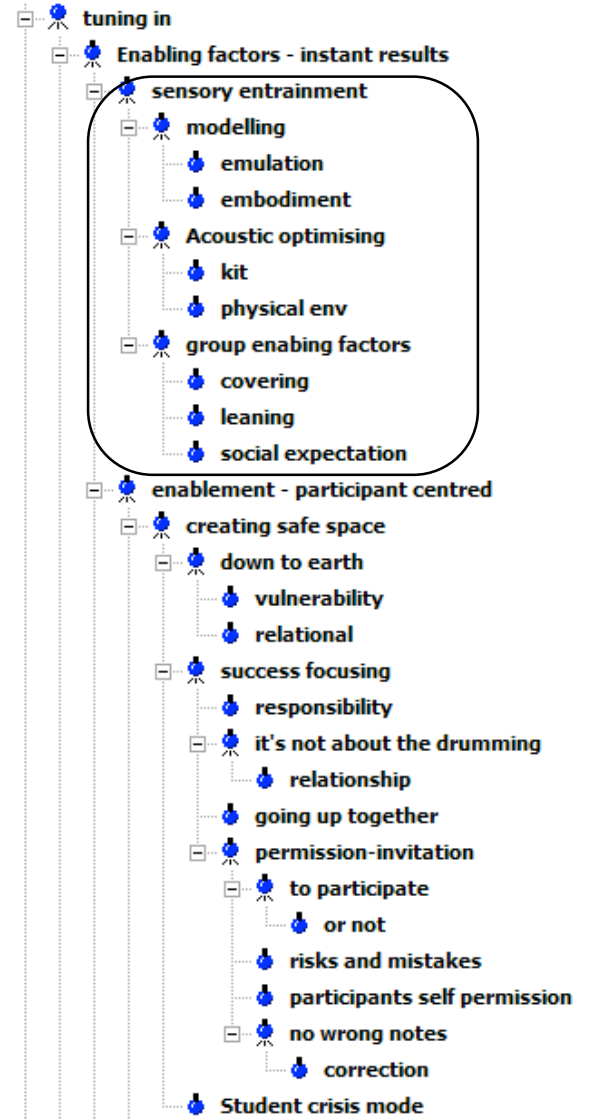
To complete the illustration of the developing integration of the coding scheme of *enabling factors*, I offer two last examples in figure 8 – one from mid-stage analysis, and one which was effectively the final version of the coding structure, used when writing the theory itself. By this stage, they contain a greater depth of analysis, and are much more extensive. To facilitate comparison, they will be displayed side by side:

Figure 8: Comparative coding structures, January 2007 and April 2008

Jan 2007

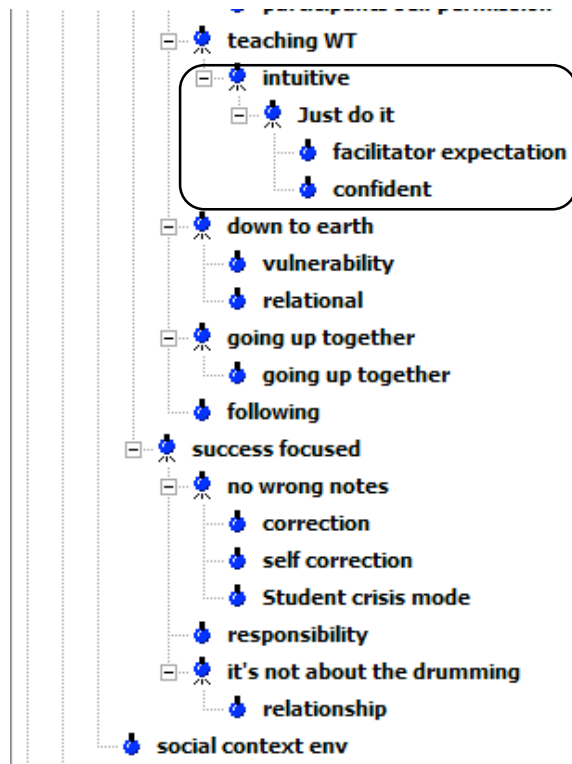


Apr 2008

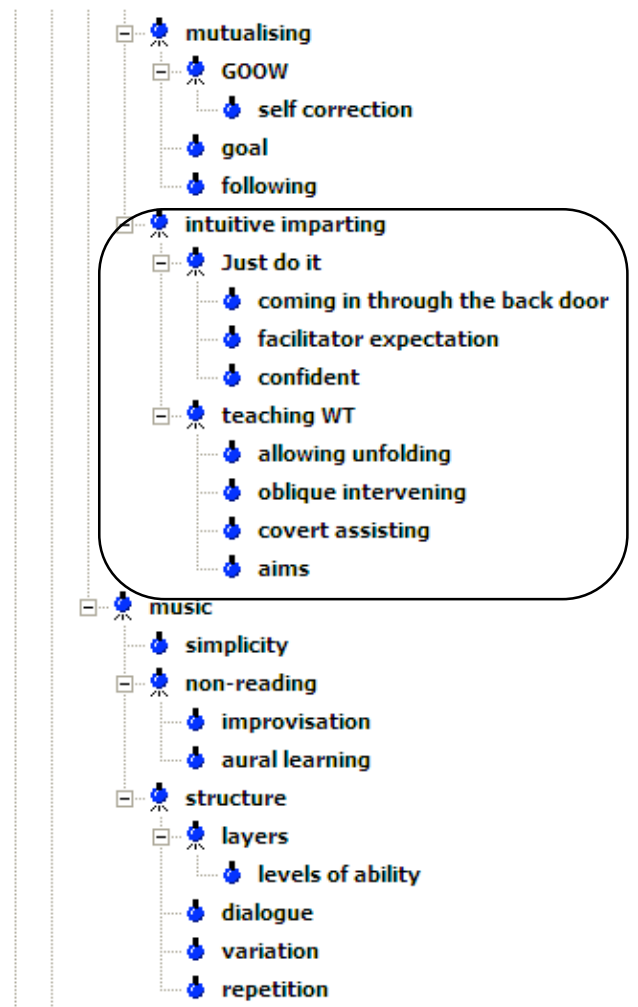


Continued over the page....

Jan 2007



Apr 2008



It can be seen that there has been significant development between the two coding schemes. Perhaps the biggest difference between the two is the refining of many of the code labels by using gerunds to name them. First suggested by Glaser (1978) and upheld by Charmaz (2006), using gerunds moves the analyst from identifying topics and into the conceptualisation of actions and processes. For me, this transition was prompted by beginning the writing process and having to account for the interrelationship between categories in a way that would make sense to the reader. Moving to gerunds (for example, naming a category 'acoustic optimising', rather than simply 'audibility') helped to illuminate the process behind many of the categories, and make sense of the connections involved.

Further coding developments can be seen within the category of *entrainment*, there has been a name-change to *sensory entrainment*, and an expansion of the category that accounts for the audible, visual, and group factors involved. This occurred as a direct result of the theory review interviews, where two different reviewers highlighted the visual and kinaesthetic aspects of entrainment. These points were subsequently supported through comparison to the data, and so the theory was modified.

At this point in the analysis, whilst analysing codes and categories, there was often a profound sense of discomfort present until a category or property found its appropriate place in the scheme - almost to the point of putting me off analysis altogether. I found I needed several 'passes' at a category, in order to render it most clearly.

The writing stage most closely resembled Glaser's *sorting* phase, where the theory 'bits' are reassembled in a way that would create a coherent account. The coding hierarchy is not in itself a representation of an integrated theory – as it can only account for hierarchical relationships, rather than sequential, causal or reciprocal links between categories. One of the most pivotal factors in sorting the theory is the emergence of a core category, around which the majority of the other categories resolve, and which integrates the theory.

3.5 Evolution of the core category

Right at the top of the two coding schemes pictured earlier, can be seen a change in what I had perceived as the core category of the theory. Having already decided that the initial idea of *instant results* was not comprehensive enough to account for the entire theory, the next substantial category to emerge as a candidate was *telling a new story*.

This appeared to integrate all three parts of the theory: offering *instant results* in music making became a decisive factor in *telling a new story* to participants who believed themselves not to be musical. Having successfully made music, they would then have a new ‘story’, which would challenge their previous one about their musical identity.

In addition, the activity itself could be seen as one that was *telling a new story* about participative music making itself: about who would be able to engage in it, and the potential for using this activity in previously unheard of settings. It even integrated the previously redundant code of *experiential propagation*, described earlier – through this, facilitators were metaphorically *telling a new story* about how music making could be used, which subsequently led to engagements in a progressively wider series of contexts.

However, there was still further grounding to be undergone. Just as *instant results* was an outcome, rather than a process, *telling a new story* was also a part of, rather than the whole picture. It may have been pivotal in including participants with little experience, and in seeing the activity within a wider context of musical participation, but what of the integrative dimensions that had so fully grounded me earlier on in the study? What was ‘really going on’ with the experienced participants? Was there something that was inherent in this activity?

A particularly querulous memo records my struggles at the time – with the benefit of hindsight, it can be seen that it contains all the seeds of what was to emerge as the core category.

Facilitated musical interaction. Memo, 21/11/2006

This is a freewrite on the vagaries of facilitation - as a key defining element of this whole study. More and more I see that what everything hangs on is the facilitatedness of the interaction - facilitation is critical in enabling people to take part, but also the quality and rapport of the facilitator is absolutely critical, and can

make or break someone's experience. Is this the same with other taught/enabled things, e.g. canoeing? What makes music so tetchy?

There is also a big distinction between a taught skill and a 'facilitated musical interaction' - and a possible drawback: although people are very well enabled to participate, there really isn't much done to raise their explicit musical skill - the skills that are worked on are those of listening and responding - the music sounds better, but that's because of the better listening, rather than improved technical skill - a person learns to play a pulse in time, rather than independently of the group.

So although a person is taking part, are they necessarily as empowered as we think they are? Is all we do enable people to participate, or do we give people musical tools to move on instead? That probably all depends on the context - at a one-off public drumcircle, it's all about participation and some incidental part repetition. In a longer event, especially in a health context, it's still more about the interaction, although working on musical skill might be engaged in terms of confidence-building. In a church setting - no vocal instruction is given - people are made more confident singers rather than necessarily 'better' ones. Again, it's meant to maximise participation in the music of the service, (and gather people, etc) rather than to make the congregation sound better, (which they will anyway... ;-)

Are we really enabling people musically then?? or just participatively?

This certainly reinforces that it's not a matter of either/or, or of one being 'better' than another - just seeing what is appropriate for the occasion - a lesson, or an opportunity for shared musical experience? Or both - as in the ongoing project example.

It would be interesting to talk to participants of a regular public DC, to see whether they come regularly wanting to 'learn' something, whether they get that elsewhere, or they're just happy to participate. What about 'big singers'? Songs are gone through; in services, people are told 'we're going to learn a song now' - but is it learning in the sense of a developmental progression, or merely repetition? In a DC people are taught how not to hurt themselves, and the basic parts of the drum, but

what else that isn't about the interactive side of things?

FACILITATED (enabled) INTEGRATIVE MUSICAL INTERACTION

How empowering is it really? For a beginner to wander off and try it at home, is it really possible? Do they then go on to lessons if they're interested in continuing?

WHAT IS ACTUALLY BEING ENABLED HERE????? How much of music is the listening/interactive skills? Are they the skills which enable people to participate in cultures where musical interaction is not specifically facilitated, but which just happens? Or... are there musical things which are being taught?

How to improvise, change a pattern

How to create rhythm patterns (by modelling)

basic instrumental skill, timbral groups

strategies (leaning)

being explicit about entrainment

How to spell out the differences between facilitation and teaching?? Where is it defined? How?

The core category eventually emerged while I was preparing a presentation. Having to retreat from the detail and look at the big picture, as well as having to summarise an extensive coding scheme into a 20 minute talk meant that I was constantly comparing right across the theoretical elements, which probably aided the emergence of the core category, ultimately named *tuning in*. It definitely felt like a jigsaw whose pieces were finally fitting together, as one by one, different elements resolved into a pattern, and I could see how it all worked. Looking back over earlier data and memos such as the one above, I could also see it lurking there - it was already present, just not explicitly named.

This concludes the section on data analysis – taking the explanation of it as far as it is possible to go, without spilling over into the theory itself, and spoiling the ending! It has outlined the analytical process from the earliest attempts at category generation, through increasing levels of refinement and integration, to the emergence of the core category. The use of Nvivo software has been explained, and illustrated with screen

shots depicting processes of coding, category retrieval, and the integration of the coding hierarchy. The evolution of the theory has been described, along with explanations as to how it was delimited through selective coding; explored through the use of memoing, and resolved by the emergence of the core category. The following chapters present the theory in its finished form: a grounded theory of integrative musical interaction, through the process of ‘tuning in.’

4 The grounded theory: Section one – Musical disenfranchisement

The chapters that follow represent the grounded theory itself. The theory is divided into three sections as follows:

- **Chapter 4:** The process of musical disenfranchisement. This section is concerned with the identity formation of people who consider themselves to be “non-musical”, and their resultant expectations regarding participative musical activity.
- **Chapter 5:** Describes the practice of integrative musical interaction, which has arisen partly in response to the expectations described in chapter 4. However, it also appears to be a distinctive musical practice in its own right – one that fosters musical development primarily by nurturing participants’ skills of tuning in.
- **Chapter 6:** Accounts for the reported outcomes and applications of integrative musical interaction.

Though this has a wide-ranging focus, to omit any of these themes would hinder the potential use and application of this research. Concentrating on the first (chapter 4) merely points to a problem; including chapter 5 offers a solution, but begs the ‘so what?’ question. Exclusively examining the third theme may result in the effects of music making being offered only to the self-selected ‘musical’ few. Including all three considers a problem, examines a solution, and identifies the reasons why this subject is of significance.

Each chapter consists of two parts; the first half details the categories and properties as they emerged as a result of the analytic process of grounded theory. The second comprises a discussion of these concepts with reference to relevant sources of literature that will further inform or modify the theory. In order to assist the reader in negotiating the codes, categories and data examples that follow, certain conventions have been adopted. In the body of the text, words in italics have been used to indicate a concept, category, or property that has emerged through grounded theory analysis. In quoted data extracts, underlined text has been used to highlight where data has been interpreted as an indicator of the category being described. For brevity, only one or two examples of data will accompany each category for the purposes of illustration; however, it should be noted that these categories have been developed from a greater number of data sources, as described on page 62.

The abbreviations that appear after the quotations (for example, *P*, *IC*, *IT*.) indicate the source, as shown in table 4.:

Table 4: Abbreviations used in the text

<i>Role of contributor</i>	<i>Contextual involvement</i>	<i>Source of data</i>
<i>P = workshop participant</i>	<i>DC = drum circle movement</i>	<i>IT = interview transcript</i>
<i>F = workshop facilitator</i>	<i>IC = Iona Community</i>	<i>IN = interview notes</i>
	<i>MFP = Music for People</i>	<i>FN = field notes</i>
		<i>UE = unsolicited email</i>

The names of workshop participants have been changed for the sake of anonymity, however, the contributions of facilitators have been specifically attributed, as explained earlier on page 47.

4.1 Introduction – identifying a practice

'It's not about the drumming, it's about the people.' Yvonne Clark, (F, DC, UE.)

Within the forms of musical engagement studied, the primary developmental focus rested on the experiences of and relationships between participants. It appeared that facilitators aimed to construct the activity from the point of view of a potential participant, and displayed a particular sensitivity towards the musically inexperienced. Ultimately, the enabling practices in the three contexts which were studied displayed considerable similarities, and analysis of these has led to the conceptualisation of these activities as a practice, that of *integrative musical interaction*.

This form of musical engagement can be seen as a process, as participants move through stages characteristic of:

1. **Integration** – involving participants of different levels of musical experience
2. **Encouraging musicality** – engaging in more complex musical production
3. **Fostering mutuality** – offering greater control and responsibility to participants, and increasing degrees of interaction.

In the early stages of the process, the activity most directly engages the needs and expectations of musically inexperienced participants. Initially, control of the group is in the hands of the facilitator, in order to enable incrementally structured musical successes to build the confidence of group members. At this stage, more advanced players serve as role models for those with less experience.

Once full group participation has been achieved, the facilitator nurtures the musicality of the group through more complex interventions, enabling advanced players to use their skills more fully. As the activity progresses, the control of the facilitator diminishes, concomitant with the nurturing of mutuality within the group. Ultimately, the facilitator encourages participants to take on responsibility for their

own music making, to rely less on overt direction and more on listening and responding to each other, creating space for mutual musical dialogue.

This is one of the factors that differentiate this form of music making from a lesson or rehearsal, where control and direction may remain largely in the hands of the leader. As group mutuality increases, so does the degree of listening, awareness and communicative interactivity between group members. This has been conceptualised as a process of *tuning in*, which emerges as the core category for the whole phenomenon.

This developmental progression indicates a continuum of potential inherent in this kind of activity, rather than being a descriptor of what occurs every time. Different forms of, and contexts for music making, will result in a different point being reached on the continuum, for example, a facilitator of congregational music for a church service may primarily act upon the integrative and musical elements; whereas a workshop aimed at exploring communication strategies will embrace all three stages of the process: using the integrative element to involve the whole gathered group, and the subsequent musical interaction as an experiential metaphor for group relationships.

The process commences, however, with an emphasis on the quality of the experience for participants, regardless of ability, and emerges through a developed awareness of the potential obstacles that may face those with little musical experience.

4.1.1 Musical disenfranchisement and the self-identified 'non-musical' participant

If the intent is to extend music-making to the broadest possible range of people – or to work with *any* group of people in a given situation where there is a variety of

musical experience present, then the concerns of individuals with little previous musical experience need to be taken into account and explicitly addressed.

This awareness of participants was a key factor in the three forms of musical participation studied in this project. Consequently, any explanation of the enabling strategies used by facilitators is rendered much more coherent by identifying exactly what it is that they are seeking to address. Although the enabling of inexperienced participants is not the primary intent of the facilitation process, it is a critical strategy – it is the foundation upon which any subsequent activity is built. This section of the grounded theory identifies the experiences and assumptions which may contribute towards the identities of people who consider themselves non-musicians, and the formation of their expectations regarding musical activity.

The process of musical disenfranchisement

Using the grounded theory process of constant comparison, the following categories and properties emerged to account for a process of musical disenfranchisement, through which individuals assume an identity as a “non-musical” person, and develop particular negative expectations regarding participation in musical activity.

It should be noted here that this reticence only relates to actual *participation* in music making. Every participant in the study who considered themselves to be non-musical also spoke of a deep love of, and commitment to musical listening activity – or even playing and singing in the privacy of their home – but professed to be too intimidated by the thought of participation to engage publicly. In figure 9, this is summarised as a temporal process, with participants’ previous experiences leading to their present identity as someone who is not musical. This in turn informs their expectations regarding what musical participation may entail, and thus what any enabling process will need to address.

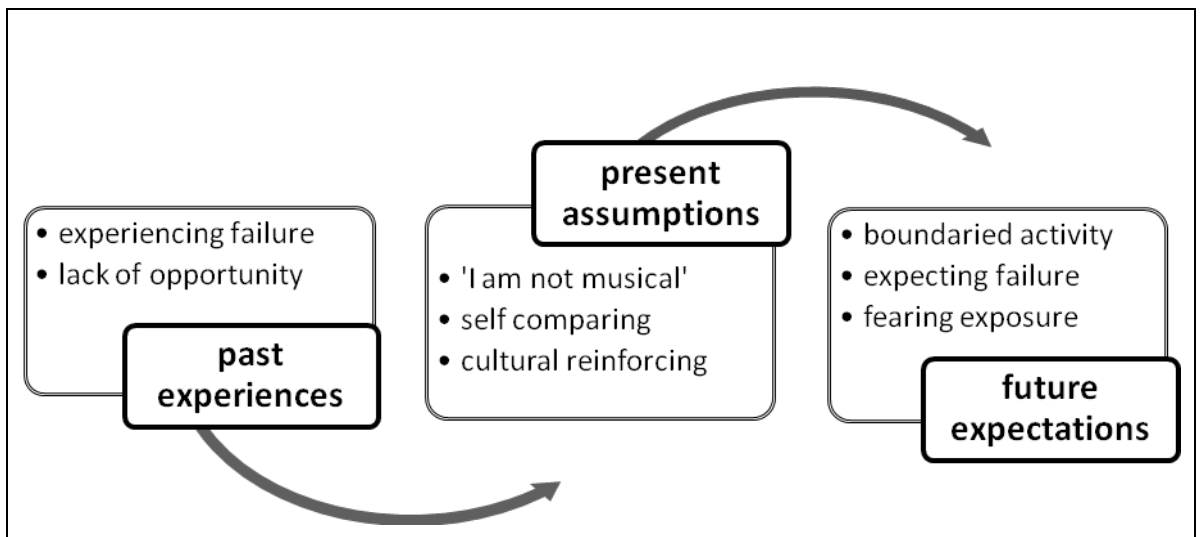


Figure 9: Model of musical disenfranchisement

4.1.2 Past experiences

The following list is a summary of the theoretical structure for the category of *past experiences*. To aid navigation within the list, categories are in bold and underlined, with subcategories appearing underlined, and properties in italics.

- Past experiences**

 - **Experiencing failure**
 - Being told
 - In early life*
 - By a musical authority*
 - Negative lasting effect*
 - Experiencing difficulty
 - Technical difficulty*
 - Negative emotional response*
 - **Lack of opportunity**

The primary categories that account for the past experiences of people who do not consider themselves to be musical are those of *experiencing failure*, and *lack of*

opportunity. Participants had either tried engaging in musical activity and felt that they had somehow failed, or alternatively, personal circumstances had meant that they had never had the opportunity to participate in music.

Experiencing failure

Within the category of experiencing failure, participant responses were divided between two main themes of *being told*, and *experiencing difficulty*. In what was the earliest saturated category of this study, individuals reported that part of what defined them as not being musical, was that they had been told by another person that they were not up to the task, as the following extract illustrates:

My schoolteacher was my form teacher, and was a musician, she thought she was Joan Hammond, the opera singer, and we sang every morning in the class when we went in, and she told me to be quiet, that I was tone deaf, so I've never sang. I don't sing. I don't learn songs or anything. So [...] it just carried on, so even, when I try to get up and dance, I don't have any rhythm or anything because I've just got this block, I don't know what music is. – Imogen, (P, DC, IT.)

In this extract, several properties of the category of *being told* are also indicated. In every case where an individual role was mentioned, the person doing the ‘telling’ was described as someone perceived to be a *musical authority* – for example, a schoolteacher, choir director or a significant other perceived to be more musically talented. Often this experience happened in *early life*, when the contributor was a child, during group musical activity. The resulting judgement had a *lasting negative effect* of making them feel unable to participate in music - often well into older adulthood.

This category was also strongly represented by data from facilitators, being their most frequently offered explanation as to why workshop participants may be reticent:

One of the most common things people say is “I have no rhythm.” The number of people that have walked through the door into circles who say: “Oh, I haven't a

musical bone in my body” or, “I have no sense of rhythm” [...] I acknowledge the fact that they think that's the case, but I recognise that, in my opinion, that's a message that's been handed to them in another environment, possibly at school, possibly from home, possibly from other communities that they've been a part of.

– Paul Dear (F, DC, IT.)

This facilitator notes that he encounters many people who claim to have no rhythmical or musical skills, and subsequently attributes these statements to the result of their previous experiences of being told that they were not musical. However, further examination of the data reveals that this is not the only reason why people claim a non-musical identity.

Experiencing Difficulty

In the former category, participants may have been unaware of their ability (or otherwise) to carry out the task, but were judged by another to be incapable. In this example, participants directly experience musical activity that is beyond their capacity to participate in, and consequently conclude for themselves that they are not 'musical'.

Participants noted that they experienced difficulty in relation to the *level or type of skill* required to participate: for example, not being able to read music, or as in the following extract, experiencing a workshop that was presented in a way that was too *technically demanding*:

[J] recounts the tale of one big sing where she never went back – there was a 'hopeless' leader, too 'cerebral', and she felt 'crushed stone dead'. She felt the whole thing was too technically oriented, and she got lost amongst it all. (Jean, P, IC, IN.)

In the above extract, Jean mentions her difficulty in participating, but also notes that the experience put her off wanting to attend subsequent events – she never went back. In this and other instances in the data, there was a *negative emotional reaction*

– such as feeling ‘crushed stone dead’. Other participants cited feelings of intimidation or exclusion by a group where those with advanced musical skill seemed to dominate the experience. All of these experiences were interpreted by participants to mean that they did not have the sufficient skills to participate in musical activity, and led to their subsequent withdrawal from future musical participation.

Lack of opportunity

The final contributing factor within the category of *past experience* is simply a lack of it - that an individual may not have had the opportunity to engage in musical activity, and as a result, consider themselves not to be musical. This does not appear to carry the emotional weight of the previous categories, but was simply seen as the way things were. This is illustrated by a comment from a participant who felt like he "*missed out somewhere along the line*", and had no musical background because he came from a mining community, where: "*...most people were out working, and we were out working, work was the thing.*" (Albert, P, IC, IN.)

Musical participation had simply not been a part of his previous experience. He went on to explain that he would have loved to play a musical instrument, and that he was now trying to make up for it. In this account, his lack of experience does not seem to have had the effect of putting him off musical activity, but has simply contributed towards his identity as someone who was not musical.

However, a perceived sense of missing out, coupled with a belief that it might be "*too late*" (Janice, P, IC, IN.) to productively take up something musical may have more of a limiting effect on an individual's musical self-image, and resultant belief in their own capacity to participate.

Summary

Past experiences of failure or lack of opportunity play a critical role in the formation of an individual's identity as someone who is not musical. Representative statements of this group of people regarding their past appear to fall into three basic assertions: either that they had been told by someone else that they weren't musical; that they had tried and felt that they had failed, or that they had never had the opportunity to participate. Experiences of failure often carried a strong negative emotional response, which lasted until the present day, even if such experiences occurred in childhood.

Participant statements also revolved around themes of judgement: by another in the category of *being told*, or through self-judgement in the subsequent categories of *experiencing difficulty*, or *lack of opportunity*. These themes of judgement carry right through this process and manifest both in the present assumptions which participants held regarding musical activity, and in their future expectations.

4.1.3 Present assumptions

"No, I'm not musical at all." Imogen (P, DC, IT)

Having arrived at a non-musical identity as a result of past experience, individuals then experience the *reinforcement* of this identity in two ways – both relating to prevailing cultural norms surrounding musicianship: categorised as *cultural reinforcing*, and *self-comparing*.

This was indicated through data from facilitators and participants, which were linked around a theme of disenfranchisement through a narrative of musical excellence. Facilitators gave greatest emphasis to what they saw as prevailing cultural influences, while participants tended to compare themselves to an idealised definition of a "musical" person. These categories are summarised overleaf.

Present assumptions

- cultural reinforcing
 - *music for performance and consumption*
 - *loss of participative culture*
 - *discouragement of non-expert participation*

- self-comparing
 - *to a musical person*
 - *to a musical ideal*
 - *discounting own skills*

Cultural reinforcing

On the part of facilitators, wider cultural factors were recognised as reinforcing individuals' beliefs that they were not musical. Exception was taken with what was held to be a predominant cultural presumption: that music is for *performance and consumption* rather than participation, and that the presumed outcome of music making would be some kind of production for an audience, whether live, or through recording.

Issue was also taken to the allied conception that only the most skilled and dedicated individuals are seen as fit to engage in music making, and there was a perception that people may feel *actively discouraged* from musical participation through witnessing examples such as critical television talent shows, where would-be participants may face humiliation. Many facilitators saw this as an inherent part of Western culture –

theorising that we had somehow *lost a participative musical culture* through the emphasis given to the pursuit of technical and performative excellence in music making.

The argument was not with excellence in itself: what appeared most was a concern that it had become almost the sole model of musical engagement – to the exclusion or devaluation of other forms. Comparison was made to other world cultures where this was not the case, and where music making was imagined to be an integral part of community life. The following extract illustrates this, along with the surprise on the part of this particular facilitator that a place which he had believed to have a participative music culture was now changing along similar lines:

What surprised me... [was that they asked me] well can you do this over in Brazil? And I go, what do you mean... Brazil? It's got a rhythmaculture, I mean the music is everywhere - it's in everything that you do: they even cut meat up in samba style...

I found out that inside the modern culture, regardless of where they are, in any part of the planet, there is a need for, and a belief that they are beginning to generate that only traditionalists can drum, or play music, and that you do have to be a musician to express yourself. And so in the more modern parts of society, that has certainly been influenced by the Western world. – Arthur Hull (F, DC, IT.)

This was reflected, if not replicated, by the perceptions of participants through the category of self-comparing.

Self comparing

The idea that only the best are deemed musical was an influential component in participants' perceptions of their own musical skills. Having identified themselves as a person who was not musical, their statement was often followed by a *comparison* to somebody they perceived to be more musical. This was either someone *known personally* to them, or a comparison between themselves and an *ideal* of what a 'musical' person embodied. This behaviour appeared whether an individual actually

was a complete beginner; or whether they played an instrument regularly. There was an inevitable self-comparison to someone with greater skill, which reaffirmed their identity as not being musical.

Without music being played behind me, I can go off key. My husband used to say, "oooh!" - he could keep to key beautifully. – Barbara, (P, IC, IN).

In this extract, Barbara's non-musical identity becomes reaffirmed in two ways: as she compares herself to her husband's skill, and through recalling his comments regarding her own ability.

When comparing oneself to the ideal of a musician, the bar becomes raised even higher, as the following participant illustrates – after citing that the reason she did not feel musical was because of listening to 'good' music, and that:

When I play I'll never get up to that standard unless I practice every day for 12 years [...] plus you can't join a band or something unless you're reasonable. If there was a music group I wouldn't join because I wouldn't be good enough. – Jennifer, (P, IN).

Here there appears to be a direct correlation between a comparison to excellent musicianship - and an expectation that a high level of musical skill would be a prerequisite for participation in group musical activity.

Disregarding own skills

A property of self-comparing is the *disregarding* of participants' own skills. Paradoxically, many participants had had some previous involvement with music making – either taking instrumental lessons at school and then discontinuing them, or continuing to play and sing privately. Consequently, they were stalled from further involvement in group music making because of their self-perceptions:

Somebody could turn round and say, “yeah, but you’ve studied piano for ages,” – doesn’t matter. I perceive myself as a non-musician. – Tara, (P, IC, IT).

Individuals’ previous (or present) levels of skill and involvement appear to be discounted, or unacknowledged – there is inevitably always someone more musical to be compared to.

Ultimately, the combination of a person’s past experiences and assumed musical identity become reaffirmed by a comparison to cultural ideals of musicianship. What is perceived as being synonymous with being musical, is being able to play an instrument well, or being a 'talented' musician. As a result, people who do not feel musical carry certain expectations regarding musical activity, which may discourage them from participation.

4.1.4 Future expectations

Having assumed a non-musical identity, participants’ expectations as to what engagement in musical activity might involve have the effect of making them wary of engaging in music making when faced with it, or simply avoid it altogether.

Examination of the data revealed that expectations fell into three main categories:

Future expectations

- Boundaried activity
 - *for musicians/people who are already skilled*
 - *having a particular ‘culture’*
- Expecting failure
- Fearing exposure

These expectations were presented in the data first hand by participants, but were also very much to the fore in facilitators' accounts when describing typical initial reactions of some of their workshop participants to the possibility of music making. Lulu Leathley, a facilitator who works primarily with elderly people describes her experiences thus:

A lot of people have had terrible experiences with music and they're absolutely shut down - there's no bloody way they're going to do anything...because there's fear - they're afraid of failure. [...] A lot of times I don't tell people what I'm doing [...] - I slide it in on the side. Even advertising - some places want to say "come and drum with Lulu" and I say, "Don't put that - put 'come for a musical experience - it's called a LuluJam'," because people have had bad experiences, and they're very afraid, and they don't want to look like idiots. (F, DC, IT.)

Her account demonstrates these negative reactions to the activity - she speaks of people being 'shut down' about music making, and of their fear that they will 'look like idiots'. These reactions seem to have become so much a part of her work that she is responding with strategies that try and minimise them, such as naming her offering a 'musical experience' - with no direct mention of participatory activity. Elsewhere in her account, she mentioned that participants, once involved, find the activity an enjoyable one. Therefore, it would seem to be a matter of addressing participants' negative expectations in the first instance, in order to subsequently engage them in music making.

Boundaried activity

T :...going to the Big Sing was a step too far.

Q: Why?

T: Because I would have been labelling myself a musician if I had gone to an event where the sole purpose of the event was to sing. You see, in worship, singing is part of the worship. It is an integral part, just as the readings, etc (...) so that is me going to worship, whereas, a 'big sing' - you are doing nothing other than singing. No, I am not a person who can just do 'a sing'. [...] A space which in my mind, I would label 'for musicians only', I would not give myself permission to enter. – Tara, (P, IC, IT).

In this extract, Tara makes a clear distinction between musical participation that happens as part of another activity (in this case, a church service) and musical activity for its own sake, which because of her perception that she is not a 'musician', she feels unable to take part in. From observation in context, the 'Big Sing' to which she refers was presented as an activity which was particularly intended to include all abilities, so it would appear that the construction of it as one for 'musicians only' is her own. However, it is significant to note the role that *context* can play in enabling, or discouraging participation.

Properties of this perception that *any* musical activity would be aimed at musicians include:

- That you have to be *good or talented* to take part. For example, a workshop participant explained that: *"I could never play a musical instrument or anything; I always thought you had to be musically talented to play something."* – Imogen, (P, DC, IT).
- That there may be a certain *culture* or way of doing things that the person is unaware of, or would have to engage with.

The following extract illustrates these points - Arthur Hull, a principal contributor to the development of the community drum circle movement in the USA, describes the conditions in place in California in the 1970s for those who wanted to play drums:

You had to go through certain initiations to be even allowed to be a part of this. In culturally specific [drumming] traditions, there was a long learning process, from

watching, playing a simple part, and working your way up from there. In hippie thunder drumming, you have to be able to allow people around you to smoke dope, pee on trees, and bash drums. (F, DC, IT).

In his account, these were the only options that seemed to be available - a long apprenticeship or a lifestyle choice, and whether or not the same remains true today, it appears that these perceptions persist as barriers for many.

Expecting failure

This perception seems to stem directly from participants' perceptions of themselves as not being musical, as described in the previous section. As a self-defined non-musical person, they feel that they do not have the skills or capacity to take part in musical activity. There is a strong sense that there may be a right and wrong way to do things, and that they will get it wrong, and somehow fail at the activity.

Lots and lots of people show up at drum circles, and arrive with excuses, or reasons why they don't think they're going to be able to, and kind of low self-esteem in the musical area. 'I don't think I'm going to be able to do anything, I don't think I'm going to be able to do this.' – Paul Dear, (F, DC, IT).

Fearing exposure

Last of all, there is an expectation that musical activity may somehow involve being exposed in front of a group - such as having to perform a solo, or being singled out for making a mistake. This is perhaps most fully illustrated by the following excerpt from a group discussion, with a group of about 12 women aged 50+. They were asked what might make them hesitate to participate in musical activity, and the responses were as follows: (P1, P2, etc denotes the voices of different participants. Q indicates a researcher question.)

P 1 - self-consciousness. (Loud group chorus of 'yes...yes...')

P2 - shy of performing

P3 - I think when you're very young - you have no inhibitions, you can do this, but I think as you get older you get more and more inhibitions - you're frightened of making a fool of yourself- you can't let go as easily.

Perhaps a lot of people are like that - they would dance and not sing.

Q - why not singing?

P2 - nobody laughs when you dance...

P3 - I think because singing you are playing an instrument - your voice is an instrument, so it's slightly - you know, more frightening.

P4 - I think you're ok if you're indoors, and the radio's on - then you sing, because you're on your own ...

P6 - I think it's fear of the audience really - of them hearing you, (P7... criticising) – criticising... evaluating...

From these and other comments in the data, it can be seen that there is an expectation of exposure - of a kind that may involve the participant being laughed at, or made a fool of by a critical group, and that participants were unwilling to place themselves in that position. It is also striking that it is not necessarily the engagement in the activity itself that was threatening - people admitted to singing like larks in private - but the prospect of publicly failing, and the resulting embarrassment caused..

4.1.5 Summary

The three categories of expectation appear to bear a close relationship to each other, and combine to form a considerable perceived barrier towards engaging in music making. A participant who feels non-musical may rule themselves out twice from the activity, which they feel they lack the skills for, and consider as being 'for musicians only'. This is then compounded by an expectation that if they were to participate, they would be made a fool of in public. It is consequently unsurprising that, in situations where people have a choice about participation, many choose not to.

It would seem to be a matter of personal confidence, and perception (rather than possession) of skill that may limit potential participants. The process by which these expectations are formed appears to resolve around the concept of judgement – either by oneself or another person, as seen in table 5:

Table 5: The role of judgement in musical disenfranchisement

Stage	Judgement by others	Judging self as lacking skill
Past experiences	<u>receiving negative judgement</u> <ul style="list-style-type: none"> • by an ‘expert’ • at an early age 	<u>experiencing difficulty</u> <ul style="list-style-type: none"> • performance pressure • technical skill <u>lack of opportunity</u>
Present assumptions <i>(reinforce the past, project into the future)</i>	<u>self-comparison to:</u>	
	<ul style="list-style-type: none"> • others • idea of a ‘musical’ person <p style="text-align: center;">core assumption: ‘<i>I am not musical</i>’</p>	
Future expectations	<u>Expecting failure</u> <u>Expecting critical judgement</u>	<u>Boundaried activity</u> <ul style="list-style-type: none"> - for musicians - particular culture

It is these resulting expectations that facilitators of musical activity are having to engage with in order to offer it to a group of people of any musical ability. These expectations are having to be addressed and diffused through the activity itself - and often (where people may exclude themselves from an activity out of choice), even before they walk in the door.

Through becoming aware of the categories of expectation, facilitators are enabled to engage in strategies to overcome this – by providing activities in which the participant experiences success, rather than failure, and which provides a ‘safe’ degree of anonymity within the group experience.

The next section of the grounded theory examines how these expectations of inexperienced participants are explicitly addressed within the enabling process of integrative musical interaction. Before this, though, the concepts that have arisen thus far will be discussed and compared to relevant sources of literature, in an effort to further inform and develop the theory.

4.2 Literature and discussion: Musical demotivation, folk psychology, and self-theories of ability.

The first section of the grounded theory examined the questions as to why individuals define themselves as not being musical, and the effect that this self-definition has upon subsequent expectations concerning musical participation. This section aims to position the grounded theory in relation to extant knowledge, through comparison with the relevant literature. In grounded theory methodology, it is strongly advocated that the literature search takes place after analysis of the data, in order that the researcher does not get overly influenced by extant theories, subsequently imposing them on the data. In addition, since the main categories of the

study cannot be known beforehand, “neither can the appropriate literature regarding the fundamental processes involved” (Glaser, 1998, p. 68). Therefore a post-analysis review means that the literature sought also bears maximum relevance to the generated theory.

In this study, this has certainly been the case. A pre-research literature review may have covered broad aspects of musical participation, and set the context for the study, but what has been far more informative in terms of the theory has been to use the categories as a theoretical framework to guide the literature search. In this way, specific areas of scholarship have been integrated in a way that would not otherwise have been possible. I would never have imagined at the outset that theories as diverse as phase and period adjustment in rhythmic entrainment; the human mirror neuron system (chapter 5); or implicit self-theories of ability (chapter 4) would inform this study, but it is by far the richer for their inclusion.

The foremost criterion which guided the search was perceived relevance to the grounded theory (Charmaz, 2006, p. 164), and literature was treated as “more data to constantly compare” (Glaser, 1998, p. 76). The aim of including the literature is to illuminate, rather than conclude, and grounded theory methodology does not specify the rigour with which each theme is to be pursued (Haslam, 1999, p. 213). This is not an exhaustive analysis of one substantive area, rather, themes are explored to different degrees in accordance to the relevance of the category.

Two main avenues of literature were sought: first, I began with musically related papers that were linked to categories in the grounded theory, and secondly, these often led to broader theoretical perspectives that could further inform the discussion. This is reflected in the structure of the write-up, which also includes a discursive element that re-integrates the findings from the literature with the grounded theory, including any extensions or modifications that have arisen as a result. The rest of this chapter is concerned with the themes raised in the first section of the grounded theory, and covers studies of non-musicians; theories of motivation; and the construction of a ‘folk psychology’ of musical ability as a fixed talent. It concludes

by linking this to Dweck's (2000) theory of implicit self-theories of ability, which may explain why those who feel non-musical may avoid musical activity.

4.2.1 Participant experiences

The experiences of those who considered themselves non-musical in this study appear to be very similar to those highlighted in other studies concerned with people who have a low musical self-concept – such as Richards and Durrant's (2003) study of a "Can't sing choir". When describing their initial experiences of failure, group members used emotive words such as 'gutted', 'deprived' and 'self-conscious'. Participants in Abril's (2007) study of singing and social anxiety recounted similar emotive stories of musical failure, accompanied by a belief that ascribed success in singing to the possession of an ability described as a "... 'mystery,' something 'you can't see or feel' and coming from 'inside'." (Abril, 2007, p. 13). All believed that they did not possess this ability, and found it hard to believe that singing could be learned. This, in turn, was echoed by participants in Ruddock and Leong's (2005) study of adult non-musicians, who commented on music making ability as being 'magical', and 'a thing one is or one isn't'; and who in part ascribed their non-musician status to a perceived lack of ability following a failure experience.

Further evidence comes from studies involving generalist primary teachers. In comparison to others, (who can absent themselves from the world of musical participation if they choose,) those who follow this path and consider themselves not to be musical are still often expected to engage in musical activity as part of their studies and later career. Gifford (1993) and Mills (1989) note that many student teachers report extremely low confidence in their musical abilities, with Mills' (1989, p. 131) survey revealed that music was the subject in which most of the students showed the least confidence. Burnard (2003, p. 32) recounts tales told by participants in initial teacher training courses, regarding musically traumatic stories from early school days. These led to participants perceiving themselves as not being musical, which had a consequent effect on their professional lives, where they had been "released" from the responsibility of teaching music in class.

Similar responses were found by Jeanneret (1997) who noted that student teachers who had had negative school or family experiences with music displayed less confidence to teach it than those who had had positive experiences, and additionally, were more inclined to agree with the statement; “Musical ability is inherited, not learned”. It could be argued that the prospect of *leading* music is altogether more threatening than simply participating (which is the focus of my study), but the stories of these individuals bear a great deal of resemblance to those of other self-defined non-musicians. In addition, they highlight a real-world consequence of the musicality debate: if teachers opt-out of music making in their later careers, they consequently reduce opportunities not only for themselves, but for their pupils to engage in music. As Mills (1989, p. 126) points out, this could be instrumental in reinforcing perceptions of musical activity as being something for the chosen few – that “if music is not for all teachers why should children assume it is for all children?”

Burnard (2003, p. 30) proposes that the use of words such as *musical*, *musician*, and *non-musician* have the potential to function as a “discourse of derision” – and can contribute to the creation, augmentation, and reinforcement of negative musical identities. From these accounts, it would certainly appear so. The notion as to whether a person is musical or not, in the lack of any contrasting narrative, becomes interpreted as a judgement of ability.

Further ‘critical incident’ stories regarding the abuse of these terms are related by Welch (2001, pp. 14-15), Whidden (2008), and Bell (2000), who devotes an entire chapter to the ‘vocal disenfranchisement’ experienced by those on the receiving end of negative musical ability judgements. In the majority of these cases, the consequences of these beliefs resulted in the deprivation of the individuals involved from future participation in active music making. Thus, the term ‘musical’, “cannot be understood simply as a descriptive but rather, a form of discrimination which denies individuals the opportunity to develop their innate musical potential.” (Burnard, 2003, p.36.)

4.2.2 **The 'folk psychology' of musical ability**

Sloboda, Davidson and Howe (1994a) identify the construction of these beliefs in innate musical talent as constitutive of a “folk psychology” (ibid. p. 349), noting that, in the absence of a cogent scientific explanation for perceived differences in musical ability, a popular view becomes constructed to account for it. According to the authors, this view decrees that “from birth, some individuals are supposed to have an inborn potential to be musical, or have a natural talent or gift for music, or an innate aptitude for it” (ibid.). Moreover, they maintain that it is not simply a view that is held only by non-musicians, or those who have failed, but is a narrative which is maintained by institutional philosophy and practice, all the way to the conservatory. Such views are also noted by Welch (2001), who distils them still further into a perceived musical folklore: namely the belief that that people are either musical, or unmusical.

It is not clear how these beliefs originated, however, direct endorsement of such ideas can be found in the early promoters of musical aptitude tests for use in education, such as those developed by Seashore (1919) and Wing (1946/1968). Although convinced that ‘when music shall come to her own, she shall come to the musically gifted’ (Seashore, 1919, p. vii) and that ‘musical advantages should be conferred in proportion to the degree of talent’ (ibid. p. 3), Seashore’s original motivation appears to be altruistic, with the ideal of the tests being applied to every pupil in a school, so that no talent should go unrecognized. However, such efforts were aimed at not wasting resources on the unmusical: “trying to make a precious metal out of a base one” (ibid., p. 4). In a passage that very closely mirrors the ‘folk psychology’ identified earlier, he asserts:

Musical talent is an inborn gift bestowed very unequally upon individuals. Not only is the gift of music itself inborn, but it is inborn in specific types. These types can be detected early in life, before time for beginning serious musical education. This fact presents an opportunity and places great responsibility for the systematic inventory of the presence or absence of musical talent. (Ibid., p.6)

Well, he did have tests to sell.

With Wing's tests (1946/1968), little seems to have changed, but additionally, there now seems to be a clear demarcation between skills of musical *ability* (the making of music) and *appreciation* (listening intelligently to it): a distinction which survives to the present day in accounts given by study participants (Ruddock & Leong, 2005).

Again, the tests are aimed at selectivity:

The question arises as to the desirability of discouraging those who do badly in the tests from learning an instrument[...] ...it would appear that an obvious use of the tests is to save such children from a wasteful expenditure of energy by warning them that they would probably find a more profitable field elsewhere. (Wing, 1968, p.73).

Both Seashore and Wing seem to privilege the aesthetic dimension of music and music making, and from that perspective, the weeding out of those not deemed suitable would be relatively unproblematic – after all, there is still the gift of “appreciation”. But when considering the social, emotional, psychological, highly personal outcomes that can occur in active music making, it would appear, as Small (1998, p. 8) observes, that a musical culture in which

...the ‘talented’ few are empowered to produce music for the ‘untalented’ majority, is based on a falsehood. Our powers of music making for ourselves have been hijacked and the majority of people robbed of the musicality that is theirs by right of birth...

Within this discussion, the argument is not so much with the notion of testing in itself, but with the notion of talent as inborn and immutable, and that such a thing can somehow be ‘discovered’ at a fixed point in childhood. The tests themselves may well offer reliable measures of a raft of perceptive skills at a specific point in time – but not, perhaps, the measure of a lifetime potential for music making. In contrast to the argument presented in this discussion, Shuter-Dyson, (1999) offers a

comprehensive review of contemporary musical testing practice, proposing that adults who perceive themselves as ‘unmusical’ might even be encouraged by a successful outcome from a musical test which may reveal a greater degree of skill than an individual may perceive they possess. However, it is important to note how far the influence of early testers’ notions of musicality extends. For participants in this and other studies, (Abril, 2007; Burnard, 2003; Richards & Durrant, 2003; Ruddock & Leong, 2005) judgements of a lack of musical ability – which reflect these narratives of innate talent and are received in early childhood – have been seen as a ‘life sentence’ for these individuals, discouraging them from further musical participation.

4.2.3 Musical demotivation

When considering why those who consider themselves non-musical may give up participative musical activity for life, it is the field of competence and achievement motivation that seems to relate most closely. In a musical context, Hallam’s (2002) paper on musical motivation offers a comprehensive review of motivational theories (although ultimately focused on positive motivation, rather than avoidance). Among the theories she reviews, it is those of self-efficacy; attribution, and goal theories which appear to relate most strongly to the theory constructed in this study, and which will be examined in greater detail below.

Bandura’s (1977) theory of self- efficacy proposes that an individual’s expectations of personal efficacy will determine whether, and for how long they persist with a task in the face of obstacles. An expectation of self-efficacy is defined as the belief that one has the necessary capabilities to successfully execute a given behaviour and produce a desired outcome (ibid. p. 193). If one believes oneself to have the appropriate skills, a goal is worth pursuing, but, if one does not feel competent in the face of challenge, such situations would be avoided. When this theory is compared to the accounts of those involved in this study, it is apparent that they can be identified as having a low expectation of musical self-efficacy, as they do not believe they have the ability to successfully participate. Bandura (1977, p. 194) also notes that “those

who cease their coping efforts prematurely will retain their self-debilitating expectations and fears for a long time”. For those who relate stories of childhood musical failure, this appears to be true, as their perceived self-efficacy seems to stem in part from these early negative experiences.

Attribution theory

According to Weiner’s (1985) presentation of attribution theory, the self-concept of an individual can also be influenced by the way that individuals account for their successes and failures at a given task. These attributions are seen to contribute towards shaping peoples’ future behaviours, certain affective responses, and their expectancy of success or failure in the future. Weiner identifies four predominant attributions – each of which are associated with dimensions of locus of control (internal/external) and stability, as follows:

Attribution	Dimensions
Ability	Internal, stable
Effort	Internal, unstable
Task difficulty	External, stable
Luck	External, unstable

These dimensions can produce varying responses in an individual: attributions perceived as internal – as originating from the self – will produce heightened affect responses: pride and positive esteem following success, and negative self esteem following an experience of failure. Dimensions of stability most often determine changes in expectancy behaviour: if an attribute (such as ability) is perceived as stable, then conditions will be perceived to remain the same over time, and individuals may thus expect a similar result in the future. In contrast, unstable attributions (such as effort), are seen as something which the participant may be able to exert control over, and thus an alternative outcome may be expected another time.

Weiner notes that where skill tasks are concerned, success and failure are most often ascribed to either ability or effort. Therefore, failure at an activity that participants attribute to a lack of ability may lead to negative affect due to its internal locus, and the diminishment of future hopes due to its perception as a stable attribute. Failure due to effort may also carry negative affect, but individuals may anticipate working harder in future, and thus hopes of an alternative outcome will be maintained.

In a musical context, Asmus (1986) found that children attributed success or failure in music to innate ability qualities. Austin & Vispoel (1992; Vispoel & Austin, 1993), found that such ability attributions produced the least constructive response to failure in studies where students predicted the response of a hypothetical music student in failure scenarios. They later studied students as actors in real-world music education settings, (Austin & Vispoel, 1998) and found that attributional beliefs were strongly linked to music self-concept and achievement, and that this linkage appeared strongest in incidents of failure. The students in the study endorsed, on average, lack of ability and negative family influence as reasons for failure in musical tests, which the researchers also found to be indicative of a low self-concept in music.

They concluded that many students believed that musical ability was stable and uncontrollable, and proposed that the attributions given to family influence may imply the perception of musical ability as an inherited trait, thus creating a perception of fixed musical ability, and a culture of 'learned helplessness' among those who fail at the activity.

4.2.4 Deconstructing the innate 'talent' account

The intent of this discussion is not to establish to what degree musical ability is innate or otherwise; or to examine what is necessary to reach exceptional levels of performance. The intent, rather, is to look beyond the simplistic folk narrative which assumes that differences in inherited capacities are immutable (Sloboda, Davidson,

& Howe, 1994b, p. 363), and note how counterproductive this has been in the lives of those who are perceived not to have it.

Although discussions around innate talent often revolve around the demonstration of excellence or exceptional ability, the narrative itself has far reaching implications for individuals at all levels of skill. It is not only engagement in exceptional musical activity that is denied to these individuals – in many cases, such decrees result in their withdrawal from *any* music making. As Sloboda, Davidson, and Howe (ibid.) note, this moves the debate from being one of purely scientific interest, to one that has wider ethical and social dimensions. They note the “immense pragmatic benefits” in deconstructing a view that has been used to justify selectivity and discrimination, where those who have not been identified as possessing talent may be denied the help and encouragement they may need in order to succeed. If the beliefs espoused by the folk psychology of musical ability *are* based on a falsehood, then this opens up the possibility of change, and communal musical recovery.

Sloboda, Davidson & Howe (1994a) begin to deconstruct this narrative by noting that musical expertise is in itself largely due to the effort of the individual. Even the elusive distinction of “musicality” (often used interchangeably with “talent”) – used to explain the difference between technical and expressive playing at a high levels of expertise – could instead be ascribed to factors related to early childhood experiences, and to whether the motivation to pursue music has been intrinsic, or extrinsically developed.

In a later paper, (M. J. A. Howe, Davidson, & Sloboda, 1998) they offer a further examination of more academic notions of innate talent, providing a working definition that:

- 1) it originates in genetically transmitted structures,
- 2) it manifests in early indicators of ability
- 3) these early indications provide a basis for predicting who is likely to excel
- 4) only a minority possess this form of talent, for otherwise there would be no way to explain differences in achievement

5) talents are relatively domain-specific

They do not deny this talent account all together, but argue that it is exaggerated and oversimplified. Some special abilities may have partly genetic origins, and clearly, some skills are exhibited by only a minority of people (criteria 1 and 4). However, they find no basis for criteria 2, 3, and 5, offering alternative contributing factors such as the amount of practice, available opportunities, early experiences, encouragement, support, motivation, self-confidence, quality of instruction and enthusiasm, to name but a few. They conclude, like Blacking (1995, p. 225) that musical ability is one that is species specific, in that it grows out of our inherited characteristics as do other human abilities, such as bipedal walking (Sloboda, Davidson, & Howe, 1994b, p. 363). Thus, differences in this genetic potential do not offer the best single explanation as to individual variance in musical ability. Similar viewpoints are expressed by Kemp & Mills (2002) who attribute motivation and personality as key components in the identification and development of musical potential. Even opposing models promoting notions of 'giftedness' (Gagne, 1999, p. 39) acknowledge the significant role of wider environmental, opportunistic and psychological factors which influence the eventual development of outstanding ability.

Further evidence to counter both the 'folk psychology' account, and the claims of the early musical testers is offered by Sosniak, (1990) whose study of internationally successful pianists revealed both the absence of early childhood indicators of special ability (p. 277), and the high degree of time and effort involved in achieving musical excellence. In Sloboda and Howe's (1991) biographical study of pupils at a school for the musically gifted, most of these evidently talented students also did not show any particular signs of early musical giftedness. Furthermore, the more highly skilled pupils tended to have come from the less musically active families, thus throwing the genetic explanation of inborn 'talent' (and its early manifestation) into question.

In a later, larger study, (Sloboda, Davidson, Howe, & Moore, 1996) biographical interviews and practice records were compared from young people across a wide range of musical achievement: from pupils at a specialist music school, to young

people at a non-specialist state school who had given up on an instrument. They found that regardless of which group participants belonged to, it took the same number of hours of practice to achieve a given grade level in musical examinations. There were no indications that the highest achievers needed less practice to achieve a given grade: it was simply that the highest achievers practised the most, accumulating sufficient hours to pass their grades earlier than the lower achievers who had maintained less practice over the same time period. In the light of this, it may be that practice may be a more plausible key (but not sole) variable in the search for an explanation for differences in musical aptitude; thus opening the door for alternative, more constructive conceptions of ability formation.

4.2.5 Implicit theories of ability

If attribution theory reveals that ability attributions in the event of failure are the least constructive, it perhaps echoes ‘folk psychology’ in that it largely presumes ability to be a fixed, stable attribute. This is contested by Dweck, (1975) who notes the limiting effects of a belief in fixed ability; but calls the construction of such beliefs into question by claiming that it is an individual’s *perception* of the origins of ability that may be the limiting factor, and that ability itself can be developed over time.

She proposed that a person’s response to failure (and subsequent future success or failure) at an activity is contingent on whether they perceive the skill to be a manifestation of a *fixed* ability (an implicit *entity theory*), or something that can be improved through practice (*incremental theory*). Throughout her studies (e.g. Dweck and Legget 1988), those who held the fixed view of ability were more likely to perceive situations as involving *performance goals*: tasks are a measure of their ability, or lack of it. On the other hand, participants who think that ability can be developed approach a task as a way to increase learning.

Because they perceive learning situations as evaluative, individuals with an entity theory are vulnerable to developing what is termed a *helpless* response in the event of failure. They assume that because they have failed, they do not have the ability in

question. Thus, any further attempts at persevering will only continue to emphasise their lack of ability – consequently, they give up altogether.

Table 6: Dweck and Leggett’s (1998) social-cognitive approach to motivation and personality

Ability as a:	fixed attribute	learnable skill
Implicit theory held by participant	entity theory	incremental theory
Task perception (goal)	evaluation of ability based on performance	growth and learning
Response to failure	<i>helpless</i> : <ul style="list-style-type: none"> • assumes lack of ability • negative affect • withdrawal from challenging activity 	<i>growth/mastery</i> : <ul style="list-style-type: none"> • seeks challenge • persists

Dweck and Leggett (1988, p. 256) make a point that these responses occur regardless of the level of ability of the participants at the outset – a factor that has profound implications in the context of this study. They offer a detailed description of an earlier study (Diener & Dweck, 1978), which involved the analysis of participants’ responses as they moved from success to failure at a task: comparing groups of children who had been identified as displaying either helpless or mastery-oriented responses to an earlier learning stimulus.

They found that in a group which displayed equal ability when succeeding at the task, the response of the helpless group to the onset of failure involved the development of negative self-beliefs, despite the fact that only moments before their

abilities had been entirely success producing. In terms of task performance (ibid., p. 258), children with the helpless response also displayed marked decrements in their performance post-failure, while the majority of mastery-oriented ones succeeded in maintaining or increasing the level of their strategy. Furthermore, children displaying the helpless response avoided choosing challenging future tasks, opting instead for simpler ones that would help them avoid any further display of errors.

This helpless behaviour was observed directly in a musical context. O'Neill & Sloboda (1997) found that the responses of groups of children (who displayed equal ability in a successful encounter with a musical test) differed considerably after failure experiences, with those classified as having low confidence in their abilities becoming more vulnerable to helpless behaviour patterns. 75% of this group subsequently showed deterioration in performance after failure, compared to 33% among the high confidence group. They concluded that this response may influence children's behaviour in subsequent years, where helpless children may avoid more challenging activities or avoid those which may result in failure.

This behaviour may account for the stories relating the 'life sentence' of musical ability judgements, told by many of those who classified themselves as not being musical who were interviewed in this study. Typically, participants had an experience of failure; concluded (or were told) that they had no musical ability, and reduced participation in musical activity as a result; perceiving that they would be judged (a performance goal) and found wanting. With perceptions of one's level of ability being inextricably linked to feelings of self-worth (Covington, 1984), and the prospect of unsatisfactory evaluative reactions from others being seen as a key factor in inducing social anxiety (Schlenker & Leary, 2002), is not surprising that individuals strive to avoid disclosures of low ability. Heyman and Dweck (1992, p. 244) suggest that it is not necessarily the experience of failure in itself that results in such maladaptive and self-limiting behaviour, but that:

It is only when difficulties and mistakes are viewed as judgments of broad, underlying competence or potential, particularly when such traits are viewed

as fixed characteristics [...] that individuals are likely to be deflected from learning pursuits. (p. 244)

So in a sense, Seashore was right: a judgement of low ability may be a reliable predictor of future patterns of learning, but not for the reasons he envisaged. It is the judgement itself, and the accompanying conception of musical skill as a fixed attribute (rather than a developed ability of an individual), which creates a self-fulfilling prophecy, curtailing the musical lives of those who may have otherwise been perfectly capable.

4.3 Summary

In this review, it has been noted that:

- there are people who have a low self-concept with regard to music, and who view musical activity with apprehension;
- the experiences of people with a low musical self-concept in other studies concur with those in this one: often involving an assumed ‘non-musical’ identity following a judgement of low ability;
- attributions of ability (seen as a stable and uncontrollable factor) produce the least constructive responses to failure;
- there is a prevalent ‘folk psychology’ that views musical ability as such a fixed attribute;
- this is apparent both in the musical establishment, and wider society, and can be traced in part to early views on musical testing;
- these beliefs, held by individuals, and those who judge them, contribute to the formation of a ‘helpless’ response in situations of failure, leading to the formation of a negative self-concept and diminishment of further activity.

Also, more hopefully...

- these beliefs are based on a false premise – demonstrated in accounts of those who showed no particular early promise, and yet go on to achieve at exceptional levels; studies which account for the role of practice in musical achievement, and studies (such as those mentioned in the introduction to this thesis) which illustrate the ubiquity of musical behaviour, and the innate capabilities of non-musicians and infants to make musically sound judgements.

The literature discussed so far supports the grounded theory through highlighting the significance assigned to the effect that individuals' past experiences, particularly of failure, have on their identities and attitudes towards future participation. It also places themes of judgement, whether internal or external, at the heart of the discussion. However, it extends the theory through the revelation of the critical importance regarding the perception as to whether musical ability is fixed, or can be developed: thus refining the *cultural reinforcement* concept. Although the folk psychology of fixed ability was not explicitly espoused by participants in this study, the 'critical incident' stories reported by study participants would appear to be a consequence of this belief in fixed ability on the part of the person doing the judging. In addition, we can see the helpless response being manifested across participants from several studies: through their withdrawal from participation, and their fear that they would be judged or exposed somehow if they were to participate.

It may be that there is more at work than individual belief systems. Dweck (2006) notes that it is possible to induce a particular theory of ability, and that these 'mindsets' can also be relatively domain specific: an individual might perceive artistic skills to be fixed, but imagine that intelligence or physical ability can be developed. Historically, the idea of musical skill as a fixed attribute has been extremely influential, and it would appear that a *culturally induced* entity theory of musical ability has been created and sustained in a variety of ways. Intentionally, on the part of educators and the musical establishment, and incidentally, with reduced opportunities for musical participation, and the increased role specialisation of musicians.

However, the cause of the problem also contains within it the seed of its solution: if a theory can be induced, it can also be changed. This opens up possibilities for retraining not just the ability attributions of those who consider themselves not to be musical, but also peoples' implicit theories of ability itself, which can lead to more growth oriented, adaptive responses to challenge and learning.

New, more nuanced conceptions of musical ability are emerging (Hallam & Prince, 2003) – and much music education practice has changed beyond recognition, with a greater emphasis on offering positive musical engagement. However, this does not change the self-defining, self-defeating experiences that adult individuals have had thus far – and the issue of people identifying themselves as non-musical is still very much in evidence. Even for those with a degree of musical experience, a preoccupation with musical excellence can be self-defeating. In a study regarding the perceptions of the effects of choral singing, Bailey and Davidson (2005) found that middle class, musically experienced choral participants were hampered in their enjoyment of choral performance because of fears of making mistakes, judgement and exposure in a similar way to self-declared non-musicians.

Perhaps, while the “talent” narrative may be diminishing, it may in future be replaced by the parallel thread described in the grounded theory as *lack of opportunity*, because of the reduction in participative musical activity in education and society. An alternative narrative may need to be constructed, informed by the evidence regarding a universal capacity for musicality, the deconstruction of the folk psychology of talent, and the literature on effort and practice hours. Information such as this, combined with the provision of experiential music making opportunities that directly confound expectations of failure may go some way towards constructing an alternative narrative. Thus, it may be possible to rewrite our cultural entity theory, and question the privileging of musical product over musical participation. Ultimately, some progress may be made towards recovering our innate musical capabilities and creating a culture of everyday musicality, to complement the excellence that we have been reduced to for so long.

5 Grounded theory section two:

Integrative musical interaction

The previous section illustrates that if an integrated group is to be involved in music making, then the negative expectations of some inexperienced group members will need to be addressed in order to enable the whole group with success. If there are those in the group who expect to fail at the activity, then facilitators will attempt to engage them by offering an experience of successful participation right from the outset.

This chapter details this process, termed integrative musical interaction. It is a process whereby people with little musical experience are involved in participative musical interaction alongside those with greater experience through the development of confidence, listening and awareness skills. The first part of the chapter deals with the process of integration, examining how people with little musical experience are enabled to participate in the activity. The second part examines the intrinsic aspects of the activity, including musical structure and the progression towards increasing degrees of improvisation, mutual interactivity, and *tuning in*. The chapter concludes with another section of literature and discussion.

5.1 Participant integration

One of the first observable phenomena regarding this activity is that music making happens very quickly. Within the first five minutes, participants may be singing a chant in three-part harmony or playing interlocking rhythms. The music is simple, yet offers *sufficient complexity* to enable it to sound like ‘real’ music. Participants are involved across a range of abilities: a beginner could be playing a very simple part,

but when played alongside a more elaborate contribution from someone with greater musical experience, the overall result is one of increased complexity. Thus, participants are able to perceive a more ‘musical’ result than if the group were comprised entirely of beginners.

In the early stages of the process, enabling strategies are directed towards the incorporation of inexperienced participants within the group. Those with greater experience already have the confidence and skills to participate in musical activity, therefore it is those who believe they cannot do so who are in need of intentional enablement.

I do believe that if you start straight away with the singing – it's that whole thing about trying to get over those initial inhibitions before people have time to build up in their head all the reasons why they can't do this. Just get on to do it – it doesn't become an issue of "I can or I can't", it's just " Oh, I am" and they're doing it! – Frances Novillo, (F, IC, IT).

This strategy of facilitators has been categorised as ‘*just do it*’, and is the beginning of the whole process of integrative musical interaction. Rapid involvement in music making and delivery of *instant results* addresses participants’ preconceptions of feeling unable to contribute. Instead, group members simply find themselves engaging successfully from the outset.

The theoretical summary of the process of integration is as follows:

Integration - instant results

Just do it

- facilitator confidence
 - *presentation*
 - *expectation*
- coming in through the back door

Creating safe space

- success focusing
 - *no wrong notes*
 - *going up together*
- down to earth
 - *demystifying*
 - *demonstrating vulnerability*

Intuitive engaging

- sensory entraining
 - *presenting*
 - *perceiving*
 - *aligning*
- indirect imparting
 - *implicit assisting*
 - *oblique intervening*

All of these enabling strategies emerge as a direct response to the fears and expectations of inexperienced participants that were identified in the previous chapter. Fears of exposure and humiliation are countered through the creation of *safe space*, where critical judgement is initially suspended. Notions of a *boundaried activity* are diminished through maintaining a *down to earth* approach. Expectations of *failure* based on previous experience are overcome by offering an experience of success. The subsequent *intuitive engaging* process counteracts perceptions that a high degree of technical musicianship may be a prerequisite for participation, and contributes towards instant success through minimising verbal explanations.

5.1.1 “Just do it”

If an *instant result* is the outcome, then ‘*just do it*’ is the strategy that induces it. It is an in-vivo category (one that arises as a direct quotation from contributors’ accounts), which indicates that in a group situation, the facilitator literally “just does” the activity with people, with very little prior explanation. It relies on the art of surprise: catching people off guard before there has been any chance to summon up inward reservations.

Taken to extremes, this may involve engaging with a group who may have no idea they were going to be involved in music making. The strategy of ‘*coming in through the back door*’ involves taking a group entirely by surprise. This property emerged primarily through observation of the use of music making in organisational settings, where event planners may go to great lengths to conceal the activity from potential participants until the moment they are to engage in it. Additionally, planned musical activity may be given an ambiguous title, such as a “musical interlude” or “experiential group work”. In part, this is because it is anticipated that given the choice, many individuals would select themselves out of the group if they knew what was intended. This phenomenon acts as an additional indicator that potential participants may feel intimidated by the prospect of music making, regardless of whether they are actually able to participate or not.

There's a resistance to anything different, new, there's that sort of resistance right off. And then there's the prejudgment, they've already evolved beyond it [...]. So in some cases I have what I call 'back-doored' the population that I'm going to work with. In concert with management, I've put out a flyer that says nothing about drumming. So I'll speak on the immune response, or the physiological aspects, whatever, but I'll show up there with drums... – David Van Dorn, (F, DC, IT).

What turns this around and enables this instantaneous participation to happen despite a potentially reticent group, is *facilitator confidence*. This is composed of two sub-properties: confident *presentation* and confident *expectation*. If the facilitator is

assured and enthusiastic in communicating the activity and appears to know their material inside out, then this manner of presentation can in turn inspire confidence in the participants. Alternatively, hesitant presentation will be reflected by an equally hesitant response. Very rarely will the confidence of participants rise above that which is being presented and modelled by the facilitator, as illustrated in the extract below.

There was a procession through the village, during which participatory chants were used while people walked from place to place. These fizzled out very quickly when there was no clear leader, and grew again once a powerful voice struck up. Sometimes the addition of a drum helped to cover this bit. When it got too quiet, people appeared to become very self-conscious about singing. – Iona field trip 1, (FN).

Confident expectation denotes that the facilitator's confidence in the activity also extends to demonstrating confidence in participants' ability to respond. A facilitator may simply begin a workshop by saying: "Ok, I'll sing this line and you sing it back to me". This is done without a question or introduction. The forthrightness of the expectation invariably precipitates an appropriate response, as one facilitator noted: "*By the way in which we will invite people in, the congregation will deliver the goods*" (John L. Bell. F, IC, IT). However, this confidence is premised on an activity that facilitators *know* will be achievable by participants – all the confidence in the world will not enable participants to 'just do it' alone (this theme is explored further in the section on *going up together* on p.128).

Within the process of integration, there are two further categories which are instrumental in supporting instant results: *creating safe space* – where participants feel enabled to contribute without fear of exposure; and *intuitive engaging* – a pedagogical strategy that draws on and elicits participants' innate musical capacities. These will be explored below.

5.1.2 Creating safe space

I say the bit about, “it's safe to sing here”, which might sound a bit trite, but some people sitting will probably be a bit nervous and it will have taken some courage to pluck up to come, or their friend's twisted their arm, [...] by and large I'd rather say it, rather than have them still nervous at the end of the session... – Gillian Cummins, (F, IC, IT).

Creating safe space involves fostering an environment that is as unthreatening as possible, in an attempt to mitigate any expectations concerned with failure and judgement. It also acts to dispel any notions participants may have of a particular *boundaried culture* regarding music making, by addressing fears of transgressing unwritten rules. Instead, facilitators are concerned with creating an openly participative space from the very beginning of an event. In the extract below, one facilitator describes his experiences in events where this aspect has been neglected:

In my experience when I sat and I've watched people sit down and nobody facilitated the beginning of the circle, they've just waited for eight o'clock to come... is that people sit down and they will look around, and feel self-conscious about hitting the drum. Those who aren't so self-conscious will start playing it, and then somebody else will play, and it will fall apart, and then somebody else will come in and think "oh, I shouldn't play because they're better than I am" all those issues come up. – John Fitzgerald, (F, DC, IT).

This extract illustrates that safe space needs to be actively enabled on the part of the facilitator, rather than simply left to emerge. Two subcategories arose from the data to account for how this is fostered:

- A **down to earth** approach on the part of the facilitator, which includes:
 - maintaining *relational vulnerability*;
 - *demystifying* - using everyday language, rather than specialist musical terms.
- A **success focusing** approach, which involves:

- ‘*no wrong notes*’ – a strategy which highlights participants achievements rather than weeding out failures, and gives group members a sense of *permission* to participate in their own way, and
- ‘*going up together*’ – offering the entire group an experience of success first and foremost, and then using this as a foundation to develop participant skill.

Down to Earth

This manifests as an attitude on the part of the facilitator, and is intended to place group members at their ease. It also deliberately attempts to undermine the myth about musicians or music leaders being somehow possessed of mysterious and special talent available to a gifted few. This does not mean that facilitators deny their full capabilities, or the talents of others. Instead, they maintain that there is an appropriate time and place to display them, and that doing so at the beginning of a workshop may intimidate rather than encourage the people they seek to enable.

The music leaders spoken to maintained a discourse that the role of the facilitator is one of *service to the group*, putting participants at the centre of the experience, rather than facilitators’ own agendas. Facilitators seemed wary of crossing the line into overt *entertainment*, where the group may have a fun time playing along, but not necessarily feel empowered as participants. Another boundary was perceived between facilitation and *manipulation*, where a facilitator may be overly controlling, and unable to relinquish the role of ‘leader’ or ‘musical guru’, in favour of a more egalitarian approach. How much this is achieved in practice is dependent on the maturity and capability of the individual facilitator, and will be addressed later as one of the major cutting points of the whole phenomenon.

... as a facilitator you've got to be constantly open to the things that are being communicated to you from the people around you, and you have to stay aware that it's about them. It's always about them, and if it becomes about you, you want this to happen because you think it'll be good for them, that can create problems. – Paul Dear, (F, DC, IT).

Embodying a *down to earth* approach involves maintaining a stance of *relational vulnerability* in the facilitator's interactions with participants, combined with a *demystifying* approach to musical terminology.

Relational vulnerability

Rather than offering a flawless self-presentation, the property of *relational vulnerability* involves the facilitator acting as an accessible role model, for purposes of building participants' confidence in their ability to emulate them. This includes being prepared to openly make *mistakes* in front of the group:

The person who can be the fool is always successful... [...] poke fun at yourself in some kind of way... it's not just a gimmick – it's part of the overall feeling of what you're trying to get everybody to be in the same place ...and listening, and being excited about the music – anything that can make that happen is good, so a little bit of foolish behaviour sometimes is just perfect - or just to screw up totally.... and always go right back in... – David Darling, (F, MFP, IT).

By “going right back in” after openly making a mistake, a facilitator exemplifies the ideal they are trying to communicate to participants: that mistakes are an intrinsic *part* of a process of musical exploration, rather than the termination of it.

Consideration is also given to providing an *achievable model* for participants. Rather than the facilitator singing in their ‘best’ voice, they may instead sing in a very simple manner that enables people to replicate it directly. Again, this relates to the presence of inexperienced musicians within the group:

There's no point in standing up and singing with your 'best performing voice' because that's presenting something which isn't reaching people where they are. Sometimes it can be quite helpful if as a leader your voice cracks or if you make a mistake, because then it helps people to realise that it's not the end of the world if that happens to them too... – Frances Novillo, (F, IC, IT).

It can be seen from this example that clear but ‘flawed’ modelling, rather than virtuosic musicianship, may help participants to feel less intimidated when having to produce their own contribution.

Demystifying

The final property of a down to earth approach involves *demystifying*: deliberately avoiding the use of overtly technical musical terms. No prior knowledge is assumed - for example, the facilitator of a singing workshop may refer to parts for “women with high voices” or “women with low voices” instead of soprano and alto parts (Holy City, IC, FN). This manner of relating is easily understood regardless of previous experience, and thus avoids feelings of exclusion by those who may not be aware of musical terminology.

Summary

Adopting a down to earth approach is given particular emphasis during the initial stages of the enabling process. Avoiding the use of technical terms is aimed at trying to overcome the *boundaried* perception of the activity, and make it as accessible as possible. The relational vulnerability of the facilitator – through being unafraid of openly making mistakes and offering an achievable model, (rather than an example of perfection) begins to address participants’ fears that making mistakes of their own would have an adverse effect, and aims to build trust and confidence in participants. Once this is established, the activity can progress and develop further.

Success focusing

Success focusing brings another dimension to the creation of safe space. If there are participants in the group who fear that they will fail at the activity, then an emphasis on enabling and identifying group successes helps to mitigate this. In addition to offering an initial experience of success, there is an emphasis by the facilitator on encouraging confident participation rather than focusing on the correction of errors:

I used to give people a row - I never do that now... all that does is to maximise the sense of inadequacy. Instead I'll say: "this was good, and if we do it again, it'll be twice as good" so people will do it again because there's been no negative - not patronisation, but encouragement. – John L. Bell, (F, IC, IT).

This emphasis arises as a direct response to participant expectations of critical judgement, and the prospect of being singled out for mistakes. It has been noted already that such expectations can act as a barrier to *any* musical participation. Therefore, the suspension of judgement in the early stages of the activity aims to build confidence, and replace expectations of failure with experiences of success, however simple.

The subcategories and properties of success focusing are outlined overleaf:

- | |
|--|
| <p><u>Success focusing</u></p> <ul style="list-style-type: none">• <u>Suspending judgement</u><ul style="list-style-type: none">- <i>no wrong notes</i>- <i>permission</i><ul style="list-style-type: none">▪ <i>implicit</i>▪ <i>explicit</i>
• <u>Going up together</u><ul style="list-style-type: none">- <i>bottom-lining</i>- <i>foundational building</i> |
|--|

Suspending judgement

This is a philosophical approach to the activity concerned primarily with overcoming participants' fear of making mistakes. Although principally aimed at inexperienced participants, it is also a key strategy in enabling improvisation among musicians with greater experience who may feel 'tied to the page'. This may involve tolerating a certain amount of noise at the outset, however, it does not mean that participants

experience an indiscriminate, cacophonous free for all. Instead, suspending judgement simply means that mistakes are not highlighted. Rather, they are seen as an inherent part of the necessary experimentation that aids the development of greater musical understanding. To encourage this, facilitators aim to create an environment where there are ‘*no wrong notes*’.

They must trust you ... feel like you're not putting them down... you [might] somehow use just one or two words that just are going to be just like back in first grade was when someone said 'you weren't very good' and that is what we don't want to do - that's subtle - to create an environment where that doesn't happen hardly at all. Hopefully. Keep saying “It's ok, it's ok, you're doing just great and to trust that going through the chaos is ok - if in the chaos there were a few moments when it worked - so remember that - so next time... – David Darling, (F, MFP, IT).

Corrections and refinements to the music do happen, but instead of being addressed individually, adjustments occur through implicit techniques that will be more fully described in the section on *intuitive engaging*.

Emphasising a *no wrong notes* philosophy engenders a perception of having *permission* to experiment. This concept has even gone as far as incorporation into an advertising slogan for a drum manufacturing company: “permission to play”. This has been used as part of their efforts to promote music making to a wider demographic, including the musically inexperienced. Fostering a sense of permission legitimates participants to move beyond perceived boundaries, and acts to counter any projected expectations as to unwritten rules or norms.

Boy, talk about no confidence at all, and then I realised I didn't need to be good at it - just to do it, make noise, and kind of play with the rhythms was fun... – Miriam, (P, DC, IT).

Participants and facilitators noted a sense of having permission to:

- express themselves
- experiment
- make mistakes

- behave differently
- try something new
- relate to things as they wished – to participate (or not) to the degree they felt comfortable with.

Fostering a sense of permission occurs in both an explicit and implicit manner. *Explicit* permission begins as early as the description of the event itself; by making it known that it is aimed at participants of any ability or none. This is continued during the activity through verbal explanations offered by the facilitator, for example, by reassuring group members that they will not be singled out.

This form of permission becomes further reinforced through the embodied actions of the facilitator, which offer *implicit* permission. It has already been noted as a property of the *down to earth* category that a facilitator who is unafraid of making a mistake in front of the group empowers participants to act in a similar way through acting as an exemplary model. Through *suspending judgement*, encouraging *no wrong notes* and leading by flawed, *down to earth* example, participants are given *permission* to move beyond their preconceived boundaries, and into successful participation.

Going up together

Having begun to create safe space through the act of *suspending judgement*, the complementary strategy of *going up together* involves engaging the group in an activity that guarantees a successful outcome. Working in this manner aims to ensure that *all* group members are included in the activity regardless of skill level, and any subsequent development stems from this initial experience of success. *Going up together* involves:

- *Bottom-lining* – identifying the skill level at which every group member can succeed;

- *Foundational building* – engaging in achievable, progressive activities that develop participant skill and relationship.

These properties are summarised by the following extract:

So we drop to whatever level is necessary, so that everybody can partake, so that the lowest common denominator - the person that's struggling the most: we go there, we do something that this person can do, and when you find that foundation, then you start to build. If you try to build before you realise what the foundation is, then you can have problems and you can disempower people. – Paul Dear, (F, DC, IT).

Paul's comments describe both of these properties – aiming to include the person that is struggling the most, and identifying an activity at which they can succeed.

Although this temporarily means that everyone in the group is engaging at a very simple level, these *bottom-line* skills become a foundation from which the rest of the group can develop to a stage where every member of the group is able to make a valid contribution. Paul also notes the consequences of neglecting to attend to this – that group members may feel disempowered through being left behind as the rest of the group progresses.

As the group activity develops in complexity, it is also deemed important that the activity progresses sequentially. Each new development is contingent on the successful foundation of the one which went before, or as one facilitator noted, a process of: "... *stepping up... getting a little bit more complicated each time, but don't go two steps too complicated – that might be one step too far...*" (Gillian Cummins, F, IC, IT).

Engaging in *foundational building* means that trust is built between the participants and the facilitator. Consequently, group members become reassured that they are not suddenly going to be taken out of their depth into an overly complex activity at which they may fail. Greater trust in the facilitator thus leads to greater freedom and risk-taking on the part of participants, who feel that they are supported in the process. Participants may not all progress to the same level of technical musicality, but by

identifying and engaging *bottom-line* skills, all are included and integrated within the process.

Summary

The categories identified as contributing to *success focusing* are exemplified by the following passage, where an activities director of a nursing home describes the way in which she enables a group of residents to drum together:

If you say, "here is a drum and I want you to hit it", and they go, "oh, I've never hit a drum before... I don't know if I'll do it right... maybe I won't get it right, and I don't want everyone to laugh", but if you say 'every time I bounce the ball, you're going to hit the drum' you give them permission - to hit to the drum when you bounce the ball. And if they do it each time, then they feel success, because they've done it, they've done it right!

And then you can ease them off that, you can stop bouncing the ball, and have them keep drumming, because now they've hit the drum, they know they can do it, they've had success with it, and they can generalise that to hitting it without the ball. Giving them opportunities to succeed in the simplest things, adds so much to the quality of life ... they were afraid they're going to make a mistake, and that does impede people. – Nancy Hahn, (F, DC, IT).

Nancy offers an example of providing a highly simple, structured activity at the outset, in order to facilitate success as a springboard for overcoming the initial reservations of participants. Once this occurs, the group is subsequently enabled to progress to the next level of complexity.

A combination of *down to earth* facilitation and an emphasis on success rather than failure are instrumental in overcoming negative preconceptions that may be held regarding music making. The experience of success replaces previous inhibitions, in the act of *telling a new story*. The old story – constructed around perceptions of musical activity being boundaried, needing previous skill, and involving failure or

exposure – becomes substituted by an accessible experience at which they succeed at the outset, and where mistakes are not highlighted. Having preconceptions addressed so rapidly and directly means that trust is built in the facilitator, who can then engage participants in a developmental process that is inclusive of all present. The creation of safe space is complemented by the strategy of intuitive engaging.

5.1.3 Intuitive engaging

Intuitive engaging is a category that refers to how the participants of the group relate to the act of making music, and how the facilitator fosters skill development. A distinctive feature of this phenomenon is that there is little prolonged verbal explanation or instruction offered as to how to proceed. Instead, participants find themselves in the act of ‘just doing it’ as outlined earlier. Developments, corrections and refinements to the music occur experientially, *while* the music making is going on. This results in participants gaining an intuitive ability to engage in music making without requiring a prolonged explanatory lesson.

In part, this addresses participants’ expectations of an overly technical activity, replaced instead by something that feels innate and instinctive. Although this intuitive process may feel almost effortless on the part of participants, there are focused strategies on the part of the facilitator to ‘create the optimum structure’ (Walter, 2006) to enable it to happen.

The theoretical hierarchy for *intuitive engaging* is summarised on the following page, and consists of two main subcategories. The first, *sensory entraining*, describes how facilitators actively create the conditions to enable participants to play together in time, by coordinating with a clearly predictable and perceivable rhythmic example. The second, *indirect imparting*, accounts for the strategies facilitators use to enable

the group to reach increasing levels of musical complexity with a minimum of overt instruction.

<u>Theoretical summary of intuitive engaging</u>	
<p><u>Sensory entraining</u></p> <ul style="list-style-type: none"> • <u>presenting</u> an orienting example <ul style="list-style-type: none"> - <i>audibility</i> - <i>predictability</i> • <u>perceiving</u> <ul style="list-style-type: none"> - <i>modelling</i> <ul style="list-style-type: none"> • embodying • exemplifying - <i>acoustic optimising</i> <ul style="list-style-type: none"> • environmental influencing • participant proximity • instrumental balancing • <u>aligning</u> <ul style="list-style-type: none"> - <i>emulating</i> <ul style="list-style-type: none"> • the facilitator • leaning - <i>covering</i> 	<p><u>Indirect Imparting</u></p> <ul style="list-style-type: none"> • <u>covert assisting</u> <ul style="list-style-type: none"> - <i>exemplifying</i> - <i>supporting</i> - <i>responding</i> • <u>oblique intervening</u> <ul style="list-style-type: none"> - <i>maintaining</i> - <i>shifting</i> - <i>developing</i>

5.1.4 Sensory entraining

A broad definition of entrainment concerns the occurrence of synchronisation of two oscillating forces, where a stronger force will act upon a weaker one by drawing it into synchrony. Use of the word in a participative musical context arises from the work of Arthur Hull (1998, p. 86) who used it to describe the alignment of individual players with a common pulse. In the extract below, a facilitator describes how the presence of a strong, steady pulse or vocal line will have the effect of drawing the group into alignment:

...having the group experience a common pulse -right off the bat, it's: "We sound like all one drum." That creates a really strong field for people, it's almost like, we couldn't play off the beat even if we wanted to! – Mary Tolena. (F, DC, IT).

Here, Mary's description of the entraining pulse as a "field" suggests its almost inescapable grab, which if strongly present, would seemingly make it harder for an individual to play out of time than to fall into step with the group. She also notes that it occurs rapidly, "right off the bat", and it is this near immediate intuitive alignment that contributes significantly towards instant results in group music making. The group can readily perceive that they are playing or singing in time together, thus creating a feeling of successful participation.

From analysis, the act of entrainment emerged as a three-part process:

1. having an *orienting example* for people to follow, which is clearly audible to participants and offers predictable stability;
2. creating the conditions necessary for it to be *perceived*, through managing the acoustic environment and through visual and kinaesthetic reinforcement;
3. the *alignment* of participants with the orienting example, which occurs by emulating the example of the facilitator and co-participants.

These three stages will be described further below.

Stage 1: Presenting an orienting example.

In this form of musical activity, entrainment is not left to chance – it is an actively enabled part of the process, beginning with provision of a strong, stable, ‘orienting’ example for the group to follow. The form that the orienting example takes is often contingent on the type of music engaged in – in rhythmic work it may comprise a simple pulse, played on the loudest, lowest instrument. When singing, it is apparent through the example of the facilitator singing up clearly and confidently.

In the initial stages, the orienting example will be presented primarily by the facilitator, and subsequently reinforced by more experienced group members. An alternative strategy employed is to engage exemplary assistance at the outset by having an individual or small group whose role it is to present and sustain the orienting example. Properties of the orienting example are that it is clearly *perceivable*, and that it provides *predictable stability* to the music. Sustained predictability offers a temporal foundation that enables collective participation: because group members can anticipate the next beat, it is easier to join in with playing or singing in time. If the orienting example becomes unstable however, the group follows, and synchronised activity diminishes.

The enabling properties of a clear orienting example are further illustrated in appendix 8, in a story related by Arthur Hull regarding the time he first intentionally engaged its use. Having identified the need for a clear orienting example, the next stage of facilitated entrainment involves creating the conditions necessary for participants to perceive it.

Stage 2: Perceiving the orienting example

Although the orienting example is presented primarily through audible means, perception of it is reinforced through visual, auditory, and kinaesthetic channels – hence the overarching label of *sensory entraining* used to conceptualise the entire process. Engaging multiple sensory pathways maximises the chances for the orienting example to be perceived. This can be seen in an extreme form in the

following example, which describes the facilitation of entrainment with a group of people with hearing impairments.

I began by using my hands to clap a pulse, which was instantly picked up by the group, and we were off. The helpers were sitting next to their clients and some would tap the beat on their shoulder or leg. And the group was entrained (more or less) on the pulse. One thing I hadn't thought of was the fact that I should have brought earplugs. Deaf people drum REALLY LOUDLY so that they can feel the vibration. – Jonathan Murray, (F, DC, UE).

This incident highlights the increased use of visual and kinaesthetic support to enable participation. There is a visual and audible cue offered by means of a hand-clap; upheld kinaesthetically through the shoulder taps of the assistants and the participants' own perception of the vibration of the drums. From this example, it is evident that participants entrain through more than just auditory channels.

Perception of an orienting example is supported through the following strategies:

Modelling – offering an example that participants can follow visually and kinaesthetically, through:

- *embodying*– where the facilitator physically embodies the orienting pulse, or indicates pitch and cueing through the use of body language.
- *exemplifying* – where a direct example of a desirable result is modelled

Auditory optimising – managing the physical environment and resources so that the orienting example is clearly audible. Variables that affect this are:

- *environmental influencing* – the effect of the physical space on the sound produced
- *instrumental balancing* – the choice and distribution of any instruments used
- *participant positioning* – the proximity of group members

Modelling

The strategy of modelling assists entrainment through reinforcing the orienting example by visual and kinaesthetic means. It can take two forms: embodying, and exemplifying. These in turn have several properties, as summarised below:

Modelling	
<i>Embodying</i> <ul style="list-style-type: none">• marking the pulse• indicating pitch, note length and volume• cueing	<i>Exemplifying</i> <ul style="list-style-type: none">• by the facilitator• by experienced participants

As a strategy, modelling is engaged for purposes of entraining, but is also used as part of the wider developmental processes within the category of intuitive engaging, where participants develop skill in the activity through emulating the example of others. However, as this phenomenon initially occurs within the context of assisting a group to entrain, the category will be examined most fully at this point in the theory.

Embodying

This sub-category was created to account for instances where the facilitator directly embodies the music through *physically representing* it in some way. This differs from exemplifying in that it is not intended to be emulated by participants, but instead acts as a visual guide to what is happening in the music.

I think doing the thing with the hands is really helpful to have a visual signal of where the tune should go - such a simple thing, and yet it's so effective. – Sam, (P, IC, IT).

In this case, the “thing with the hands” refers to a technique used by singing facilitators of raising and lowering their hands to indicate the relative *pitch* of a tune (the higher the hands, the higher the note) as well as indicating the *length* of note to be sung by moving hands horizontally.

In rhythmic work, embodiment is used to *mark the pulse* using hands or arms, or even gently dancing or stepping in time with the orienting example. This offers visible reinforcement to the orienting example, and like the *presentation* of the orienting example, it is the *clarity and predictability* of these signals that enable confident participation by the group.

Exemplifying

Exemplifying occurs when a *direct example* of the desired result is modelled for the group. For example, when engaging people in singing, facilitator simply sings the intended line, and invites the group to repeat it back, line by line, whilst singing along with them. However, exemplifying also occurs through the *secondary* example of co-participants, usually those with greater musical experience, who act as additional reference points. Here, a facilitator describes how one form of exemplification may lead to another:

If they've learned by listening to an ordinary sounding person singing to them, if they've learned a complete new song in that way [...] and are responding, then they can follow the same technique by following someone sitting three rows back who clearly knows the song even if they don't. – Frances Novillo, (F, IC, IT).

This extract also indicates the beginning of the developmental trajectory of the musical process, and the shift of emphasis from support provided by the facilitator, to

support arising through the mutual interaction between members of the group. This is illustrated in figure 10.

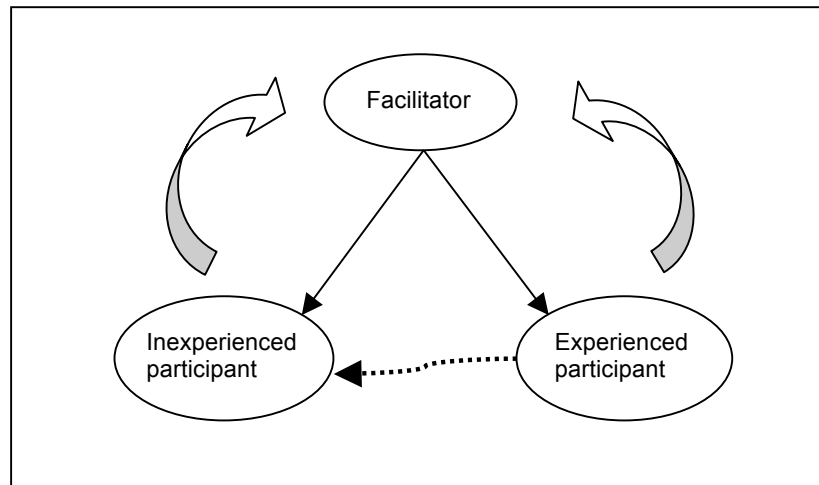


Figure 10: The engagement of participant co-modelling

This diagram illustrates the modelling/emulation/feedback loop present within musical entrainment, which unfolds as follows:

1. (solid arrow) The facilitator initiates an activity, and models the desired result.
2. (dotted arrow) The experienced participant emulates the facilitator, and provides a secondary model for the inexperienced group member.
3. The inexperienced group member emulates the facilitator, followed closely by emulation of the experienced participants.
4. (wide arrows) The facilitator receives feedback in terms of the output of both types of participants, and adjusts the complexity of the activity accordingly.

In this way, participants' perception of the orienting example is supported through modelling via visual and kinaesthetic means. In order that the audible example is clearly heard, further strategies need to be engaged, and will be described in the section below.

Auditory optimising

It appears that mediation between *perception* of the orienting example and *alignment* with it occurs through *auditory optimising*: strategies taken by the facilitator to balance the sound produced by the group. Key to this is in finding a volume level where the group sound is quiet enough for the orienting example to be heard, which consequently enables participants to align their contributions with it. Conversely, the sound level also needs to be loud enough to provide acoustic *cover*, so that the participants do not feel too exposed when doing so.

Figure 11 illustrates this optimum level of sound:

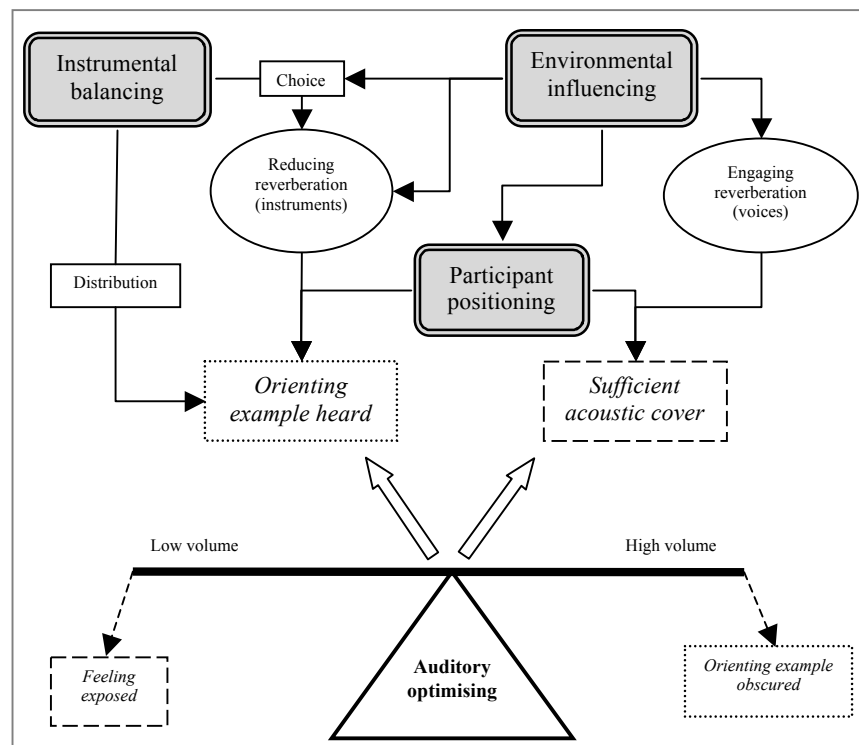


Figure 11: Model of auditory optimising

If the volume level of the group's playing is too loud, an individual may no longer be able to hear the orienting example, and may instead focus in on their own sound production regardless of its relationship to the group. This leads to a loss of entrainment, with the consequence of the deterioration of the overall coherence of the music being produced. Additionally, if an individual is unable to hear their own sound in relation to others, they may endeavour to play louder in an attempt to be heard – thus becoming caught in an upward spiral of competing noise levels and exacerbating the problem.

Conversely, if the ambient noise level is too low, participants may be reticent to join in as their contribution may be heard too clearly, and any “mistakes” would be noticeable to other group members. This bears a strong relationship to participants' expectations, and to the category of *creating safe space* described earlier. It thus becomes apparent that an optimum level of sound is instrumental in allowing participants to experiment with impunity and to perceive what it is like to be in, or out of time with the group. This will be further examined in the subsequent section on *covering*. There are several variables that influence auditory optimising, as illustrated in figure 11. These will be described below.

Environmental influencing

This relates to the *acoustical properties* of the physical space in which the activity occurs. Differing environmental qualities are seen as having influence on different forms of musical engagement, and an attempt is often made to mitigate or utilise them as appropriate. Factors that influence this include *carpeting, room dimension, furnishings and ceiling height*.

Percussive and rhythm based music (i.e. sounds with a short duration and defined attack) benefits from a space where reverberation is minimised. Where reverberation persists, the extended sound can obscure the orienting example, and entrainment

becomes problematic. Conversely, vocal music can benefit from a space with greater *amplificatory* properties, which maximise the sound produced, offering a ‘bigger’ sound than participants might produce by themselves – as many a shower singer could testify. In this study, data was not sufficiently saturated to determine any strategies used to overcome a problematic acoustical space for singing purposes.

Instrumental balancing

Where instruments are used, this variable accounts for the moderation of volume level through the properties of *choice* and *distribution* of instruments, and occurs in relation to the *acoustic qualities* of the space and the *capabilities* of the group. Instrument *choice* was primarily concerned with moderating the noise level and reverberation of any drums used, either through altering their *quantity* in relation to the overall instrumental mix, or by modifying the *sound* of the drums themselves, for example, by the use of soft beaters.

In addition to moderating the anticipated volume level by these means, the *distribution* of instruments was also critical. In particular, having the ‘bottom drums’ (those of the lowest pitch) evenly spaced so that participants can hear and align with them. Care was taken to avoid the volume level of one section of the group dominating the others, as the following example shows, describing the set-up prior to a workshop involving 150 corporate executives:

Chairs were set out in concentric circles, with aisles placed so as to form four quadrants. The biggest, lowest drums were placed in the middle, all the way round the smallest circle – J mentioned it was so that they could easily be heard by all the group. They could hear each other more easily (and thus play in time) and would be easy to communicate with from the point of view of the facilitator.

Behind this row, half of each quadrant was given over to drums, and half percussion instruments. There was a different type of drum in each quadrant: tubanos and ashikos opposite one another; smaller djembes and doumbeks in the other opposing

areas. Percussion consisted of bells (and triangles) in opposite quadrants, shakers likewise, with a few guiros and tamborims to back up the shaker sections. (FN – participant observation of corporate drum circle.)

From this extract it can be seen that great care was being taken to arrange the instrument types; placing groups of instruments of a particular size or kind in opposite segments of the circle in order to balance the sound produced.

Participant proximity

In addition to the management of any instruments used, the distance between participants also has a significant effect on auditory optimisation. *Participant proximity* largely refers to how closely participants could be placed relative to one another, and is conditional on the physical space and the seating arrangements within it. It affects outcomes in the category of participant perception through its impact on both *auditory optimisation* and *modelling*. Facilitators identified this as being of critical importance, with the result that they closely managed this variable.

To generalise, the *closer* participants were to one another, the better the result; however, different musical forms appear to have evolved different seating arrangements. Where possible, singers were more likely to be sat in rows, often in a horseshoe formation. When part-singing, parts were divided up according to the *area* people sat. When engaged in rhythm activities, participants were arranged in a *circle*, the dimensions of which varied according to group number. A large number of people would be arranged in concentric circles rather than have one overly large circle. This is for reasons of *auditory optimisation* – if the circle becomes too large (or oval shaped), participants at the furthest points are no longer able to hear the orienting example to the same degree as the sounds being produced immediately around them, with a resulting loss of entrainment.

Modelling outcomes are supported through this strategy simply through participants being able to hear and observe the example of fellow participants close by.

Stage 3: Aligning with the orienting example

In addition to aiding *perception* of the orienting example, *participant proximity* also contributes towards the second stage of entrainment, that of *alignment* with the orienting example. This occurs through contributing towards providing sonic *cover* for participants, and enabling a strategy of emulation conceptualised as *leaning*. Both of these outcomes bear specific relation to inexperienced participants whose expectations may make them feel wary of engaging in participative music.

People sing well if they sit next to each other - if you sit more than three feet away from other people you won't sing because you're afraid people will hear you. If it's closer than three feet you will sing because you hear them. – John L. Bell, (F, IC, FN).

Here, John appears to be very specific regarding participant proximity, perceiving a distance of greater or less than three feet as exerting a critical influence on the engagement of people involved. He observes the consequences of a lack of proximity, noted in the potential feelings of *exposure* in participants. In addition, his second sentence can be interpreted as indicating the property of *leaning*: hearing and following the example of co-participants.

Covering

Inexperienced participants noted the feeling of being *covered* by the overall sound of the group. Many mentioned being nervous about making mistakes when participating, observing that having sufficient surrounding noise enabled them to contribute, as it meant that any errors they might make would go unnoticed:

...there's the sense of lack of confidence there, it's like I'm zigging when others are zagging kind of feeling, but the more people that played, the more confident I became. Maybe it's because they washed out my noise but then I could experiment more, I don't know [...] having my sound drowned out by others is kind of a fun way to experiment sort of semi anonymously
– Miriam, (P, DC, IT).

As well as a sense of obscuring any personal difficulties, there also appeared to be a sense of group *support* apparent – that the ongoing music of the group could sustain itself and allow for an individual to drop in and out if need be:

When you're in a group, the whole music, the whole train of the music is moving - you can fall out and it's okay, the group is continuing on its own momentum, and it's there for you to climb back on... – Mary Tolena, (F, DC, IT).

This last comment also appears to illustrate the phenomenon of *aligning* with an orienting example – through the metaphor of falling out, and climbing back on something that is continuing independently, indicating that the overall group sound would be secure enough to allow that to happen.

In addition to being influenced by *participant proximity*, covering is also affected by the variable of group *numbers* – the greater number of people involved in the group, the greater the cover afforded. When numbers diminish, not only audible but also visual cover is reduced, and participants may feel like they stand out more. This can be compensated in part by the actions of the facilitator, who may consequently play or sing at greater volume than the group and thus deflect attention from any self-conscious members.

Leaning

Individual alignment is also aided by inexperienced participants *leaning* on their more experienced neighbours: emulating and entraining with the sound they are producing in order to synchronise more closely with the music of the group. This was particularly evident in singing, as one participant noted: “*I enjoy singing - I can't particularly hold parts - I lean on somebody else's voice, or I'll lose it” (Tara, P, IC, IT).*

However, where leaning occurs, a successful outcome is contingent upon choosing the right example to follow:

L. began to listen better was because of who she was sitting next to, and I noticed, oh, she's sitting next to this person who's really on beat, and has a good sense of rhythm, and she's picking it up, but if I put her next to somebody who is like, all over, then so is she. – Barbara Karmazyn, (F, DC. IT).

In this extract, L. was a participant in a group of people with learning disabilities, and the presence of an appropriate and stable model from among the group helped her to entrain. Similarly, when positioned next to a participant who was having difficulties of their own, the strategy of leaning had an adverse effect. Seen in terms of entrainment, the dis-orienting example cited in this case was primarily arising from the participant nearby, who was not providing a predictable model to entrain with.

Cutting point – group capability and integration

Having clearly presented the orienting example and created the conditions necessary for participants to perceive it, alignment should follow – resulting in an entrained group playing together in time. However, there are several additional factors that may prevent this. Within grounded theory, a cutting point may be deemed a ‘point of no return’, and is a set of circumstances or conditions beyond which the theory as described no longer operates. The cutting point of the theory thus far is the *attention, listening, and co-operative skills* of the group that is engaged in the activity. As illustrated by the example above, it becomes apparent that group entrainment does not occur solely through the efforts of the facilitator. Other participants play a critical role in contributing towards successful group entrainment, acting as co-models that can actively support – or undermine – the example provided by the facilitator. This offers the first indication that the integration of participants across a variety of skill levels can have a beneficial effect on a group. A greater number of experienced participants can help to provide a more secure foundation for inexperienced participants to entrain with, because they offer multiple stable examples to follow throughout the group. Conversely, in a situation where a group is comprised largely

of beginners, the locus of maintaining the orienting example rests to a greater extent on the facilitator.

This has implications on the development of the group experience, and the enabling of *instant results*. Until participants have enough confidence to sustain an entrained foundation, this role will need to be supported by the facilitator: the music would simply ‘fall apart’ without it. Once the group can hold the foundation and play or sing coherently together, this frees the resources of the facilitator who can then proceed to initiate further levels of musical complexity.

Musical success is also contingent on participants’ *relational awareness*, consisting of their capability to modify their own sound level in comparison to that of the group, and their intent to align with the group. In groups where participants have reduced ability to exercise self-control, or do not wish to engage in a group task, methods other than facilitated entrainment may need to be engaged in to enable musical participation. Entrainment – playing together in time, may then serve as an end goal, rather than the initial foundation of a developmental process.

Summary

Entraining is a principal factor in the enabling of instant results, and the foundation upon which subsequent development of the activity rests. To enable group entrainment, perception of a stable orienting example is intentionally aided through the actions of the facilitator, who aims to offer multiple sensory pathways for participants to become aware of it. This principally occurs through management of the variables necessary for auditory optimising, and the reinforcement of this by providing a visual and kinaesthetic example through modelling. This in turn, is influenced by the examples of co-participants (and contingent on their skills of concentration and listening) who, by emulating the facilitator and moderating their own volume levels, offer additional reinforcement to the orienting example.

Although entraining happens rapidly and almost instinctively, it is the conscious and continual enabling of it that allows for a successful group music making experience. The process is summarised in figure 12 below: key categories are represented with bold outlining, properties are italicised, and participant actions are distinguished from those of the facilitator through use of a dotted outline.

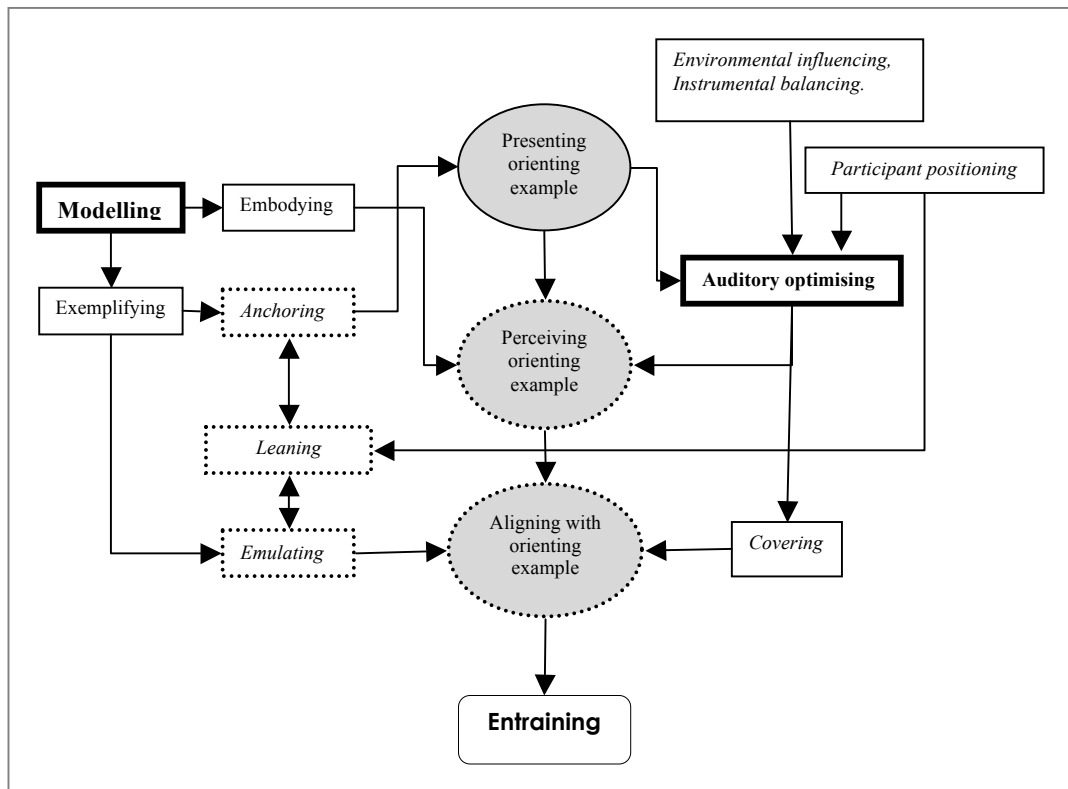


Figure 12: Contributing factors to the process of entrainment

5.1.5 Indirect imparting

As part of the broader category of *intuitive engaging*, the instinctive ‘pull’ of entrainment is complemented by the strategy of *indirect imparting*, or, “teaching without teaching”, a concept coined by Arthur Hull (1998) that describes a method of developing group skill without recourse to directly instructing participants. Use of this strategy is one of the principal features that distinguish this practice of musical

engagement from that found in a music class or rehearsal, and is a strong contributing factor to the *just do it* category. Verbal explanation of the activity is kept to a minimum. Instead, participants learn experientially and are supported and guided by the facilitator through covert and overt means, as the following extract indicates:

The song is sung call and response style - with the responses being identical - except for the last line, which goes down at the end instead of mimicking the sung example. Once again this is sung together intuitively and without demonstration beforehand, just with S. giving extra emphasis on the Piano, and J. reinforcing physically, (by intensifying eye contact with the group, demonstrating the pitch with his hands and leaning forwards for extra emphasis) so that people 'get' it together, without any forewarning - it just feels natural. Immediately afterwards, J draws attention to the difference between the two lines of the tune. – Holy City, (IC, FN).

From the above it can be seen that the use of body language, eye contact and cueing from within the music itself are instrumental factors in fostering an intuitive response, thus enabling participants to sing a line they had never previously heard. It is also important to note that verbal explanation is not abandoned – in this example, experiential learning is augmented by a comment after the event, drawing conscious attention to what has just occurred. Engaging the intuitive responses of participants contributes towards a feeling that music is coming *from* them, rather than being done *to* them, and acts as additional counter to self-perceptions of not being 'musical'. Two further examples of this intuitive way of enabling can be seen in visual appendices 1 and 2 (<http://imiresources.blogspot.com/>).

So why not simply teach? What is significant to note is that these are perceived by facilitators to be markedly different activities, with different intentions and outcomes. In essence, each case places a different emphasis on what is being 'taught'. Many facilitators spoken to in this study were also experienced musicians and music educators, who conducted classes separately and made very clear distinction between one form of musical engagement and another. It was seen to be a matter of differentiation rather than competition; simply providing what was most appropriate for a group at the time, as the following extract illustrates.

Q – why don't you teach rhythms?

A - This process is about them discovering their own abilities. I will teach rhythms in my drum classes - if they would like to learn rhythms that I've learned, they're welcome to come to my drumming workshops. That's not what I do in a drum circle. This is not about me teaching them rhythms, this is about... I'm facilitating their ability to self discover their own abilities, their own music making potential, which we all have. Innately. It's just a matter of allowing ourselves to be in that space, to trust the process and to let it flow. That's why I don't. – Toni Kellar, (F, DC, IT).

The strategy of *indirect imparting* fosters the development of the innate musical potential of a group through a range of facilitated interventions with specific purposes. The primary method of engagement is experiential, rather than didactic, and makes use of non-verbal communication strategies. The developmental purposes of the interventions remain largely implicit, and may be carried out either covertly or overtly, through:

- *covert assisting* - interventions from the facilitator which 'fly under the radar' of participants, but which act to sustain the music of the group, through:
 - *exemplifying*
 - *anchoring*
 - *responding*

- *oblique intervening* – activities which are directly engaged with and perceived by group members, which act to develop the music making without the purpose being explicitly described. Functions within the music include:
 - *maintaining*
 - *shifting*
 - *developing*

Covert assisting

This occurs when the facilitator acts to influence the ongoing music making without direct interaction with group members, who may remain unaware of a specific intervention:

I'll get over there and do the facilitation of no facilitation, and just be in their area playing a loud groove to permeate their body, and make it okay for them to respond to it. It's just making it okay for people to respond in a way that is a natural way to respond. – Jim Greiner, (F, DC, IT).

In the extract above, *covert assisting* is exemplified by the *modelling* of the activity by the facilitator, who subsequently allowed time for his example to sink in and be appropriated by the participant. What marks this as being achieved through *covert* means is that it is simply the proximity of the facilitator to the participant that becomes the act of facilitation. The participant is not instructed at this point to “watch and follow me” – the facilitator may not even make eye contact with them – it is left entirely up to the individual as to whether they emulate the facilitator or not.

Strategies of covert assisting can involve *exemplifying, anchoring, and responding*. *Exemplifying*, as noted above, occurs where the facilitator models a particular technique or way of interacting during the ongoing music that is not drawn attention to, but which participants may subsequently emulate.

Anchoring involves supporting the music of the group by presenting or reinforcing the orienting example, thus fostering greater entrainment. Once this is achieved and group members are listening to each other, a change in the orienting example will produce a subsequent change in the group. Increasing or decreasing the volume or speed of the orienting example, or altering rhythm or even time signature can, if carefully managed, effect musical transitions without drawing attention to them. Throughout this, participants remain largely unaware that they are still being actively facilitated, as one observer noted:

You didn't have to teach them - they were producing it themselves with very little direction, so it was...community in action. Because they were self-creating this thing.
– Frances, (P, DC, IN).

The final property of covert assisting involves the encouragement and incorporation of participant contributions through *responding*. This occurs when the facilitator may play in relationship to the contribution of a particular participant. This may involve imitating – playing the same part as them – which may either be an act of recognition and validation, or a way of supporting a participant to stabilise their rhythm and entrain with the group. Alternatively, the facilitator may initiate a responsive dialogue by offering a part that interacts with an individual's contribution.

Thus, through a combination of *exemplifying*, *anchoring*, and *responding*, a facilitator can sustain and support the music of a group in a way that makes it simple for participants to successfully contribute in a seemingly intuitive manner. However, such *covert assisting* could, because of its implicit nature, be easily be ignored by participants who have not yet become accustomed to listening and relating to the group.

Oblique intervening

While a number of aspects regarding the musical environment can be facilitated by covert means, these are highly dependent on the awareness skills of the participants. During the early stages of the activity (or more complex musical interventions), group involvement rests more directly on the *overt* actions of the facilitator. In the grounded theory, these strategies have been conceptualised as *oblique intervening*, as in the majority of cases, while one activity is ostensibly being carried out, another skill or development slips in under the radar.

For example, a 'call and echo' activity consists of a sequence where the facilitator plays a series of short patterns, each one being echoed by the group. This offers musical novelty and relational engagement to the group, but is also seen by facilitators as an activity that can seed musical ideas for participants to progress

towards creating their own contributions. The purpose is rarely explained to participants, the activity is simply engaged in. A further example from a singing group might involve having all the men sing by themselves for one verse. This may offer variety in a long song, but it may also help the group to listen and be aware of each other to a greater extent. A typical example from the data reads as follows, described by a drum circle facilitator:

When our circles start getting wild and few are listening to each other, I will bring the group to a rumble, and using simple facilitation (palms up for louder and palms down for quieter), let them get their fill of filling up all the sonic space, then do a "stop cut"(like calling a runner "safe"). Then I invite them to all pick up a hand percussion toy, (shakers, woodblocks, bells, goose calls, tamborines, etc.) then I explain that for this exercise or game we will start with someone playing a simple pulse, and one at a time (going around the circle) we will join in, first, listening to the rhythm ahead of us and then creating space with what we add. This exercise always leads to a much more focused group and when we do pick up our drums again we are listening much more and also more people continue to play the hand percussion, which makes listening easier. – Robin Cardell, (F, DC. UE).

Again, in this example, the activities that the group undertake are simply presented to the group as new or different ways to engage, whilst having an intentionally focused implicit purpose. The first activity of ‘rumbling’ was used as a strategy to release and diffuse some of the chaotic energy of the group; following this with a layering exercise assists participants to refocus, listen, and become more aware of the entire group sound rather than simply concentrate on their own contribution.

Instead of correcting the group through remarking on where they are going astray, participants are assisted through these oblique interventions to align more fully with each other in a way that feels like a natural progression from their current state. Rather than pointing out the mistake, the facilitator simply directs the attention of the group to a different activity, which will foster the skills needed for more attentive participation. It would be impossible to provide an exhaustive list of these interventions, many of which are created spontaneously by individual facilitators.

From observation, the following categories emerged – those that can occur both covertly and overtly are marked in bold:

Table 7: Examples of oblique intervening

<i>Purpose</i>	<i>Examples</i>	<i>Result</i>
<i>Musical maintaining</i>	<p>Modelling current activity</p> <p>Reinforcing entrainment</p> <ul style="list-style-type: none"> - Marking a pulse, - Underpinning the orienting example <p>Encouraging greater listening</p>	<i>Sustains the ongoing music of the group through refocusing the attention of participants</i>
<i>Skill development</i>	<p>Awareness directing – ‘parsing’ and ‘pointing out’</p> <p>Initiating novel activity</p> <p>Improvisational orchestrating</p>	<i>Incrementally fosters greater skill, and develops musical coherence</i>
<i>Musical shifting</i>	<p>Altering speed/ volume</p> <p>Varying instruments</p> <p>Changing time signature</p> <p>Initiating new musical ‘layers’</p>	<i>Noticeably changes the musical output of the group</i>

From table 7 it can be seen that covert strategies largely produce outcomes related to either maintaining or shifting the music, whereas overt interventions act upon both these, and the skill development of the group.

Many of these interventions have already been explained as part of their relationship with other categories, however two are still to be noted. Both are overt strategies that contribute towards skill development: these are *improvisational orchestration*, and awareness directing through musical *parsing*.

Parsing

If in a grammatical context, parsing denotes the breaking down of a sentence into its component parts to aid understanding; then in a musical environment, a facilitator may select and expose components of the ongoing music in order that participants may more fully perceive its 'inner workings'. For example, in a percussion group, a facilitator might indicate for a specific timbral group (such as metallic instruments) to keep playing, and then stop the remainder of the group in order that they may listen to the resulting sound. At this point, the facilitator is able to use the group's own music as an educative tool, through pointing out how the parsed element contributes to the ongoing music.

All this requires on the part of the players is the ability to start and stop together and sufficient attention and cooperative skills to follow the direction of the facilitator. Once a section of the group is selected, listening to (or playing as part of) the resultant parsed element makes a significant difference to the quality of the music. Initially this action restores the *attention* of group members, by drawing it from their own individual playing into awareness of a group task. Additionally, it adds musical interest through offering *variety*: the music sounds different through the exposure or withdrawal of different musical elements. Parsing can also *validate* the contributions of participants by enabling them to be listened to and appreciated by the rest of the group. Additionally, it encourages participants to listen rather than simply play. One facilitator describes the use of parsing (termed 'sculpting' in this example) and its effects as follows:

For a change I just did what Arthur did during that first session - sculpt - stop cut and listen [...] in various combinations again and again and again and again...and it didn't get boring - the awareness - group consciousness - became more focused and more intent - and easier! – Steve Ball, (F, DC, UE).

Parsing also has a function in reinforcing *entrainment*: those in the parsed group are enabled to hear their own contribution more clearly through being part of a smaller playing group, and thus are more easily enabled to align with the orienting example. Furthermore, each individual has greater responsibility in maintaining entrainment,

as they are no longer ‘carried’ by a larger group. Participants who are in the non-playing group are enabled to entrain through listening to the players, thus perceiving the orienting example more clearly and aligning more confidently on re-entry to the music. Additional functions of parsing bear more specific relation to the musical or group element being selected, as can be seen in table 8 below:

Table 8: A taxonomy of musical parsing

Category	Parsed element	Example	Specific function
Group section	<ul style="list-style-type: none"> • Physical area • Gender • Age 	<i>half of the group</i>	Brings awareness of diversity and contribution of other group members
Instrument section	<ul style="list-style-type: none"> • Instrument type • Instrument pitch • Balanced combination 	<i>all metallic instruments</i> <i>all triangles</i> <i>all low-pitched drums</i> <i>an illustrative mixture of foundation, support, and solo instruments</i>	Brings awareness of the function of different instrumental contributions to the music, and what they bring to the overall sound
Musical section	<ul style="list-style-type: none"> • By part • Temporal section • By musical layer • Dialoguing 'song' 	<i>The tune</i> <i>The verse of a song, or an 8 or 16 beat phrase</i> <i>e.g. bass section, or solo players</i> <i>Players with corresponding parts</i>	Stabilises parts (where used) by enabling group members to hear them individually. Brings awareness of the constituent parts of the ongoing music, and how they function to support the whole.

A potentially negative effect of parsing arises in a group that includes people with little musical experience. Given that one of the potentially intimidating expectations of music making was one of humiliating exposure in front of others, being parsed as part of a smaller group might rekindle such fears, resulting in a participant feeling more nervous, and perhaps ceasing to offer their contribution altogether.

If you sculpt out an individual, or two individuals in a circle because there is a dialogue going on between them that you'd like to bring to the group's attention, sometimes that individual doesn't want to be sculpted – and you've got to have an awareness that at that particular point in time, they're absolutely cacking their pants because they think you're going to put them on the spot. – Paul Dear, (F, DC, IT).

Facilitators aim to overcome this through applying the *going up together* strategy described earlier. Initially, participants are parsed in the largest possible groups (e.g. half the group at a time), where there will still be plenty of *cover* provided. Once this has been managed successfully, the facilitator progresses towards incrementally smaller and more complex parsings as group members increase in confidence, whilst maintaining a strong sensitivity towards any group members who may find this activity intimidating.

As a strategy, parsing acts as a tool which enables instant results through the simplicity of the actions involved, whilst also offering a way to develop the activity through its educative and awareness raising functions. It thus acts as a transitional point, moving from the initial integrative aspects of the activity, to further musical development.

Intuitive engaging and instant results

In the early stages of the activity, *intuitive engaging* contributes strongly to *instant results* through enabling the participants to *just do it* and engage quickly in music making without necessitating lengthy explanation. The intentional enabling of the conditions necessary for group *entrainment* offers an inherent ‘pull’, drawing the

group into synchronous playing, and becoming additionally reinforced by the example of co-participants.

Through *indirect imparting*, where there are no overt instructions or examples to follow and get ‘right’, there is less chance for participants to feel that they have somehow failed at the activity. It also enables participants to engage rapidly and directly in music making, resulting in participants feeling like the music made has come *from* them, using skills they already possess. Subsequent facilitational interventions act to *maintain, shift, or develop* the ongoing music, allowing the activity to progress beyond the inclusion of beginners into wider dimensions of participant integration.

5.1.6 Summary – participant integration through instant results

The enabling of *instant results* is the primary task during the initial stages of integrative musical interaction. It arises as a direct result of attempts to integrate participants with little previous musical experience by addressing any negative expectations they may have regarding music making. This is achieved by engaging participants rapidly and directly in successful music making, acting as an experiential counter to negative self-beliefs, with the intention of building trust and confidence in participants so that the group can progress to more complex stages of the activity.

There are two main categories involved in the facilitation of this integration: *creating safe space*, and *intuitive engaging*. *Creating safe space* aims to address participant fears of failure and judgement by providing the exact opposite – the *suspension* of initial judgement, and a focus on providing successful experiences, however simple. Perceptions of the activity as a *boundaried* and exclusive one are countered through a *down to earth* approach from the facilitator, who offers an *achievable* model for participants to follow.

Perceptions of music-making activity as being too *technically demanding* are counteracted through the enabling process of *intuitive engaging*, drawing on innate responses of participants rather than emphasising instruction. This arises initially through the process of *entrainment*, and is subsequently developed by the actions of the facilitator through *indirect imparting*. This is a developmental process comprising of *overt* and *covert* forms of musical intervention that act to *maintain*, *shift*, or *develop* the ongoing music making of the group.

However, the actions of the participant group also play a critical role in enabling participation, with experienced participants acting as additional role models for beginners to *lean* on. Additionally, through their numbers (and the concomitant volume of music), experienced participants can offer sufficient *cover* to mitigate fears of exposure, thus enabling self-conscious group members to participate with greater ease. Cutting points which may hinder the achievement of instant results include *group numbers*, *attention and co-operation skills* – all of which will affect the degree to which participants are able to ‘just do it’, and produce a successful musical outcome.

A summary of the theoretical structure for the category of instant results appears in figure 13. Subcategories have been drawn together under two headings: *facilitated conditions* –denoting the actions taken by the facilitator to enable the group; and *participant contributions* – which refer to the participants’ response to the activity, as well as acknowledging their role in enabling one another.

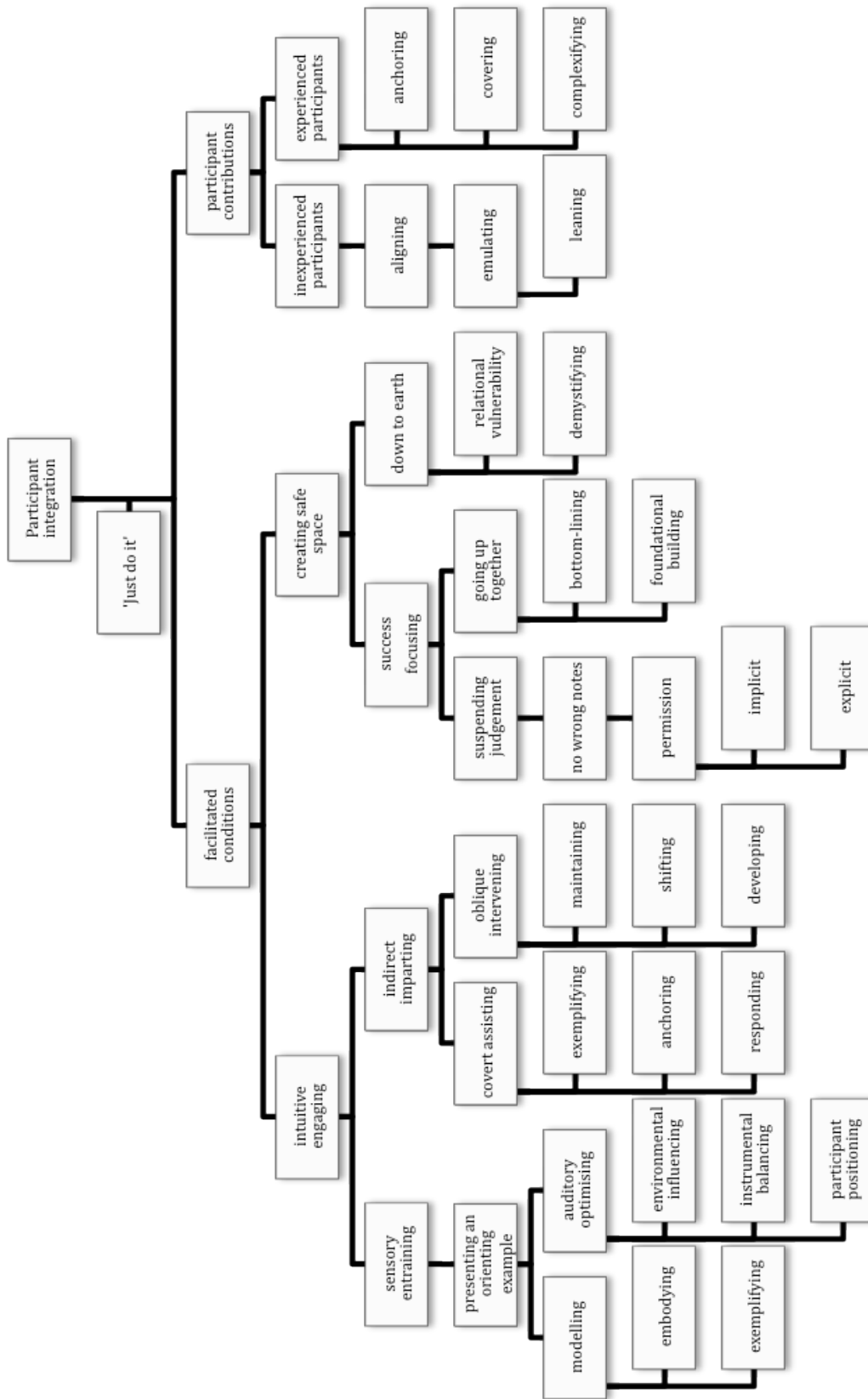


Figure 13: Conceptual summary of participant integration through instant results

Once a group has achieved instant results, musical development can subsequently proceed. By using *intuitive engaging* as the primary pedagogical device, outcomes can be fostered in wider aspects of the activity – not solely in integrating the group, but in developing musicality and fostering group interaction and mutuality.

Theoretically, this becomes a major turning point – where the activity shifts from being one which is initially concerned with the integration of players of any level of musical experience, (with a particular emphasis on the musically unconfident), to developing a form of musical engagement founded on relational awareness skills.

Through the incrementally progressive interventions of the facilitator, participants are enabled to become increasingly aware of the group around them and of the component parts of their music making. Furthermore, as both participants and facilitator learn to read and respond to each other with greater clarity, they progress into more complex and mutual musical interaction. The music itself acts as a bridge between all facets of the activity, allowing both for integration of ability, and enabling the development of relational interaction between group members, and this is where we turn our attention next.

5.2 Music: enabling integration and interaction

The previous section addressed the incorporation of inexperienced musicians. For those with greater musical experience, it is often the musical form itself that is instrumental in incorporating them within the group. This section begins by examining the role of musical form in participant integration, moving on to explore how the activity develops into one which fosters the relational engagement of *tuning in*.

Three sub-categories emerged to account for the properties of the music made, as follows:

Musical form

- simplicity
 - *achievable*
 - *satisfying*
- musical structure
 - *repetition*
 - *layers*
 - *dialogue*
- aural engagement
 - *non-reading*
 - *improvisation*

5.2.1 Simplicity

This may seem like an obvious category when considering the enablement of people with little musical experience, but data revealed that this had often been overlooked

when engaging in group music making. As noted earlier, participants have previously been discouraged from music through their experience of being presented with material that was overly complex, and beyond their capability to take part.

In order to provide a successful experience, the chosen music needs to be simple enough to be *achievable* by the group, and yet still offer some measure of *satisfaction* in having done so. The following comment from an inexperienced participant in a rhythm circle illustrates how she felt her co-workers “expand as a group” – giving her reasons that:

It's not just racket any more - you can sit back, and you can pick up the different actual music, where before, [...] it was like, this is just a bunch of noise. – Veronica, (P, DC, IT).

Veronica makes a clear distinction between ‘racket’ and ‘actual music’, crediting the latter as evidence of group achievement. Conversely, if simplicity is instrumental in encouraging the inexperienced, then an appropriate level of complexity is necessary for experienced participants to feel fully involved, as a facilitator describes below:

I guess most of the [...] songs, they are singable – this is to do with the musical content really, and yet they're not totally predictable, they don't get boring, they have interesting corners – the bass lines are very simple, skilfully written, they do what you expect really, for those who are interested, there's an alto part [...] people can come in at their own level. – Gillian Cummins, (F, IC, IT).

It would seem from this example that, in the ostensibly simple form of music engaged in, there is still room for participants with more experience to contribute at a level where, although it may not tax their skill, may at least provide sufficient interest to inspire continued participation.

5.2.2 Musical Structure

The structure of the music made allows for contributions from participants with a range of musical skill, thus fostering the integration of the group. Additionally, it contributes to the enabling of *instant success*, through inducing a satisfactorily ‘musical’ product through its three main components: repetition, a layered structure, and dialoguing parts. These components combine to produce music that can be at once simple at the level of the individual player; and yet offer a more complex sound when perceived as a whole.

Engaging in music with a structure consisting of short, *repeating* phrases allows multiple chances for participants to catch on to what the intended outcome is – if not by the first iteration, then perhaps in subsequent ones. These phrases can vary in complexity according to the skill level of the group. At the simplest level, this could consist of a pulse-based foundation with which to entrain. More complex engagement would involve repeating rhythmic patterns or vocal phrases, then a longer phrase length or even a verse/chorus structure as in song.

Musical complexity is enhanced by working with multiple *layers* of repeating phrases: the music tends towards a depth, rather than a linear structure. Once one layer (i.e. a rhythmic phrase or vocal/melody line) is securely established, another can be added on top. In vocal music making this would enable the group to begin singing in harmony; in rhythm, different layers help to add variety and complexity to the group’s music.

Working with a layered structure also enables musical *dialogue* to take place – where different layers ‘speak’ to one another through the relationship between their phrases:

When you do a song like ‘Freedom is coming’, where there’s a different rhythm for the harmony part, there’s an incredible correspondence. Like when Methodists sing ‘O for a thousand tongues’ [he demonstrates] ‘The triumph of...the triumph of...’ and people sit down from that with a different feeling of... wellbeing or community-being than they do when they sing ‘Jesus loves me’. It’s a different thing entirely – [...] the correspondence with each other - they engage with each other.” – John L.

Bell, (F, IC, IT). (For illustrative purposes, the music for 'O for a thousand tongues' appears in appendix 9.)

Musical dialogue at the *instant results* stage of the process seems to lead to a greater awareness of the participating group. The differing, yet corresponding parts enable participants to hear themselves *in relationship*, whilst becoming more aware of the *diversity* within the group through hearing different voices or instruments in varying roles. At this stage, dialogue is usually initiated by the facilitator, by passing out simple rhythmic or vocal parts (or layers) to different sections of the group, or by adding a dialogic solo or cantor part themselves.

A further property of the layered structure of the music is that it facilitates the *integration* of participants of different levels of ability, who take on different roles in the music, as illustrated in figure 14.

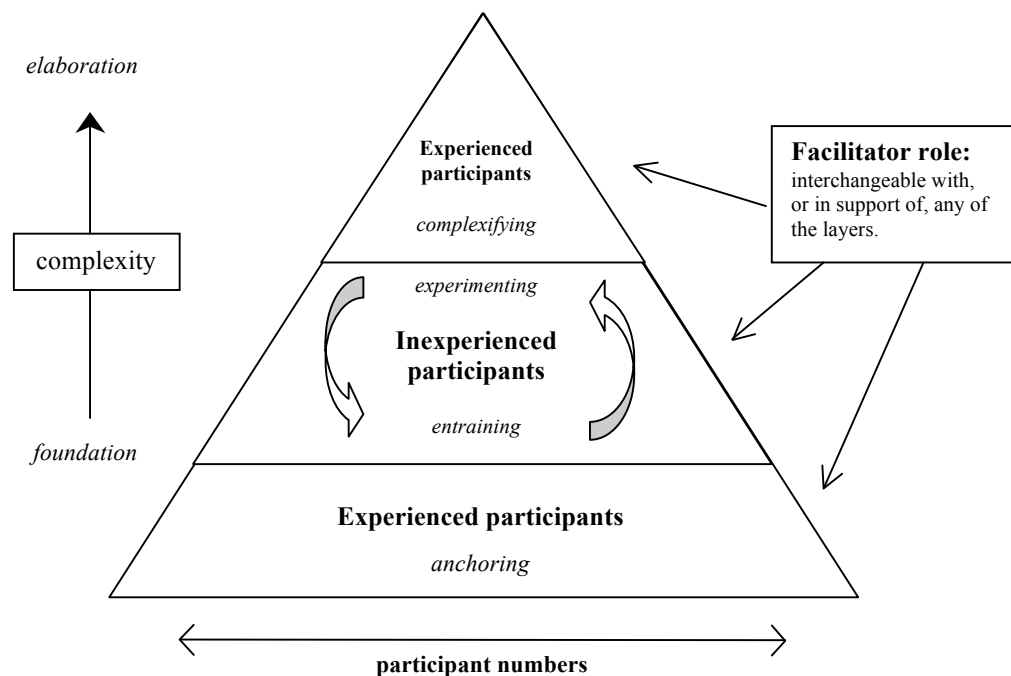


Figure 14: Participant integration through layered musical structure

A *layered* musical structure founded on *entrainment* offers scope for contributions from both experienced participants – seen at the top and bottom of the pyramid; and participants with little musical experience – represented by the middle section.

The pyramid shape also represents a relationship with *auditory optimising*, as the relative breadth of each section could be seen as loosely indicative of the number of participants for which entrainment could be sustained at each level of complexity. Entrainment is possible with a large number of people playing simpler, foundational parts: as the music becomes more complex, it will sustain less players/parts at greater levels of complexity. Otherwise the sound produced becomes too 'busy', the orienting example becomes obscured, and entrainment is lost.

Integrating experienced participants

The level of musical complexity increases with the height of the pyramid: the base represents the simplest layer – the *orienting example* described in the previous section. Participants with experience are instrumental in *anchoring* this layer as a musical foundation upon which the rest of the music is built.

Just as too much complexity may be musically overwhelming, too much simple entrainment may lead to boredom for participants – the music would sound overly facile and repetitive. This is partly overcome through the contribution of group members participating at higher levels of musical complexity, represented by the summit of the pyramid. Here, experienced participants are responsible for adding more *complex* layers to the music, whether through short solos, or more advanced musicianship:

Solos give people an incentive, or a model, or something to play with. If there's nothing up there, then it can't really go anywhere. – Barbara Karmazyn, (F, DC, IT).

The result of the contributions of people with greater musical experience is that the entire group is involved in the production of music of more overall complexity than would otherwise be possible. This carries two payoffs for group members: experienced players get to participate at a more challenging level, whilst beginners are engaged in more 'musical' sounding music, yet are still able to participate relatively simply.

I'm reminded of Hawaii and playing late-night sometime - there was about eight to 12 people - [...he names a couple of well-known professional drummers] there were a couple of people with middle level skills including myself, [...] and then some people that had less, and then some people who had very little, and we made some of the best music I've ever made, and sustained that sensibility of er... pure.... music for a very long period of time, long sections of very beautiful responsive playing. That was as diverse a group of skills as I've ever seen in one place- [...] and it was the person that just played 'tink... tink... tink' who played the perfect thing in that context and made it that much more beautiful. – John Fitzgerald, (F, DC. IT).

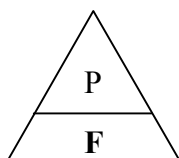
Inexperienced participants

The model also illustrates that the musical layers occupied by the experienced participants act almost like a musical 'container' for those with less experience, who relate to them in two ways. Firstly, absolute beginners are able to *lean* on the layer below, emulating the stable example of the experienced participants, and *entraining* with the simplest parts on the bottom layer.

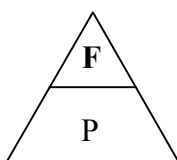
Those with a little more expertise are suitably *covered* by the overall sound, and aligned with the orienting example of the entraining layers, which enables them to begin *experimenting* with their own sound production, possibly in emulation of the experienced players at the top of the pyramid. Participants may cycle between layers of entrainment and experimentation; at times supporting the ongoing music making, at others feeling supported enough to try out their own variations.

The role of the facilitator

As shown by the model on page 164, the facilitator interacts with any of the musical layers present, in response to the skill level of the group and the state of the music at any one time. If there are fewer experienced musicians present, the facilitator may even take on the role of one of the layers. For example, a model of a beginners' group in the early stages may look like this:



- as the facilitator (F) provides the orienting example for participants (P) to entrain with. Subsequently, at later stages, the model may look like the one below;



- as once the participants are able to sustain entrainment, the facilitator is released to nurture or provide layers of greater complexity.

In a more fully integrated group (as illustrated in the original model), the facilitator is able to 'nudge' each layer as needed; at times supporting the foundation by reinforcing the orienting example; at others increasing complexity through a short solo, or exemplifying patterns or parts as a springboard for experimentation.

Aural learning

The structure of the music also reflects the *aural* means by which the group is engaged. Approaching music making through the means of aural rather than written music allows for the incorporation of participants across many levels of ability:

I've noticed through the week how K. (a guest with moderate learning disabilities) loves to sing the African chants we've been doing all week. This afternoon, I realised why. [...] During the chants, K. is a full member of the group, joining in very enthusiastically - to the point of sometimes leaping up to conduct everyone else who's singing the same part as her (note perfect). During the longer hymns, however, she is unable to read the words on the sheet, and mouths in time with the

group, occasionally joining in the last line of a repeated chorus. Taking part in the shorter, repeated chants puts her back on an equal footing with the others, and the difference is remarkable. – Iona I, (FN).

Here, a woman who is unable to read is enabled to be a full participant of the group through the aural means by which the music is engaged in, and through the repetitive structure of the music. Introducing written music (or words) in this situation resulted in her diminished involvement.

Like intuitive engaging, *aural learning* is a category that bridges the two stages of the phenomenon: it is accessible enough to involve participants across a range of ability, but also engages participants in the act of *tuning in*. To create music without its presence in written form necessitates a greater degree of *listening* on the part of participants than would otherwise be the case – as a fellow facilitator succinctly noted, “*people don’t have to listen to be able to read*” (Mairi Munro, F, IC, IN).

Reading also has an effect on the cohesiveness of the group sound. Using sheet music means that the focus of participants’ awareness becomes more individualised and less group based, as they concentrate on using the written material rather than on aligning with the group, as described below:

... the singing goes down as soon as they have them, the quality of the singing goes down - the sound quality, because they're looking down and singing into their sheets, and their alertness, because the visual bit's gone. – Gillian Cummins, (F, IC, IT).

Instead of using the written music as a guide, in aural learning situations participants have to rely instead on the example of the facilitator and co-participants, thus fostering a greater degree of entrainment. This does not rule out the use of written material at a later stage of the activity, particularly in singing, but simply highlights the effectiveness of aural means as a way to encourage participation and greater degrees of listening. The final category of musical structure stretches these awareness and listening skills even further.

Improvisation

Within the forms of musical engagement studied, there runs a spectrum of musical structure ranging from the use of pre-existing parts (rhythmic or vocal) through to whole-group improvisation. The degree of improvisation afforded is contingent on the context of the music being engaged in. When engaged in congregational singing, there was a greater degree of external structure. People were involved by using pre-existing songs, although a degree of improvisation was encouraged as a way of mitigating any potential anxieties about getting a part 'right'.

However, within the field of community drum circles, the use of rhythmic parts was commonly seen to be something that may intimidate participants: requiring a greater mastery of technique to reproduce them correctly than may be possessed by the inexperienced members of the group. Having to reproduce a rhythm pattern was seen as having the potential to reinforce participants' fears of getting things wrong:

I recommend emphasizing a steady beat and let them make up their own rhythms. Keep in mind that the more specific you get when having your participants play specific rhythms, the greater chance there is that some people may feel some anxiety in having to perform the parts. – Kalani, (F, DC, UE).

Improvisation was also noted by participants as a factor which helped them to feel comfortable contributing:

P1 - You don't sit there and practice

P2 - You can do your own thing,

P1 - It's not '1, 2, 1, 2'.

P3 - It's not 'you must do that' and 'you must do that' - it's your own thing.

Group [about 4 people] - It made it easier. – WI group, (P, DC, IT).

Conversely, parts can be appropriately used to act as a springboard, to offer an initial (successful) structure from which participants were encouraged to devise their own patterns, often through means of oblique intervening:

...back to “boom chuck” ...David gets a participant to do it on the piano...playing a G, and C alternately first on their left hand, then adding a right hand chord in for the ‘chuck’ part. This is then speeded up, and David starts to sing an improvised line over the top, encouraging others in turn to join in with their own versions. – MFP 1, (FN).

At the other end of the spectrum, the use of existing songs in congregational music has as much to do with the context in which the music making is taking place. Here the musical content is as important as the relational aspect, because of the ultimate use of the music as part of the articulation of the beliefs of the community. However, it is interesting to note that a greater proportion of the songs used in generating *instant results* in these settings originated from cultures where aural and improvisational means of making music are predominant.

Plotting these relationships to musical structure and improvisation results in the continuum illustrated below:

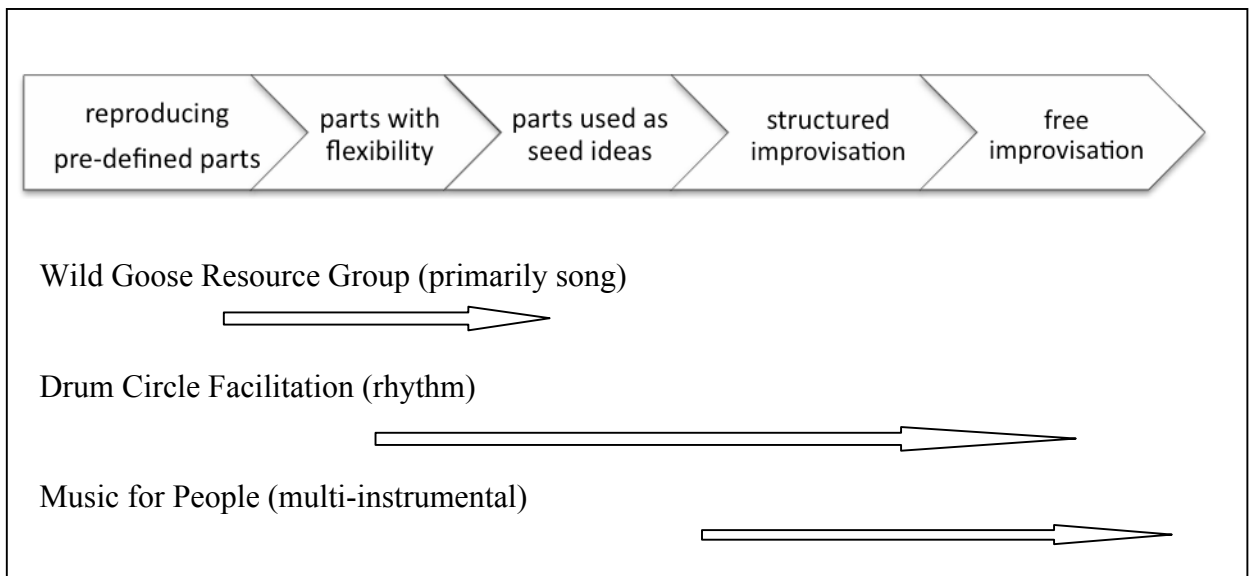


Figure 15: Contextual musical involvement on the structure continuum

Figure 15 illustrates that the form of music making covered in this thesis is engaged from the second stage upwards: using parts, but with flexibility to deviate from them so as to avoid self-consciousness on the part of participants who may be worried about getting it wrong. At the opposite end of the continuum, beginning with entirely free improvisation may also be too intimidating for inexperienced participants. At the stage of enabling instant results, *structured* improvisation offers enough form to successfully engage a group.

Summary

Integrative participation is enabled through a layered, repeating musical structure that allows for participation at different levels of ability. The resulting complexity afforded by this contributes to instant results in music making. Aural learning allows for a level playing field when approaching the music, as no prior technical knowledge is needed in order to participate. Engagement in music across the improvisational spectrum varies according to the means of sound production and the contextual purpose of the musical involvement, but always allows for deviation from any prescribed parts, enabling a mistake free environment for beginners.

Elements of both musical structure and aural learning also have properties that foster a greater degree of listening and mutual engagement among the group. These two, combined with the strategy of intuitive engaging described earlier, are what moves the activity beyond an exercise in successful inclusive participation, to one that increases the musicality, relationality, and awareness of the participant group.

5.3 Musical development

Having achieved instant results, the musical capacity of the group is subsequently developed through increasing the complexity of the facilitated interventions. These actions form an extension of the category of intuitive engaging, and consist of two subcategories of *constructed communication*, and *improvisational orchestration*.

Constructed communication is connected to the non-verbal aspects of *intuitive engaging*, and concerns the use of an individualised set of body language cues used to direct aspects of the ongoing music making. These cues are not often explained beforehand, but become implicitly constructed between the facilitator and the group throughout the course of the activity. Different facilitators may execute the same intervention (for example, a signal to stop) in entirely different ways – the language is negotiated afresh with each new facilitator/group pairing.

For example, initially a facilitator might use a new signal (such as the lowering of hands to indicate a lowering of volume) several times. More group members will catch on to it each time, until the whole group has constructed a shared meaning around it, and it subsequently becomes part of the vocabulary of the group.

I have no issue with; if I've tried to do this and people didn't understand it, let's try it again. Let's not stop and explain, 'look, what you're actually supposed to do here is...' that didn't work, the music's carrying on, let's try again. [...] Even within a circle, you may have to do something a few times to get to the point where, now they know what a stop cut looks like. Now they know what a signal for 'continue to play' looks like. – Paul Dear, (F, DC, IT).

In the above extract, Paul describes the process of constructing communication between the facilitator and the group. *Going up together* applies in this context – as participants learn to read and respond to the facilitator, earlier cues can be simplified and new ones added. The receptivity and attentiveness of the participant group thus enables the facilitator to create spontaneous musical interventions and engage in

improvisational orchestration, allowing more complex musical possibilities to evolve:

Did a simple pulse and a heartbeat and it sounded great with everyone in sync. I could tell management appreciated this part. I then did a stop/cut and without words did a call and response. They got it right away. I did a few and then pointed at one person to try it. He did a call and response, and then I just walked around, pointed at different people and the call and responses got very creative, to say the least. I mean, complicated patterns, choreography, egg tossing, with everyone copying what the initiator did. – Robin Cardell, (F, DC, UE).

Though the facilitator initiated this activity, the direction it took and the complexity reached was dictated by the responses of participants, and the spontaneous reactions to these on the part of the facilitator. This *following* of the group by the facilitator will be discussed further in the section on *mutual interacting*.

Taking part in these activities develops the attention and responsivity of both the group and facilitator to a high degree. It necessitates close mutual attention because neither party can be sure of what is coming next: the facilitator may not get the anticipated response to an action, and will have to incorporate the result into the ongoing music; meanwhile, participants are continually reading, interpreting, and responding to the actions of the facilitator. Both sides become progressively more ‘tuned in’ to each other.

At this stage, a high degree of engagement is developed between the facilitator and group. However, this activity still has one further potential stage: nurturing the ability of participants to respond and engage with *each other*, as described below.

5.4 Mutual Interacting

The final stage of the process involves developing the activity from integrative participation into mutual musical interaction. Paradoxically, this involves increasing

the complexity of the group music making, whilst progressively reducing the amount of overt direction. Gradually, a facilitator will offer less and less direct intervention, until the group is fully able to take on the functions of maintaining, shifting, and developing the music for themselves. Taken to its peak in an improvisatory context, the group becomes self-organising and the music continually evolves – a change in one person's contribution having a knock on effect to the whole ensemble.

All the participants of the freeform circle are highly aware and in tune with each other. Each in their own way is facilitating one another through listening, watching each other, through their responses and contributions by their playing their individual rhythms. – Paul Lau, (F, DC, UE).

An example of this can be seen in visual appendix 3:

(<http://imiresources.blogspot.com/>). At least, this result is what is proposed by facilitators as the goal of the process: in practice, it is more like one end of a spectrum of potential, rather than a statement of what occurs every time. The degree of mutual interactivity attainable by a group is ultimately contingent on three variables:

- the degree of *awareness and self-management* of participants;
- the *context* for the activity (which may call for a greater degree of externally imposed structure, such as congregational singing);
- the *skill and maturity* of the facilitator (who has to be able to release control to the group, and relinquish being the centre of attention).

As illustrated in figure 16, the entire activity follows a developmental curve in which the agency and mutuality of the participants within the workshop situation increases over time, whilst the amount of control exercised by the facilitator gradually diminishes. In addition to representing the degree of participant control, the solid arrow can also be taken to indicate an increase in the degree of improvisation within the music, as this is instrumental in affording greater mutuality and communicative relationality within the group.

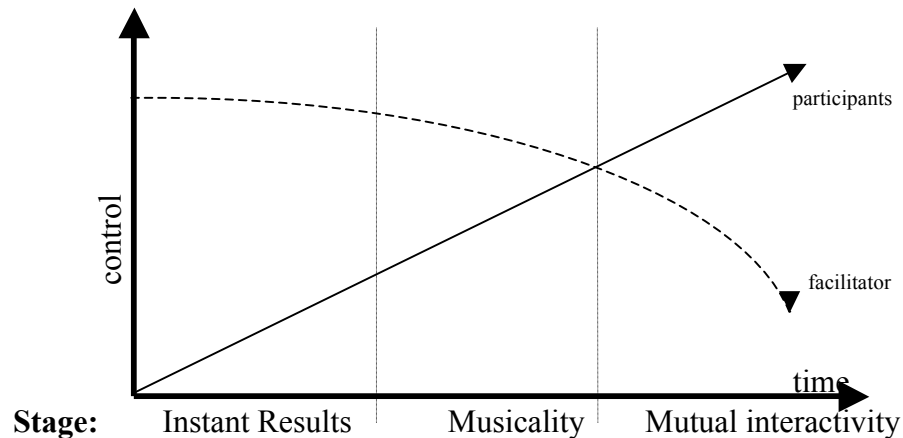


Figure 16: Process of increasing mutuality and decreasing facilitator control
(after Hull, 2005).

The fostering of mutuality is an incremental process, initiated during the earlier stages of the activity and becoming more fully developed as the group progresses. The list below incorporates the categories and properties already described that bear a direct relationship to the nurturing of mutuality within the group. These subdivide into categories that are *participant-centric* (ones that place the group members at the centre of the activity, rather than the facilitator or musical product); and categories connected with group *awareness and co-operation*.

Participant centric:

- *creating safe space*
- *down to earth*
- *intuitive engaging*

Group awareness and co-operation

- *entrainment*
- *aural engagement*
- *musical structure – dialogue*
- *improvisation*
- *parsing*

- *constructed communication*

Through these conditions and interventions, group members are enabled to become progressively more aware of each other, and of how their ongoing contribution fits into the whole. At this stage in the process, the facilitator is there to enable for the group what it cannot do for itself and not direct more than is necessary, in order that the group may take on ownership and responsibility for the music making.

I spent many years being more of a leader, and always wondered why the group would often fall apart when I stopped playing. Even when several people were present that had been to many [drum] circles in the past. What I learned is that a good facilitator actually works him/herself out of a job by teaching the group to facilitate themselves. – Robin Cardell, (F, DC, UE).

As the activity progresses, the focus shifts from the development and encouragement of inclusive musical participation, to fostering mutual musical interaction among group members. This is enabled by a process whereby the facilitator progressively relinquishes control of the group, and in addition to the properties described earlier, two further categories assist this process: *following*, and *getting out of the way*.

<p><u>Mutual interacting</u></p> <p><u>Following</u></p> <ul style="list-style-type: none"> • <i>reading</i> • <i>adjusting</i> • <i>incorporating</i> <p><u>Getting out of the way</u></p> <ul style="list-style-type: none"> • <i>releasing control</i> • <i>self-correction</i> • <i>increasing group responsibility</i> • <i>increasing interactivity</i>

5.4.1 Following

Following involves the explicit tuning in of the facilitator to the group. Through paying close attention to responses of the group, the facilitator is better able to develop the activity. This bears a strong relationship to the code ‘going up together’ – the pace at which the group advances through the activity being contingent on the continued *reading* of the group by the facilitator. *Following* indicates that it is not just the pace, but also the *content* of the experience that becomes continually adjusted in relation to participant responses. Consequently, the facilitator builds from where the group is at, rather than leading the group to a pre-determined outcome.

The people that lead the sessions seem to have a feel for what's right, when you introduce another part, or when you decide to let that song go and move on to another one. So they're reading, they're receivers all the time. – Gillian Cummins, (F, IC, IT).

In addition to properties of *reading* and *adjusting*, there is a third property of *incorporating*. Here the facilitator seeks to pick up on any initiative shown on the part of participants, and include it within the ongoing music making. This occurs most strongly in an improvisatory context; for example, if a participant begins singing or dancing during a rhythm workshop, a facilitator may highlight this contribution, or even encourage others to respond and join in. In doing this, the facilitator aims to increase the mutuality of the group by validating the ideas that emerge. In addition, the locus of initiative shifts from the facilitator to the group as the source of ideas and development.

There's not much to do in terms of preparation, because the more people you have, the more stimuli there are as to where you can go. So, the more experience you have in music, the more possibilities you'll see - it's like seeing 10,000 desserts, and they all look delicious. – David Darling, (F, MFP, IT).

5.4.2 Getting out of the way

The final subcategory of *mutualising* is *getting out of the way* – an inVivo code derived from the work of Arthur Hull. It has become a concept adopted at large within the drum circle community, but is also evidenced within the other contexts covered in this study. This involves the progressive reduction of intervention by the facilitator: the facilitator literally ‘gets out of the way’ and lets the group continue with its own music making unaided. Once a group has achieved a sufficient level of musical stability and facility, the progressive withdrawal of facilitated intervention can have the effect of increasing the participative skills of group members. Other reasons given for *getting out of the way* include:

- Allowing the facilitator to *read* the group more fully from the sidelines, and so better adapt the activity;
- Enabling group members to *self-correct* (see data example below);
- Enabling participants to take *increasing responsibility* for, and control of, musical maintaining, shifting, and developing;
- Shifting the group from being 'led', to *mutual* co-creating: encouraging greater, initiative, dialogue, and reciprocity between group members.

Overt facilitation decreases as the activity progresses, according to the capabilities of the group, with the ultimate aim that participants are enabled to sustain the music unaided. This strategy also enables participants to self-correct through encouraging greater listening and awareness skills, as exemplified by the following extract:

When I'm teaching a congregation I never say 'there's three or four people in that corner who are off, because then 40 people in that corner think 'it's me!'. Whenever you're teaching, if by the end of that teaching, you feel that 75% of people have the tune then that's enough, because the rest will gradually catch up. If people are making a small mistake, they'll find out, but if you wait - [...] until everyone has it right, then you'll wait forever, and some people will never get it right, because they're more and more conscious that they're the person getting it wrong, and they get all excited, and might not come back. – John L. Bell, (F, IC, workshop transcript).

By not intervening (and allowing participants to continue without identifying those who have not yet ‘got’ the tune), a safe, nonjudgmental space is supported. Additionally, it encourages participants to *lean* on each other rather than the leader for musical support, thus nurturing the mutuality of the group.

The more the facilitator withdraws, the more the group takes on *responsibility* for self-facilitating all aspects of maintaining, shifting, and developing the music. As control is released, individuals exercise a greater degree of self-management concerning their own contributions, whilst being increasingly attentive to those of other group members, and the sound of the group as a whole. Because of this, group *interactivity* is also increased. Musical dialogue and reciprocity between participants may further develop, and a shift in one person’s contribution may, because of the heightened listening, precipitate a shift for the entire music of the group. Consequently, the developing and shifting of the ongoing music occurs without the need for further intervention by the facilitator.

5.5 Summary

Musical developing, as the penultimate stage of the activity, involves an increase in complexity of the facilitated interventions, and is reliant on the attentive and responsive capacities of the group. Through a process of constructed communication, the group and facilitator learn to read and respond to each other with increasing refinement, enabling the facilitator to engage in *improvisational orchestration*. This leads to greater variety and complexity in the music made, through working with the layered structure of the music.

Having developed the *facilitated* musical potential of the group, it is subsequently possible for the facilitator to enable participants to sustain their own music making. This occurs through interventions aimed at increasing the *mutuality, awareness and interactivity* of the group, which is a process that occurs throughout the activity. It is

most fully developed by the facilitator closely *following* the group, and *incorporating* initiative shown by group members, whilst progressively withdrawing control. The ultimate potential of the developmental trajectory is in the enablement of a self-sustaining, relational, music making group, which is inclusive of multiple ability levels – an integrative musical interaction – as described in the following extract:

Something clicked. When it did, they all went to That Place in the drum circle that we veteran drummers seek whenever we play. This group of executives went to that magic place. It made no difference that there were only three experienced drummers in the group or that they had only a surface understanding of the universal principles that make a drum circle work. It also made no difference that they were beginning- beginner drummers. It just happened. [...]

They got it. Their heads were up. Our hearts were into it. We played as one voice, one energy, one vision, one entity with sixty hands on thirty drums as one body. We had stopped looking for the one in the beat, and had become one in spirit and music. We had gone to that magic place where time stops.

One drummer can go to that magic place by herself, but a group of drummers must focus and cooperate to achieve the infinite nowness beyond the beat, beyond ego, personality, rhythmical expertise and musical ideas. [...]

[At the end of the event] ... I kept saying, "It wasn't me, it was us,"— [...] I offer it as a way to help them understand the power of the group to create magic beyond anyone's facilitation. – Arthur Hull, (F, DC, UE).

5.6 The core category: Tuning in

Tuning in emerges as the core category around which the different facets of this phenomenon resolve. It is the process that enables the integration of inexperienced participants, but is also a key part of group development towards greater mutuality, improvisation, and relationality. If conditions permit, the result of this process is a fully ‘tuned in’ participatory musical group, which is able to sustain its own music making.

For the purposes of this thesis, the process of tuning in is defined as an increasing level of concentration; awareness *of*, and relational correspondence *with* the participant group; and has been indicated throughout the stages of the process thus far, summarised in figure 17:

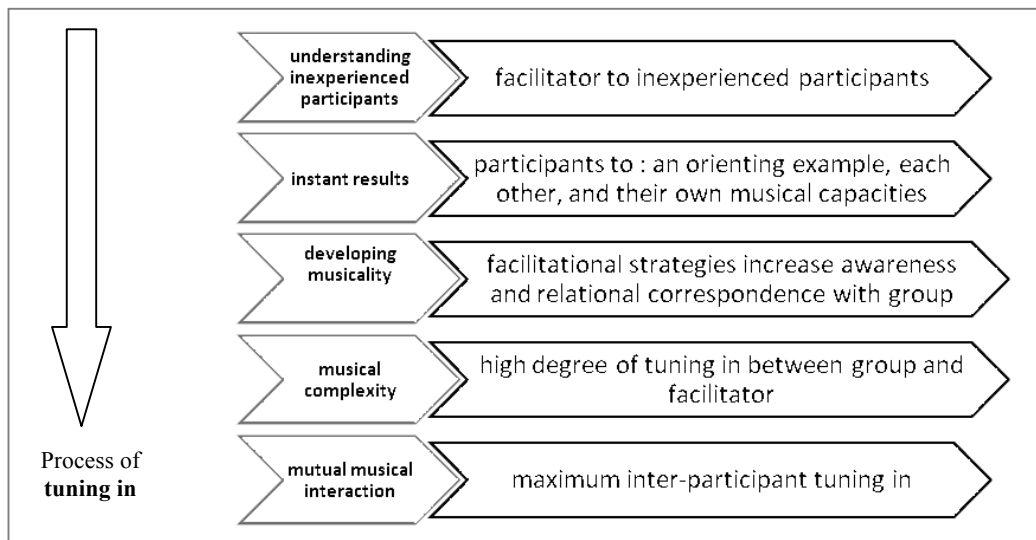


Figure 17: Summary of the core category of *tuning in*.

From the outset, in seeking to include participants with multiple levels of ability, facilitators have had to *tune in* to the needs of inexperienced participants. These participants may be wary of musical engagement through a combination of their own

previous experiences, and the cultural reinforcement of expectations around musicianship and musical activity. Consequently, participant expectations of failure and judgement, and an overly complex activity become addressed through the facilitational strategy of *instant results*. Because of these reservations, development of technical skill is not appropriate in the early stages of the activity; however, integrated participation is achieved by enabling participants to *tune in* and offer simple, co-ordinated contributions alongside those of their more technically accomplished neighbours, offering a musically successful result.

Expectations of judgement are addressed through the creation of *safe space* – where initial judgement is suspended. Within this category, a more specific form of *tuning in* occurs through *going up together*, where the facilitator reads the capabilities of the group and adjusts the skill levels of the activity accordingly, so that all present can participate. Consequently, this increases the relational correspondence between the activity presented and the capacities of the group.

Perceptions that the activity may be overly complex are countered through the facilitational strategy of *intuitive imparting*, where musical development feels instinctive rather than instructive. Within this category, the phenomenon of *entrainment* engages participant capacities of *tuning in*, through having to relate their own contributions to an external orienting example. Through *auditory optimising*, the facilitator attempts to enable participants to *tune in* by balancing environmental and acoustic factors that permit them to hear themselves, and their relationship to the wider group. As part of *aligning* with the orienting example, participants also begin to tune in with each other to a greater extent – through strategies of *leaning* – tuning in to their fellow participants for cues as to how to contribute.

The ability of participants to tune in also acts as the cutting point of the activity, which can only progress to the degree that participants are willing and able to align and modify their contributions in relation to those of others. Where desire or capacity to do so is limited, there is a concomitant reduction in the potential for the activity to develop.

Consequently, as the activity progresses, facilitational strategies of *covert assisting* are only achievable because of the degree of tuning in achieved by participants thus far, enabling participant responses to covertly facilitated musical changes to occur almost instinctively. When more overt facilitation occurs, it acts to increase the capacity of participants to tune in, particularly through the strategy of *parsing*, through which increasing degrees of musical and interpersonal awareness are nurtured.

Properties connected to the *music* itself contribute towards both the integration of participants and the tuning in of a group: learning through *aural* means necessitates paying close attention to the facilitator and further *leaning* on co-participants in order to succeed. The *repetition* involved reinforces aspects of entrainment – a tuning in of similarity, whereas a layered structure enables awareness of a diversity of participation, with dialogue between layered parts acting to increase the relational correspondence between group members. A layered structure allows for the integration of experienced participants, enabling their more complex contributions to be played alongside simpler ones.

Improvisatory aspects of the music involve still greater levels of tuning in and awareness of a wider group. These are taken further through the subsequent development of the activity, concerned with enabling musical engagement and interactivity at greater levels of complexity. Through the development of *constructed communication*, and its use in *improvisational orchestrating*, facilitator and participants become highly tuned in and responsive to each other.

The final stage of the process involves the tuning in of the group to each other, through increased incorporation of participant initiatives, and a progressive reduction in facilitated interventions, thus enabling the group to take mutual responsibility, and continue their music making unaided. The entire process is summarised in the figure 18 overleaf: hierarchical relationships are indicated by a solid line, and inter-category causal relationships by a dotted arrow.

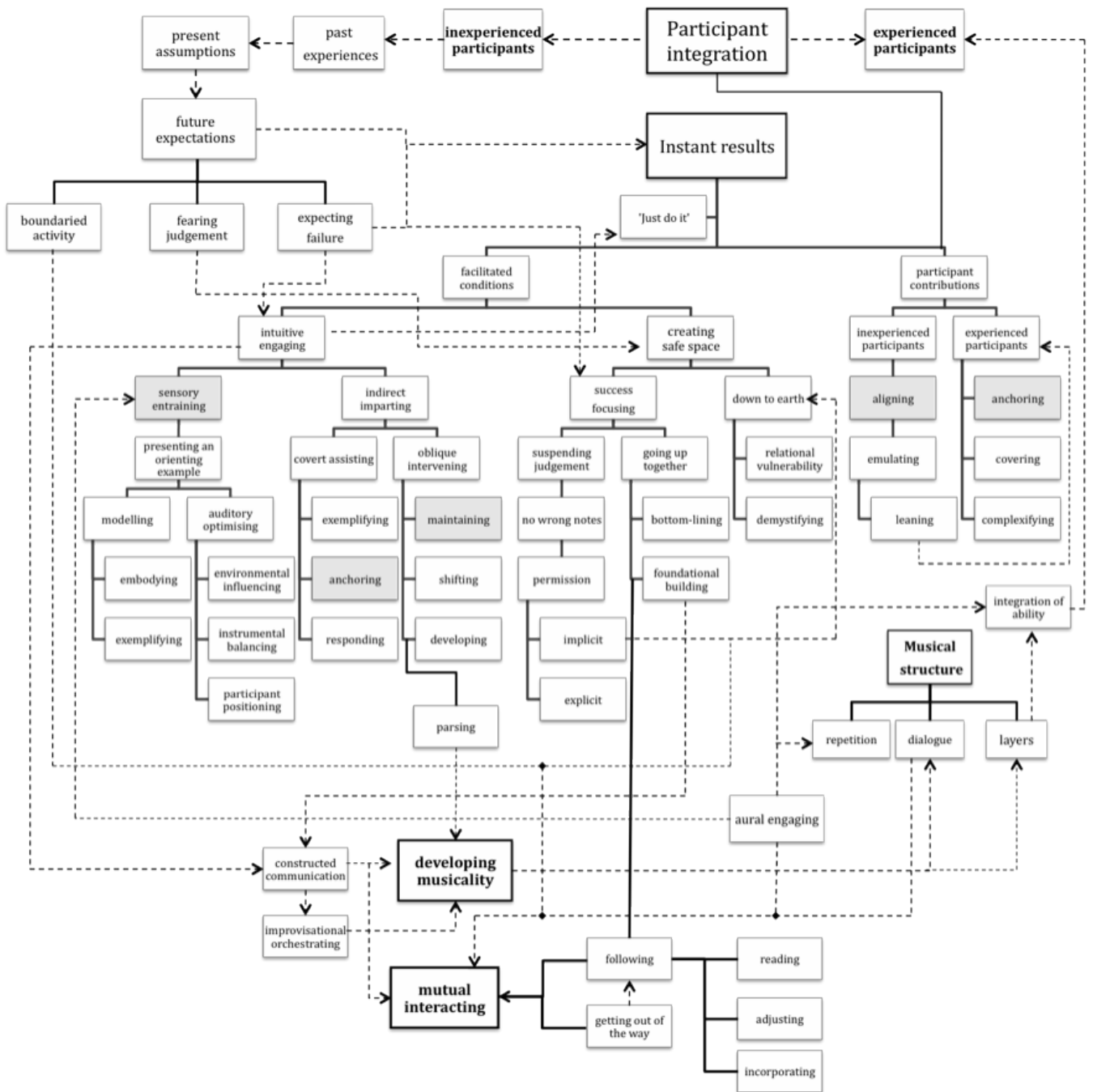


Figure 18: Summary model of the grounded theory of integrative musical interaction

Having identified the practice of integrative musical interaction, and developed the core category of *tuning in* which explains and accounts for it, one further question remains: why practice it at all? Following the literature and discussion element of this section, chapter six explores the outcomes of this form of participation, in an attempt to answer that very question.

5.7 Literature and discussion: the enabling process

From the analysis, two main subcategories emerged to account for the enabling process of integrative musical interaction. The first, *creating safe space*, relates primarily to the incorporation of inexperienced participants within the activity, while the second, *intuitive enabling*, seems to be more closely related to the intrinsic nature of the activity itself, defined by the core category of *tuning in*. Consequently, this section of discussion and literature comparison closely resembles the structure of the grounded theory.

It begins with a brief account of the concept of *safe space*, integrating it with the literature themes discussed in chapter four, with particular reference to how this concept addresses a ‘helpless’ response from participants. Following this, there is an extensive discussion regarding theories of entrainment, attention, and imitation, which inform the categories of *intuitive enabling* and *tuning in*. This section concludes with a discussion of musical structure.

5.7.1 Creating safe space

At the conclusion of the previous literature and discussion section, the following main themes arose:

- the existence of a body of people possessing a low musical self-concept, arising in part through experiencing failure, and consequent judgements of low ability by either self or ‘significant’ other;
- the prevalence of a ‘folk psychology’, defining musical ability as a fixed entity, partly induced by wider cultural and educational narratives;
- a consequent *helpless* response on the part of participants, leading to the giving up of, or reluctance to participate in, musical activity.

However, the possibility of change was also noted. This arises partly through the possibilities for constructing alternative self-theories of musical ability, which can be redefined as being both a capacity present in all humans, and a skill that is developed through practice.

The prevalence of a helpless response in the face of music making is highlighted in the second section of the grounded theory by the tactic employed by facilitators and event organisers of *coming in through the back door*. This has arisen due to the conception they hold that participants would rather opt out if given the choice (withdrawal from perceived challenging activity being characteristic of a helpless response). Having a workshop presented as a surprise aims to surmount that initial hurdle, and offers the first opportunity to counter negative reactions.

The broader strategy of facilitators in *just doing it* also appears to be a direct attempt to overcome a helpless response, as participants become involved in the activity before they have the opportunity to withdraw from the situation. Thus, the facilitation of *instant success* acts to quickly replace expectations of failure. In terms of developing greater self-efficacy, Bandura notes that: “performance-based treatments not only promote behavioural accomplishments but also extinguish fear arousal, thus authenticating self-efficacy through enactive and arousal sources of information” (Bandura, 1977, p. 195).

Because of the adverse responses to failure of people who believe that ability is fixed, facilitators attempt to remove the notion (and experience) of mistakes from the

learning process, through *suspending judgement*. However, this does not mean that the activity should be judgement or failure free. Dweck (1975, p. 683) notes that continued success, although pleasant, can be counterproductive, as it does nothing to prevent an adverse reaction in the event of failure. Simply bolstering confidence and success are not enough (Dweck, 2000, pp. 51-58).

Heyman and Dweck note that it is a misinterpretation of their work to assume that an environment that is free of challenge and critical feedback would best promote learning. Instead, “it is only when difficulties and mistakes are viewed as judgments of broad, underlying competence or potential, particularly when such traits are viewed as fixed characteristics [...] that individuals are likely to be deflected from learning pursuits” (Heyman & Dweck, 1992, p. 244). Evidently, it is not mistakes *per se* that are to be avoided, but rather the perceptions surrounding failure that need to be addressed.

The category of *suspending judgement* arose initially from the inVivo category of *no wrong notes*, a concept used extensively within the Music for People movement (Oshinsky, 2008), and echoed within the drum circle movement (Hull, 1998, p. 76). On the surface, this could be misinterpreted to connote a judgement-free environment, where any sonic contribution is lauded as music. However, a more nuanced examination reveals this concept to be an entry point to a more productive means of perceiving mistakes, and one that has been developed through an awareness of the powerful aversive responses to failure that may be present among participants. In the initial stages, it is aimed at encouraging people simply to contribute, and overcome their fears of failure.

As the activity progresses, the emphasis shifts from encouraging participants to make *any* sound, to encouraging a capacity for experimentation, hand in hand with the development of self-discrimination. Mistakes are rarely referred to explicitly; instead, participants are increasingly encouraged to listen to their own contributions alongside those of others and discern what ‘works’ for them. Perhaps more importantly, they are also encouraged to identify and let go of what does not seem to be working, and to welcome failure as part of the learning process.

From the data, it appeared that many facilitators attempted to exemplify this approach to experimentation, for example, in maintaining *relational vulnerability* (part of the *down to earth* category). Additionally, they appeared to demonstrate a *mastery* approach to learning (Heyman & Dweck, 1992) by openly making mistakes in their efforts at facilitation and modelling a constructive response to them, rather than trying to offer a flawless presentation. All of these strategies can be seen to offer not only a direct counter to the helpless response, but also offer a model of engagement which aims to encourage a growth, rather than performance oriented learning process.

In contrast to the culturally induced *entity* theory of musical ability noted in the earlier discussion section, the creation of safe space can be seen to help participants construct an alternate self-theory. In this case, failures are not indicative of innate levels of ability, but simply a current stage of experience and awareness, and an opportunity for development. The activity is therefore not solely aimed at offering an experience of inclusive participation, but aims to open up possibilities for continued musical engagement through developing a capacity for persistence (rather than avoidance) in the face of failure. By offering safe space as a direct response to the needs of inexperienced participants, conditions are created which allows the intrinsic nature of the activity to be explored. This development is principally supported by strategies of *intuitive enabling*, which will be examined below.

5.7.2 Intuitive engaging: Entrainment

In the grounded theory, the concept of *entrainment* was applied to explain a critical mechanism within the intuitive approach to enabling. The instinctive ‘pull’ of entrainment, as described by study participants, acts almost like a magic ingredient, enabling a group of relative beginners to play coherently in time together. In the theory, this was conceptualised as being facilitated in part through the provision of a clearly perceivable *orienting example*, to which participants entrain. Subsequent

intentional alterations of this clearly perceivable pulse (for example, increasing the speed) offer further avenues to direct the music making of the group without having to engage in explicit instruction.

In the literature, the application of this concept to group music making appears to have been a relatively recent occurrence (e.g. Bispham, 2006; Clayton, Sager, & Will, 2004, p. 153; Cross, Bispham, Himberg, & Swaine, 2009; Merker, 2002). However, as a behavioural phenomenon, it has been observed in situations ranging from coordinated vocal timing and nonverbal behaviour in social interaction (Bernieri, Davis, Rosenthal, & Knee, 1994; Crown, 1991; Jaffe & Anderson, 1979; Oullier, de Guzman, Jantzen, Lagarde, & Scott Kelso, 2008; Webb, 1972); mother/infant interaction (Trevarthen, 2000); organisational functioning in business environments (Bluedorn, 2002; McGrath, 1991) and neurological rehabilitation (Thaut, et al., 1996). All of these contexts may bear relevance to the potential effects and applications of co-ordinated group music making, and will be returned to in chapter six.

The concept first emerged as one that related to physics. Strogatz (2003) relates the account of the Dutch physicist Christian Huygens, inventor of the pendulum clock, who in 1665, noticed that when two of his clocks were hung side by side on a wall, the swing of the pendulums would adjust over time so that they would eventually swing in perfect synchrony. No matter what their original starting point, within half an hour they would become synchronised and would remain that way.

From this occurrence, and the various forms of entrainment described above, a basic definition can be constructed. Clayton et al., describe entrainment as a process whereby “two rhythmic processes interact with each other in such a way that they adjust towards and eventually ‘lock in’ to a common phase and/or periodicity” (Clayton, et al., 2004, p. 2). The authors expand on this, describing two fundamental conditions for entrainment:

- 1) The rhythmic processes (or oscillators) must be autonomous – that is, they must be capable of acting independently. If one oscillator is taken away, the other must be able to maintain oscillation.
- 2) The oscillators must interact. This distinguishes entrainment from behaviour that is merely synchronous. The co-occurrence of rhythmic processes in synchrony may not necessarily mean that they are entrained, unless a relationship exists whereby one influences the other.

At its broadest, then, entrainment is simply “the co-ordination of temporally structured events through interaction” (ibid., p. 3). It is easy to see how this can be applied to music making: each musician in a group functions as an independent ‘oscillator’, all of whom exert influence on each other in the process of coordinating within a temporally structured musical event.

From the literature surrounding the various manifestations of entrainment, the domain of human temporal perception and cognition seems to bear the greatest relevance to this thesis. Two areas in particular stand out in relation to musical entrainment, and will be discussed below: studies of sensorimotor synchronization, (which examine how individuals are able to move in time to an externally manipulated rhythm); and the interaction between temporal events and human attentional capabilities. Lastly, the social and interpersonal nature of musical entrainment is discussed here in relation to its enabling properties, revealing plausible links with the human mirror system, imitation, and by extension, imitative learning. This chapter concludes by acknowledging that *integrative musical interaction* is not only an activity, but also an implicit developmental process.

Sensorimotor synchronisation

Sensorimotor synchronization concerns the rhythmic coordination of perception with action (see Repp, 2005, for a review). A significant body of research exists in this area, conducted largely through experiments where participants attempt to tap their fingers in time to a rhythmic stimuli, often in the form of a metronome-like pulse.

Thaut, Tian, and Azimi-Sajadi (1998, p. 840) acknowledge that the prevalence of this method is due to it being one which simplifies both the sustaining of pulse sequences of long durations on the part of the participants, and the recording of these responses on the part of researchers. Although most of these tasks are dyadic, rather than group based, and reliant on one-way entrainment (aligning with an unresponsive pulse), rather than the more mutual form found in musical interaction, they nonetheless offer much that can illuminate the mechanisms of, and proclivities for, human entrainment.

Repp (2005, p.969) makes the musical connection with these tasks more explicit, identifying their similarity with the movements used to create sound production, such as those used in the manipulation of keyboard and percussion instruments. And although not necessarily overtly ‘musical’, the perception of and alignment with an isochronous pulse, or *tactus* (Merker, Madison, & Eckerdal, 2009) is the foundation of all rhythmically based music.

More specifically, if entrainment is to be demonstrated, then it is not solely synchronization with a pulse, or ‘beat finding’ that has to be examined, but the *adaptability* of the alignment of the rhythmic response. Consequently, most of the studies reviewed for this section involve measuring participant entrainment with a pulse that undergoes varying degrees of change, or perturbation. By examining these studies, it is hoped to be able to better illustrate the explanations of participants in my own study of entrainment as a somehow instinctive, intuitive, seemingly inescapable phenomenon.

Ease

What emerges is that is that entrainment happens very quickly – with participants able to attain synchrony with a beat within two or three repetitions of a stimulus interval (Thaut, 2005a). In a study of syncopated entrainment (Thaut & Kenyon, 2003) the response occurred even faster, with 70 - 80% of participant responses

recovering synchrony within the second half cycle of the syncopated movement immediately following a disturbance to the beat.

This rapid process of adaptation is also one which happens as a partly automatic response, and it has been robustly established that participants can respond to changes in timing that occur below levels of conscious perception. In trials to establish the threshold of conscious discrimination, (Thaut et al., 1998, p. 846), participants had to tap only when they perceived a change in the metronome intervals. Recognition of these perturbations were 0% when the beat was disturbed between 1% and 3% of the original interval; 50% at 5%, and 90% at a 7% change. Similar perceptive thresholds are proposed by Merker et al (2009) (cf. Friberg & Sundberg, 1995). However, participants are able to adapt to changes in tempo that are well below these perceptible levels (Madison & Merker, 2004; Repp, 2000, 2002; Thaut & Kenyon, 2003; Thaut, et al., 1998).

This capacity for subliminal entrainment affords a strong connection with the qualitatively-derived claims from both participants and facilitators in my study (p. 133) that the presence of a strong rhythm exerted an almost inescapable ‘grab’ – drawing them into synchrony.

From a neurological standpoint, further evidence which may suggest a degree of automaticity comes from the work of Thaut (2003), whose analysis of the neural basis of rhythmic timing networks leads to a conclusion that sensorimotor synchronization involves a composite of auditory and motor areas, with no specific region appearing to be dedicated to entrainment. He suggests that rhythmic timing information from the auditory system is somehow ‘directly projected’ into the motor system entraining the physical response (Thaut, 2005a, p. 179).

Bengtsson et al. (2009) also found that the brain’s motor and premotor cortices became more active when listening to rhythmic, rather than random sounds. Furthermore, Grahn and Brett (2007, p. 902) found in a functional magnetic resonance imaging (fMRI) experiment that the perception of rhythms activated a bilateral network of motor areas, even when no outward movement was made. In a

review of neuroimaging data, Lewis and Miall (2003) suggest that there may be two neurological systems at work in time measurement: one that is cognitively controlled, and an ‘automatic’ system comprising auditory, premotor and motor processing. These findings certainly shed new light (however tenuously construed) on frequent comments from workshop participants that ‘my hands just seemed to know what they were doing’.

Phase and period correction

Additional insight into the seeming automaticity of entrainment can be gained by examining the processes involved in rhythmic synchronization. Research points towards a dual process model of error correction, involving both phase and period correction in timekeeping adjustment (Repp, 2005, 2006). Phase correction occurs when synchronizing with an isochronous sequence – if the sequence is perturbed, all that is needed is a ‘resetting’ of the response on behalf of the perceiver, and synchrony is maintained. Apart from the correctional shift, the timing remains the same. Notions of phase correction can also be expanded to include the more musically applicable relative phase synchrony: where two different rhythmic processes maintain the same relationship – each action occurring at the same point in a rhythmic cycle, such as in the syncopation experiment described earlier (Thaut & Kenyon, 2003). Phase correction alters the position of tapping in a sequence, rather than the duration of the interval between taps. The other form of correction, period correction, acts to adjust the intervals themselves in instances of a change in tempo (Repp & Keller, 2004).

Each process appears to depend on a very different mechanism – with phase correction happening largely unconsciously, and period correction requiring consciously directed adaptation. Repp (2001) measured the responses of participants to a sequence that contained a step-change (increase or decrease in tempo); comparing incidences where participants detected the change, or not. He found that the period correction response was more accurate when a change *had* been detected, which was held to support the hypothesis that period correction was enabled by

conscious awareness. In contrast, a series of experiments (Repp, 2002) examined the processes behind phase correction. This was done in the context of examining undesirable synchronization – where a participant was instructed to attempt to maintain isochronous tapping in the presence of a stimulus containing a single misplaced tone (termed an ‘event onset shift’) in an otherwise isochronous sequence. Under these circumstances, rather than adapt to a perturbation, an ideal strategy would be to ignore it entirely, thus maintaining the rhythm.

Unlike period correction, in these experiments phase correction responses appeared to occur independently of the detection threshold: a response was elicited even if the participant had not recognised the perturbation. When perturbations were detected, and participants asked to ignore them, they were able to mitigate but not entirely suppress their responses. This led to a conceptualisation of phase correction as being “at least in part an automatic process that is not under participants’ control” (Repp, 2001, p. 426).

Findings such as these contribute towards illuminating the properties of entrainment in the situations examined in this study (section 5.1.4). Findings regarding the partial automaticity of phase correction and the rapidity of synchronisation adjustment seem to support the conceptualisation within the grounded theory of the facilitative effects of entrainment which are actively harnessed to enable a group to play in time. However, automaticity is a double-edged sword, as the study of event onset shifts described above (Repp, 2001) demonstrates; participants have a tendency to automatically align with the discrepancies in a pulse, as well as the regularities. In effect, a situation of entrainment such as those studied within this thesis could (depending on the capabilities of those involved) present a room full of continual event onset shifts! This reinforces the importance of presenting a clearly perceivable *orienting example*. It also explains the interaction (for better or worse), between participants, where an inexperienced participant is enabled to *lean* on the example of a more experienced player, or alternatively, is drawn into asynchrony by sitting next to somebody playing with greater temporal variability, such as in the incident described on page 145.

Attentional involvement

The influence of distraction was further explored in a study by Repp and Keller (2004), who examined how the effects of attention, intention and awareness influenced sensorimotor synchronisation. Although not entirely conclusive, their results support a model of entrainment that involves both automatic and volitional responses, affected to different degrees by variables of attentional processes, intentional responses, and perceptual awareness of timing changes.

An interesting example of this in an ethnomusicological context is presented by Lucas (2005), who describes the rituals of Brazilian Congado players – groups of musicians from local neighbourhoods who, at the annual Congado festival, roam the streets, singing and playing a variety of different songs and rhythms simultaneously. Part of a group's prowess and perceived spiritual power is determined by their encounters with other groups along the way, with both groups determinedly *not* trying to entrain with each other. Instead they maintain their separate rhythms as a marker of group cohesion and separate identity. This is an extremely difficult feat to achieve, and accordingly, Lucas witnessed:

...synchronization of pulse and phase-locking between groups playing the same rhythmic pattern or different patterns; synchronization of pulse between groups playing the same rhythmic pattern, but remaining out of phase, regarding the rhythmic period; synchronization of pulse between two distinct rhythmic patterns; absence of synchronization between groups either playing the same rhythmic pattern or different ones. When they synchronize their pulses, they are likely to remain locked in to each other until the end of the saluting ritual. (Lucas, 2005, p. 6.)

Entrainment is clearly hard to resist.

5.7.3 Entrainment and attentional theories

Some of the most influential work linking temporal perception and attention has been carried out by Mari Riess Jones and her colleagues, in the development of a theory of *dynamic attending* to account for the way organisms interact with the world around

them. These interactions (and perceptual responses) are proposed to have a rhythmic foundation (Jones, 1976, p. 328), and interactions between a perceiver and moving world patterns are projected as being founded on synchrony (or attunements) between ‘attending rhythms’ in the perceiver, and ‘attractor rhythms’ in the world around.

Much of Jones’ work is carried out in the domain of auditory perception, and therefore offers strong relevance to a theory of ‘tuning in’, especially one concerning musical contexts containing overt temporal structuring, patterning and interaction. As well as informing the core category of tuning in, her theory also informs categories such as the *auditory optimising* necessary to achieve entrainment, and the model of *musical structure* illustrated earlier on page 164. Of particular relevance are her conceptualisations of inner attending rhythms; the innate propensity of humans to entrain to simple, temporally coherent events; the proposed hierarchy of temporal structure within a single event; and the role of temporal structure and expectancy in directing attention.

Initially, attention is proposed to be guided by a single, internally generated attentional pulse, termed the *referent period* (Drake, Jones, & Baruch, 2000), which becomes attuned or ‘locked in’ to the rhythmic pattern of an external event, in a “synchronous interplay in which the former comes to partially share the event’s rhythmic pattern” (Jones & Boltz, 1989, p. 470).

Thus, by virtue of dynamic mimicry, the attender ‘participates’ in the rhythm of a remote event. Entrainment means that parts of an attender literally ‘match up’ with certain time spans in the remote event, and in this sense attending is participatory. (Drake, et al., 2000, p. 153).

It is noted that this attunement is most likely to occur with temporally coherent events, as their simple predictability offers a more ready anchor for the perceiver. The regularity of temporal patterns allows the listener to develop expectancies (or a ‘pulse’ of attentional energy) about when the next item will occur. If the event pattern proceeds in a manner that resembles these expectancies, attention is freed up

to become aware of longer, or co-occurring time spans. At this point, attentional targeting becomes more effective, as the expectancies are drawn into increasing correspondence with the event – enabling finer discrimination of the nuances within it.

In contrast, irregular temporal patterns are constantly provoking shifts in attention, narrowing the attentional scope towards a smaller time frame (Large & Jones, 1999). Consequently, the attentional resources engaged in keeping up with the unstructured nature of events become more scattered, leading to diminished focus.

Within both forms of attending, attention can be directed through an event onset that is markedly different to its surrounding rhythmic context – constituting an expectancy ‘violation’. This is manifested as a form of brief attentional capture, and is more noticeable within a structured, rather than an unstructured event, (which is almost like a series of expectancy violations, and thus needs an event of greater magnitude to attract attention).

These two kinds of structure-related attention have been labelled *future-oriented*, and *analytic* attending (Jones & Boltz, 1989), and are conceptualised with reference to the listener’s initial inner attentional pulse, or referent period. Within this assumption is contained the premise that temporal events are ordered, or ‘nested’ hierarchically. This structure is also noted by Trainor, Gao, Lei, Lehtovaara, and Harris, (2009), but questioned as a musical ‘universal’ by Thaut (2005a, p. 181). Within this hierarchy, there exist ratio relationships between smaller temporal events and the larger ones which contain them (Jones & Skelly, 1993), and between concurrently operating time levels (for example, beats within a bar, within a phrase of music, or multiple instrumental parts of varying complexity entrained to the same pulse). Initially, the attention of the listener is ‘caught’ by a regular, prominently marked time period within an event – termed the *referent level* – often one which is closest to the participant’s inner referent period. From here, a listener can engage in *focal attending* (Jones & Boltz, 1989, pp. 470-471): a selective form of attending which enables them to switch between different time levels within a particular event. When concentrating on shorter time periods that occur below the referent level, the listener

engages in analytic attending similar to that occurring in unstructured events: attending to individual ‘micro’ events, rather than the whole. This phenomenon also occurs during the early stages of learning, as learners grapple with smaller ‘chunks’ of perceptual information.

A skilled attender, on the other hand, is more likely to be able to switch focal levels with greater ease. When following longer time periods (e.g. longer phrase lengths, or the overall structure of a musical piece), future-oriented attending is engaged, and events are perceived within a larger overall context. The structure of the event itself may ‘pull’ attention between these different levels of attending, such as through the expectancy violations mentioned earlier. The complexity of the event will thus determine the ease with which a perceiver can switch between levels: the more complex the event, the harder it becomes to make attunement shifts between different levels, simply because there is a greater number of competing stimuli.

Dynamic attending theory and integrative musical interaction

The theory of dynamic attending offers much to inform the grounded theory presented in this thesis. In particular, aspects of musical structure; the use of entrainment; the integration of participants of different skill levels; aspects of the intuitive mode of facilitation; and the overall conceptualisation that it is the attentional, rather than overtly ‘musical’ skills of participants, that are being nurtured within this form of music making.

In terms of entrainment, it offers further insight into the importance of having a clearly perceived, stable, and predictable *orienting example* – comparable to Jones’ conceptualisation of the ‘attractor’ rhythm. This also further illuminates the reasons behind the *auditory optimising* described on page 139. By attempting to create a temporally cohesive and perceptually simple environment, attentional focus is maximised, affording greater opportunities for both successful entrainment and attentional navigation between different musical layers. Additionally, the

predictability of the pulse affords the greatest opportunity for individuals to generate sufficient expectancies to ‘latch on’ to the rhythm, and subsequently contribute their own.

If, on the other hand, expectancies were continually violated, or temporal cohesion diminished, the unpredictability would mean that players would not be able to identify a way in to the music, thus reducing participation. By extension, it also supports the facilitational strategy of ‘bottom lining’ – or finding the level of complexity at which every member of the group is enabled to participate. By using this as a foundation from which to develop the group’s music, expectancies can be established, and once sufficient acuity of focus has been achieved, new levels of progression can be initiated without overly compromising the temporal and attentional cohesion of the group.

The notion of a nested hierarchy of temporal levels, along with the mechanisms of analytic and future oriented attending, are directly comparable with the pyramid model of participant integration and musical structure outlined on p. 164. In terms of this model of musical complexity, greater numbers of participants can be incorporated at simpler levels and fewer at higher levels, thus affording the most temporally coherent environment, and clearer perception of the orienting (or ‘attractor’) example.

Accordingly, if experienced participants are able to act as ‘skilled attenders’, then they will be able to navigate all the attentional levels. For example, by either choosing to uphold the orienting example at a more analytical level, or sustaining progressively longer and more complex phrases (at the top of the pyramid), through engaging future-oriented attending. Beginners may not yet have the skills to sustain the orienting example, but will be drawn to entrain with it as it offers the greatest correspondence with internally generated expectancies, or referent pulse. As they progress, so does the degree of flexible, focal attending, and participants move from an analytical to a more future-oriented mode of attending, thus marshalling sufficient attentional resources to experiment with greater degrees of complexity. If this

becomes overly complex, participants can retreat to analytical attending, and reorient themselves by focusing on the rhythms offering greater predictability.

All of this is contingent on the stability of the orienting example and the attention of the participants: where either degrades, the rhythmic environment becomes too complex or loses temporal cohesion, and entrainment is lost. In order to recover or maintain entrainment, the facilitator engages the properties of attentional capture by manipulating the attentional expectancies of participants, through generating expectancy violations either overtly or covertly, thus refocusing the attention of the group and consolidating entrainment.

Another development of attentional skill occurs through the strategy of *parsing*, which can be seen as assisting participants to move from analytic to future-oriented attending. This occurs by allowing different layers to be brought to participants' awareness, so that when the music continues, a more holistic perception of the overall sound may be afforded. This aids a greater degree of focal attending, and consequently enables participants to navigate more skilfully between the layers of sound.

It can also be seen that group attentional levels can be focused through the process of 'just doing' rather than explaining facilitational interventions, and through using improvised (or a preference for orally transmitted, rather than written) music. Neither is entirely predictable, and so both involve a degree of attentional capture that help the group to remain focused. So on the one hand, participation within the music is enabled by nurturing future oriented attending (relating to the internal processes of participants as they learn to understand the musical environment), while on the other, facilitators provoke analytic attending to sustain participants' relationship to the rest of the group.

Musical comparisons

An alternative, yet similar attentional model is proposed by Keller (2008), whose model of joint action in music performance, (although structured around musical interaction in rehearsed, western art music settings, rather than an enabling process involving beginners), shares key features with the models outlined here. In particular, an emphasis on attentional skills and entrainment within a musical ensemble. His is a threefold model, involving anticipatory auditory imagery; adapting to others' action timing; and prioritized integrative attending. Anticipatory auditory imagery relates primarily to rehearsed music, and involves a musician making use of an internal template of an idealised sound. As such, it does not apply to the forms of music making outlined in this thesis, which deals primarily with improvisation, or newly learned music. However, Keller's concept of "adapting to others' action timing" appears functionally equal to entrainment, whilst the concept of *prioritized integrative attending* represents a highly music-specific application of attentional concepts, and probably comes closest to the kind of directed attention which is intended to be developed within the integrative musical interaction process.

Prioritized integrative attending in ensemble performances is conceived of by Keller (2001) as a dual task: involving a musician attending primarily to their own contribution, whilst being mindful of maintaining alignment with the broader musical context. This is contrasted with either *non-prioritized integrative attending*, whereby one perceives the greater whole, or *selective attending*, where one attends solely to one's own part. Thus, it offers a similarity to Jones' notion of focal attending, (switching between different levels of attention in the same event) whilst extending it in the context of a dual task. Different modes of attending may be called upon selectively, but prioritized integrative attending is seen as the attentional goal of musical ensemble playing.

In a similar way to the attentional constraints identified in my study, the "rhythmic complexity of one's own part and the rhythmic complexity of the relationship between parts" (ibid. p. 25) was found to play an influential role in the ability to attend successfully. Like Jones, Keller suggests that a strong metric framework may

assist in offering greater attentional flexibility. A number of other influencing factors are noted (ibid. p. 32), including several explored within this thesis: the number of rhythmic parts; acoustic conditions; environmental distractions; inner anxiety, and sensorimotor capability. Factors outwith the scope of this study include aspects related to pre-composed music, such as pitch interval sizes and melodic contours in one's own or others' parts, and unstable tonality. However, it is conceivable that these factors may occur with improvisation on pitched instruments, and could thus comprise an extension of the grounded theory, whereby an additional category of *part complexity* could be added to cover both rhythmic and pitched complexity.

However, Keller also notes (ibid., p. 21) that theoretical knowledge is lacking regarding the factors that affect participants' ability to engage in prioritized integrative attending, and that such information would be useful in developing systematic music education techniques to develop ensemble skills. Within integrative musical interaction, such encouragement of attentional skill constitutes a large proportion of the developmental process, and may thus have something to offer this particular arena of enquiry. Because facilitators are often dealing with a group which includes a large proportion of inexperienced musicians, much of the facilitational interventions are directed at moving people from an understandable preoccupation with their own part, towards a more prioritized form of attending whereby a greater awareness of and correspondence with the parts of others is enabled.

Comparison can also be drawn with other, more improvised forms of music. Schögler (2000, 2003) studied temporal coordination in jazz duets, and also arrived at a threefold model to account for the capabilities engaged by this form of musical interaction (2000, p. 81):

- 1) The use of a steady pulse
- 2) The players rhythmic efforts must be sensitively co-ordinated
- 3) What each plays must be an authentic expression of his or her personal motives, or individuality.

Again, there are two features in common: a steady pulse, and the ‘sensitive co-ordination’ of the players (presumably achieved by a healthy degree of prioritized integrative attending).

Multi-sensory entrainment?

While offering valuable insights, the studies of Schögler and Keller, (along with the tapping studies noted earlier) primarily centre on interactions within the auditory domain as a means to entrainment and attentional focus. However, an early revision to my grounded theory necessitated the introduction of both visual and kinaesthetic aspects as a result of theoretical sampling.

There appears to be evidence from a variety of sources that account for the kinaesthetic properties of entrainment, within music making activity. The relationship between music and bodily movement is long established, to the point where some cultures in the world do not have separate words for ‘music’ and ‘dance’, but one word that accounts for the occurrence of both. For example in the concept of Ngoma (meaning song and dance events accompanied by drums, often with healing connotations) of peoples in Eastern and Southern parts of Africa (Broughton, Ellingham, & Trillo, 1999; Hawn, 2003). Even within the arena of western classical music, often held up as a point of severance between music and physical experience, there are those who would argue that music performance and listening (and the construction of meaning) are, in fact, deeply embodied processes (Davidson & Correia, 2001).

It has already been noted on p. 192 that rhythm perception appears to project directly into the motor structures of the brain, and that rhythmic stimulation can entrain motor responses (e.g. Thaut, McIntosh, & Rice, 1997; Thaut, et al., 1996; Thaut, Rice, McIntosh, & Prassass, 1993) – but can motor behaviour, in turn, influence entrainment and perception?

The method of Dalcroze Eurhythmics proposes that musical understanding is founded on the development of a ‘bodily knowing’ about music, and engages students in

learning experiences combining music and body movement (see Juntunen & Hyvönen, 2004 for a discussion). However, there was little empirical research to support the basis of these claims, until Philips-Silver and Trainor (2005, 2007) carried out a series of experiments on infants and adults, to see whether physical movement would affect participants' perceptions of an ambiguous rhythm.

Infants were bounced, or adults bounced themselves at accents that would infer either a duple or triple metre from an ambiguous rhythm (for example, bouncing on every second, or every third beat). These movements subsequently biased which interpretation participants chose when played back – even though the rhythm they had actually heard was free of metric accents. In a later series of experiments, (Trainor, et al., 2009), perceptions of the same ambiguous rhythm were influenced by direct stimulation of the vestibular system (involved in proprioceptive perceptions of bodily movement and positioning: direct stimulation induced an effect of the head feeling like it was moving from side to side). This led the authors to propose an audio/kinaesthetic feedback loop, whereby "...music makes us move, but [...] the act of feeling a rhythm is an interactive process: hearing a rhythm evokes physical movement and the resulting vestibular stimulation also influences the auditory interpretation of the rhythm" (ibid., p. 40).

In the light of the above findings, it appears that there is a clear role for kinaesthetic sensibilities in musical entrainment. However, in the experiments involving bouncing, *visual* feedback did not appear to play a role – participants made similar judgements when blindfolded. Furthermore, when they did not actively bounce, but instead watched the experimenter carry out the actions, no effect greater than chance was produced upon their rhythm perceptions. Other findings from literature also seem to offer little support for the relationship between visual perception and rhythm. Jones and Skelly (1993) found that visual information was more easily processed when it appeared in a rhythmic context, but in terms of entrainment. Repp and Penel (2002) found that auditory modes of entrainment outperformed visual ones, and that when auditory and visual perceptions were combined, they did not perform any better than auditory modes alone. Consequently, the authors proposed that auditory stimuli may automatically attract more attention than visual rhythms, and that the

relationship between auditory rhythms and motor behaviour may also have been stronger, leading to improved performance.

Similar findings to these were found by Kirschner and Tomasello (2009), in the context of child development. They examined the synchronization abilities of children between 2½ and 4½ years old under three different conditions. They found that there was no significant difference in synchronization between an auditory condition, (where sounds were presented via a loudspeaker), and an audio-visual condition, where the child was encouraged to drum along with a specially constructed ‘drumming machine’ which struck a drum with a drumstick. In comparison to Jones’ notion of a referent pulse, the rhythm at which young children will naturally tap without the presence of an external stimulus falls within a particular frequency, in this case, a spontaneous motor tempo of around 400ms between intervals, (contrasted with the adult range of 380ms to 880ms, with an average tempo of 600ms). Very young children (2½ years) have trouble synchronizing with speeds outside this tempo, although this ability improves with age (Provasi & Bobin-Begue, 2003). In Kirschner and Tomasello’s experiment, auditory, or audio- visual (‘drumming-machine’) stimulation alone was insufficient to enable the children to entrain their drumming at a speed outside their range. It would appear there is little support for the role of visual cueing in entrainment.

However, when children were asked to drum with a human partner in a playful setting (the third condition of the experiment), this had a significant effect on their ability to entrain, with children as young as 2½ years being able to spontaneously synchronise with a beat of 600ms intervals, demonstrating capabilities well outside their natural range. The playing of the adult partners was cued by metronome clicks delivered via an earpiece so that there would be little chance of mutual adaptation, thus revealing substantial adaptation on the children’s part. In the light of these findings, it appears that it may be the *social* context, rather than a purely visual one, which enables greater degrees of coordination.

Summary

In the light of these findings, it would appear that there is a much wider sensorimotor engagement with entrainment than with auditory stimulation alone. There appears to be a strong relationship between motor responses and rhythmic stimulus, which works both ways: perception of rhythm evokes motor and premotor responses, but in turn, motor movements, particularly those involving the vestibular system, can influence rhythm perception. There may also be a role for the visual dimension of entrainment, but one that is conditional upon there being a context for social interaction. From the evidence presented, visual stimulation alone does not appear to influence entrainment, but when coupled with an engaged human partner, the effects on synchronization are significant, and hard to resist - to the point that interpersonal coordination can overly influence participation in a task requiring synchronization to a non-interacting stimulus (Himberg, 2006 - described further below).

As such, this represents a significant modification of the original grounded theory – offering a more nuanced interpretation of entrainment processes in group music making beyond merely sensory mechanisms, to include the influence of the social and interpersonal context.

Socially influenced entrainment

The influence of social context on entrainment has also been studied by Himberg (2006), who examined the effects of human interaction upon synchronization. This offers a context that is closer to the mutual musical interaction described in this thesis, and contrasts with the previous experiments discussed, where participants responded to largely non-adaptive stimuli. Himberg (described in Cross, et al., 2009) studied the tapping interaction between two human participants and a computer-generated metronome ‘pacing’ signal; finding that even when the participants were instructed to synchronize only with the computer signal, they inevitably exhibited smaller errors in relation to the other person than they did with the computer. Some pairs would drift away from the metronome signal completely, and yet stay closely

entrained with each other. Even when playing alongside a simulated computer tapping sequence designed to imitate human variability, participants still demonstrated closer coordination with human partners, and were able to distinguish between the two. It would appear that *mutual* entrainment is much more effective and appealing to humans than one-way, non-adaptive forms.

The role of social context and the irresistibility of mutual entrainment was also evidenced in a study of spontaneous adult synchronization (Oullier, et al., 2008). Rather than tap along to an externally driven pulse, pairs of adults were asked to tap at their own preferred pace, alternating between tapping with their eyes closed; or open and observing their partner's finger. No specific instructions were given to synchronize. With eyes closed, participants tapped at their own preferred rate, out of synchrony with their partner. However, when working with their eyes open, they consistently synchronised their tapping with each other, only to have it drift once more when eyes were closed again. The researchers also reported preliminary findings involving individuals carrying out the same task while viewing a computer generated hand, noting that spontaneous synchronization improved when the hand was driven by a realistic trajectory, but was poorer overall than the results attained with a human partner.

5.7.4 The human mirror system: from rhythmic entrainment to imitative learning

Both Oullier et al., and Kirschner and Tomasello propose that on the neurological level, the human mirror system may play a role in this form of social coordination. First identified in monkeys, *mirror neurons* are a class of visuomotor neurons that were seen to be active both when a monkey performs a particular task for itself, and when it observes another monkey doing the same task (see Rizzolatti & Craighero, 2004, for a review). In humans, this system is proposed to play a role in imitative learning, and understanding of actions performed by others.

This hypothesis received support from Tognoli, Lagarde, DeGuzman, and Kelso (2007), who conducted a similar eyes open/closed synchronisation experiment to Oullier et al., reproducing the same coordination response as in the earlier experiment. In this instance, they were also measuring participants' brain activity via electroencephalogram (EEG) monitoring, finding that the areas of activity indicated in periods of synchronization were "consistent with neuroanatomical sources within the human mirror system" (Tognoli et al.2007, p. 8190).

The identification of the role the human mirror system may play in entrainment also has much to inform the broader theoretical category within this thesis of *intuitive enabling*. Rizzolatti and Craighero (2004, p. 180) identify a strong role for the mirror system not only in entrainment, but also in imitative learning:

When observers see a motor event that shares features with a similar motor event present in their motor repertoire, they are primed to repeat it. The greater the similarity between the observed event and the motor event, the stronger the priming is. (Prinz 2002).

Imitation has been observed as an instinctive human learning capacity whereby action is induced or modified by the perception of similar action in another (Hurley, 2008, offers a comprehensive review). It is a capacity that appears to be present at birth (Meltzoff, 2002), where neonates appear to be capable of imitating facial expressions. As they grow, imitation is used to explore objects; as a form of pre-verbal 'memory' (using imitative exchanges as a way of identifying people); and as a stepping stone to more complex learning tasks such as language acquisition. By copying (or attempting to copy) an observed action, infants may be afforded greater understanding of the action and the induction of new or extended motor repertoire, leading to the subsequent adoption of previously novel behaviours.

In addition to skill acquisition, imitation has also been proposed as a stepping-stone towards understanding the actions of other people, and developing a 'theory of mind'. In an experiment that has resonances with the 'drumming machine' experiment of Kirschner and Tomasello (2009) described earlier, infants responded

entirely differently to human examples than they did to machines. Meltzoff (2002) recounts a series of experiments involving infants who observed an adult trying to pull apart an object, and a machine doing the same act. From as young as eighteen months, infants were able to infer goals from observing human actions (of attempting to pull apart an object), whereas their observation of machines replicating similar actions yielded information only about the physical properties of the object being manipulated. Like entrainment, there appears to be an intrinsically social dimension to imitation, and one that is proposed to offer an entry point into intersubjectivity. Again, like entrainment, this is a concept that bears strong relevance to the core category of this thesis: that of ‘tuning in’.

This capacity for mirroring and imitation is one that remains into adulthood, although, Hurley (2008, p. 9) notes that:

Normal adults can usually inhibit overt imitation selectively, which is evidently adaptive, but their underlying tendency to copy is readily revealed or released. Overt imitation is the disinhibited tip of the iceberg of continual covert imitation [...].

The above comment sheds light on the enabling properties of imitative priming, which could be applied in the musical settings observed as part of this study. For example, in circumstances where the actions of a facilitator (or co-participant) may mimic or resemble, and yet extend those produced by a workshop participant, such ‘priming’ can help a previously inexperienced participant to develop without resorting to lengthy explanations. As Hurley observes: “if mirroring is sufficiently strong and not inhibited, overt copying results” (Hurley, 2008, p. 13).

Imitation has long been a strong component of wider music learning, particularly in cultures where music is learned aurally. For example, Merriam identifies that “there is reason to believe that in most societies the casual performer receives relatively little training of a direct nature and instead learns almost entirely from imitation...” (Merriam, 1964, p. 150). From the Balinese perspective (Bakan, 1994), this is partly explained as *maguru panggul*, or ‘teaching with the mallet’:

More than his words or the sounds he produces when he plays, it is the teacher's mallet which first "tells" the student what he must know in order to play the music. The ability of the student to follow and mimic the motion of the teacher's mallet as he plays represents the first step on a complex path to musical competence and musicality. (Bakan, 1994, p. 9.)

In a context somewhat closer to home, and very close to the contexts identified in this study, Preti and Welch examined music in hospital settings, noting the incidental educational outcomes that can arise from musical engagement that occurs without overt instruction. They note that, where hospitalised children receive regular engagement with a visiting musician:

- *children learn how to play together by watching or imitating other children or the musician who is leading the session;*
- *there is a process of skill and knowledge acquisition that is both conscious and unconscious. (Preti & Welch, 2004, p. 340).*

Priest (1989) goes as far as saying that most aural music learning is by imitation – whether in copying a phrase from a teacher, or recalling a previously heard melody. He draws comparisons between musical cultures that have a large degree of aural, nonliterate musical practice, such as jazz improvisation, rock, folk, and many world cultures; concluding that musicality is developed by a threefold process of playing by ear, spontaneous invention, and imitation of a model, with a high degree of ‘just doing’ music in context. All of these elements are present within the approaches examined as part of this study.

From here, it is not too much of a conceptual leap to perceive the links between this manner of instruction, and Hull’s (1998, 2006) notion of ‘teaching without teaching’, which led to the development of the *intuitive enabling* category within this thesis. Rather than advocating that potential facilitators simply play and leave others to ‘catch on’, it is perhaps instructive to recover an awareness of the contribution that imitative learning can make towards enabling musical participation.

From observation of facilitation in practice, imitation is broadly evident, to the point where imitation occasionally overtakes intention. For example, if a group of people were playing handheld instruments such as shakers, a facilitator might raise or lower their hands to indicate a change in volume, only to witness the rest of the group lifting and lowering their instruments in unison, regardless of the sound! Several facilitators who work with the elderly have described a phenomenon whereby as soon as the facilitator stops playing, the group stops too (even if they were encouraged to continue), but recommence when the facilitator does, and they have a model to follow once more (Barbara Karmazyn, from interview transcript).

When using song, much of the teaching is done as imitatively as possible, with close attention paid by the facilitator towards providing a realistic, achievable model for people to follow, and in encouraging participants to ‘lean on’ and imitate each other. Imitation and mirroring can also be engaged with in a more nuanced way, and may be a strong contributing factor towards recruiting the spontaneous responses of a group to a novel or covert facilitational cue (e.g. as described earlier on pages 148 and 150). The possibilities for mirroring and imitation also underscore the enabling strategy of having an integrated group of players at different levels of experience: having a number of experienced players present offers a wider variety of models to emulate.

Thus, it appears that the imitative learning (enabled in part through the mirror system) may have several facilitative effects, and exerts influence on several categories already identified in this thesis:

- in eliciting participation from those who may otherwise find it difficult;
- in enabling an ‘intuitive’ response within a learning process;
- being able to *‘just do it’*, and achieve rapid engagement in music making;
- *leaning*;
- *indirect imparting*;
- *embodying*;
- *exemplifying*, and
- *covert assisting*.

Even the strategy of *parsing*, noted earlier as a tool for directing and increasing attentional awareness, may also facilitate imitative learning, as participants selectively witness other players within the music, which they may subsequently emulate. Consequently, this allows explanation to be kept to a minimum, and the ‘intuitive’ non-verbal aspects of facilitation to be engaged in.

5.7.5 Musical structure

Having looked at forms of entrainment, interactive attending, and imitative learning which occur as part of this phenomenon, the final aspect to examine is the resulting structure of the music engaged in. This arises in part due to the attentional and communal constraints/potentialities inherent in group music making by non-specialists. Like the teaching and learning process, the closest comparisons can be made with contexts where music is engaged with aurally and with a high degree of group involvement. Consequently, this discussion will draw on two examples: one from the field of ethnomusicology, and one from congregational church music. These appear to correspond closely with the previous themes explored in this chapter, and to the music created within the contexts identified as part of this study.

There are several similarities between the music arising in integrative musical interaction and certain forms of music occurring within aural/oral learning traditions. Nettl notes that in the participative music he witnessed in African tribal communities, songs are manifested as a ‘communal re-creation’ (Nettl, 1956, p. 13). In situations where a large number of the community takes part in the music, he observed that different forms of music contained some form of predictive “anchor” within them. In song forms consisting of rhythmic variations, there were more repeated sections; in songs containing less of these recurring sections, there was often a more regular beat present, taking an isorhythmic form (ibid., p. 68).

He offers a classification of potential musical forms as being either:

- *iterative* – involving the immediate repetition of a section (with some variation);
- *reverting* – engaging in the repetition of material used earlier in the song (ABA, etc);
- *progressive* – offering linear development (ibid., p.69).

Given the previous discussion on the role of attention, it is possible to see how such forms are able to maximise engagement: within an iterative form, a large number of stable expectancies can be developed, enabling mass participation. The incorporation of variations may also act like the attentional interventions (or ‘expectancy violations’) from a facilitator, maintaining interest and group cohesion, and thus, coordination. A reverting form (e.g. verse/chorus) allows for community participation in the repeated sections, with the variations being delivered by a smaller number of participants in between. If, as Nettl suggests, in more progressive forms with less recurring sections, there is a more regular, isorhythmic beat present, this will allow participants to engage in supportive, entrained accompaniment, while the longer structure can be carried by a leader.

From the field of congregational church music, Hawn, (2003, pp. 224-240) also identifies distinct musical forms and the effect that they may have on community participation, consisting of sequential, and cyclical structures. Sequential forms (e.g. hymns) are seen as primarily literary, as even though there may be a strophic melodic form, the textual content changes with each iteration. It thus involves the exposition of a central idea (and tracking of this in the mind of the singer) verse by verse, as well as a printed resource to sing from.

As a result, such songs are seen as relatively ‘closed’ structures: “more or less predictable in length and quality of experience – not likely open to significant textual or musical variation or improvisation”, through being contained on the page (Hawn, 2003, p. 230). In contrast, cyclical forms, like those identified by Nettl, possess both repetition and variation, and allow for a more open-ended (and contextually dependent) performance time, greater degrees of participation, and a greater degree of improvisational freedom. Hawn describes his first experience of this thus:

At first the repetitions seemed like sheer redundancy, but after a time I sensed that repetition was not an accurate description of this musical experience. While on the surface those gathered for corporate prayer might seem to be repeating the same musical mantra over and over again, I discerned that theme and variation was a more apt description of the [...] experience. A brief song, usually eight to twelve measures in length, consisted of a short theme that shaped one cycle. Each time the theme returned there were variations: a worshipper might become gradually aware of a deeper centering or relaxation of the body after several cycles; a cantor might sing various scriptural or devotional texts above the primary theme [...]; the singer/prayer might focus on an icon, or hum or sing harmony or become aware of another's harmony. Rather than redundancy, the experience was replete with variation as the main theme or cycle returned again and again. (Ibid., p. 231)

The cyclical nature of the music is perceived to 'free up' the inner resources of the participant, (in a manner which appears similar to Jones' *future oriented attending*, discussed earlier on page 197) to allow them to attend to participative dimensions other than the text. While sequential forms focus primarily on textual and conceptual content, cyclical structures enable participation and integration of community. Refrain forms, like Nettl's reverting forms, are seen as combining qualities of both. None of these forms are seen as inherently superior to the others, simply as possessing very different qualities and potentialities that could be recognised and utilised appropriately.

In terms of the forms of music making examined in this thesis, it is instructive to note the similarities between the music created in integrative musical interaction, and that occurring in primarily aural forms. Most notably, comparisons in terms of entrainment, the cyclical nature (and balance between repetition and variation), and openness towards improvisation of the music made. All of these contribute to the participative and experiential nature of the music making: they are designed for a community rather than an audience, and to be experienced from the *inside*, from a perspective of individual and corporate *being*, rather than analysing the activity.

5.8 Summary

Integrative musical interaction is a form of developmental process, as well as the result of the process. It emerges in part through the creation of safe, non-judgemental space on the part of the facilitator. Consequently, this assists participants who may have a fear of failure as a result of developing a helpless response due to a perception of musical skill as a fixed ability. Such safe space enables initial participation, and allows group members to progress beyond simple inclusion to a developmental process that actively encourages experimentation and individual contribution.

Musical engagement is further developed through intuitive enabling, which draws on innate capacities of human engagement. Rhythmic entrainment enables participation as a partly automatic, partly cognitively controlled response, where perception is closely interconnected with motor responses. Rhythmic stimuli also act as a temporal mechanism for entraining attentional pulses in participants, which are recruited by the facilitator to bring increased group entrainment and interaction. Both entrainment and attention can be strongly influenced and enabled by a social dimension, which also connects these to imitative learning. Imitative learning, in turn, is used in many musical cultures where music is learned aurally and participated in by a large section of the community. The imitative learning process shares many features with the process outlined in this study, including rapid participation in music making, and a lack of prolonged overt verbal instruction, and intuitive engagement. This, in turn, influences the structure of the music produced, which also shares many features with the music produced in integrative musical interaction. All of these processes are acts of *tuning in* – the core category of this thesis.

Processes such as entrainment, attentional capture, and imitative learning appear at the earliest stages of human development, and thus strongly contribute to the ‘intuitive’ dimensions of learning presented here. It would seem that there is a more than coincidental resemblance between this way of approaching music making, and the way we acquire language:

It seems to me that what is ultimately important in music cannot be learned like other cultural skills: it is there in the body, waiting to be brought out and developed, like the basic principles of language formation. (Blacking, 1973, p. 100)

These similarities have also been noticed by Barrett (1996), who notes the potential for modelling a process of musical development in a manner which follows language acquisition, drawing extensively on the work of Holdaway (1979). The quotes she offers bear a remarkable resemblance to the topics just discussed; for example, Holdaway's perception of early language development is that it is:

...highly individual and non-competitive; it is short on teaching and long on learning; it is self regulated rather than adult regulated; it goes hand in hand with the fulfilment of real life purposes; it emulates the behaviour of people who model the skill in natural use." (Holdaway, 1979, p. 14)

Comparisons can easily be drawn with concepts from this study: concepts of teaching without teaching; intuitive enabling; the encouragement of participants to improvise, and participate at will (self-regulation); and the 'real life purposes' of immersion in actually making music in context. Elements of Barrett's summary of Holdaway's key themes (Barrett, 1996, p.59) reveal further similarities (comparable categories from my grounded theory appear in brackets):

- The learning begins with immersion in which the skill is being used in purposeful ways [*just do it, instant results*]
- The environment is an emulative rather than an instructional one, providing lively examples of the skill in action [*intuitive enabling, modelling, emulation, indirect imparting*].
- Reinforcement contingencies, both intrinsic and extrinsic, approach the ideal of immediate rewards for almost every approximation regardless of the distance of the initial response from the ideal response [*success focusing, no wrong notes*].
- Bad approximations are not reinforced [*suspending judgement*]

- Practice of the task is determined largely by the learner [*improvisational structure, mutuality*]
- The environment is secure and supportive... free from any threat associated with the learning task [*creating safe space*]

What is noteworthy about this perspective is that it reunites both threads of this discussion – creating safe space, and intuitive enabling – into a single learning process. Perhaps this may offer a final modification of the grounded theory; extending the notion of safe space by acknowledging that even though it has been given particular emphasis because of the need to enable inexperienced participants, it is actually a fundamental part of an intuitive learning process, founded on *tuning in*.

Similarities with communicative development do not end here, and will be explored further in the subsequent sections dealing with the effects and applications of this form of music making.

6 Grounded theory section three:

Outcomes of integrative musical

interaction

This chapter is an exploration of the purposes to which integrative musical interaction (IMI) is put, and the outcomes that occur on an individual, interpersonal, and group level. It begins with a review of the data gathered regarding the contexts in which IMI was being used. It continues with an examination of the immediate outcomes of IMI, which on an individual level, are summarised by the category of *holistic engaging*; on a communal level, *enabling collectivity*; and on a relational level, *developing interactivity*. In addition to immediate outcomes, there is also an account of those where music making acts as a catalyst, which fall under the category of *behavioural rehearsal*. The chapter concludes with a final section of literature and discussion, which draws initially upon studies of the effects of contemporary, non-specialist musical participation. In order to fully illuminate the concepts of the grounded theory, the discussion concludes by examining theories drawn from fields of ethnomusicology and evolutionary musicology, as some of the forms of music studied in these arenas seem to bear the closest resemblance to integrative musical interaction.

6.1 Applications

Integrative musical interaction is currently being used in a variety of contexts, where it is perceived to offer outcomes relevant to their wider purposes. These contexts fall into four broad categories: recreational; health and wellness; workplace, and community settings. These categories are illustrated with examples in table 9 (a more detailed breakdown of specific contexts identified is provided in appendix 10).

Table 9: Contextual applications of integrative musical interaction

	Recreational	Health and Wellbeing	Workplace	Community
Specific context	Ongoing workshops 'Drop in' activities at public events Workshop as a one-off public event Diversionary activity within a wider programme	Elderly and dementia care Rehabilitation programmes Mental health settings Staff wellbeing programmes	Team-building workshops Conference icebreakers and energisers Communication and leadership workshops	Congregational music making Community celebration
Immediate properties engaged				
musical skill building	◆			◆
group awareness	◆	◆	◆	◆
stress relief	◆	◆	◆	
Focusing (energising)			◆	◆
coherence		◆		
confidence building		◆	◆	◆
collective articulation				◆
holistic participation				◆
Catalytic properties engaged				
experiential metaphor		◆	◆	◆
motivation		◆	◆	
reference point			◆	
self-disclosure		◆		

Within the table, *recreational* contexts are identified as those where music is engaged in as a leisure activity, for learning, pleasure, and relaxation. *Health and wellbeing* is a broad category, denoting the use of musical activity for perceived therapeutic outcomes (n.b. - these remain outside the domain of specific Music Therapy interventions, which are beyond the remit of this study). In *workplace* circumstances, organisations are using music making as an activity to foster outcomes in group dynamics. This occurs either by acting *upon* the group – as an icebreaker or means of promoting co-operation; or by enabling the examination of group relationships, using the act of music making as an experiential metaphor. The category of *community* has been used to denote the use of music making as part of collective activity by an intentionally gathered group with a pre-existing relationship to one another.

The table also illustrates the differences between these contexts: for example, musical outcomes may be given greater emphasis in a recreational setting; however, these may be of lower priority when used to promote wellbeing – where properties which act towards stress relief and distraction may take greater precedence. This does not mean that alternate aspects of the activity are not present in a given situation, just that they are not explicitly desired outcomes. For example, individual members of a church congregation may experience a degree of relaxation through their communal music making, but the intent of the activity is primarily collective articulation of what they believe, and ‘holistic participation’ in acts of worship.

These effects are also highly personalised – individuals may report entirely different experiences from the same event, and different facilitators may excel in one area, whilst having a lesser facility for others. The table is to be seen more as a ‘menu of potential’, mapping the areas in which participants repeatedly report outcomes, rather than a definitive statement regarding the results of participative music making.

Properties of the outcomes of integrative musical interaction can be divided into subcategories of those that are of *immediate* effect, and those outcomes which occur after the activity has taken place, through the activity acting as a *catalyst* for further developments once the music making has ended.

6.2 Immediate properties

Immediate properties can in turn be divided by further categorisation, ranging from those having an effect solely on an individual; those that affect the group as a whole, and those that involve a relational correspondence between an individual and the group around them. This mirrors the developmental trajectory of the enabling process, whereby simple participation is enabled first, followed by the fostering of group awareness, mutuality and interactivity as the activity progresses. The process may unfold in a linear fashion; however, these dimensions can be experienced concurrently, with an individual experiencing personal, relational, and communal properties simultaneously.

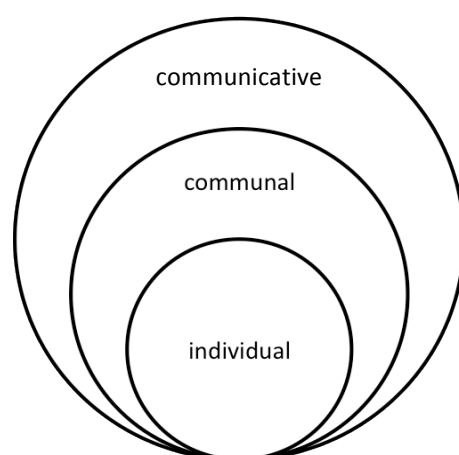


Figure 19: Nested dimensions of participant engagement

In figure 19, the developmental progression of the activity has been modelled as a series of widening, nested circles, commencing with the innermost one at an individual level, and progressively expanding to include dimensions of greater complexity, each one containing that which went before it. For example, a workshop that introduces music to beginners may be concerned solely with enabling participation at an individual level; whilst a workplace team-building event may focus on the strengthening of group awareness, interaction and co-operation.

Participants in the beginners' workshop could leave without experiencing the interactive potential, yet it would be remarkable if those in the team-building event did not also experience individualised effects as part of their overall responses.

Each of these dimensions resolves around a core property, which will be examined below.

6.2.1 Individual: Holistic engaging

Holistic engaging accounts for a range of effects reported by participants, and relates to their descriptions that while they were taking part, they were fully engrossed in the activity: physically, mentally, and emotionally. Participants report a feeling of being fully present; that somehow 'more' of their sense of self becomes engaged when making music. Furthermore, these effects seem almost indivisible:

I think if you can get a marrying [...] of words and music - when you get that, I think it can bring your intellect, your heart and guts, your history, your experience, everything, can come together. – Sam, (P, IC. IT).

The above extract refers to music in a congregational context, where it is perceived to offer *whole-person participation* – to engage participants in an experience broader than solely on an intellectual plane, drawing this together with bodily, emotional, and transcendent responses.

Stress relief

On a more prosaic level, this holistic interweaving of effects is also indicated when examining the properties identified as contributing factors towards *stress relief*. This is one of the most saturated categories of the effects of participative music making; often constructed by participants as being linked to *cathartic* properties of emotional and physical release. For example, a stereotypical reaction from participants before a drumming event would be that they could beat out their frustrations.

However, when speaking with participants once the activity is over, three additional properties emerged to offer a more rounded picture: that the activity was an *enjoyable* one; that it was one which deepened participants' sense of connection to their *bodily* selves, and that it offered an absorbing *mental* focus.

For one activities director in a retirement home, participant *enjoyment* of the activity was her primary reason for including it in her repertoire:

Joy - if we were talking about degrees, music would be the highest - it's the peak, and that's why I use it so much. – Nancy Hahn, (F, DC, IT).

The most noted response among facilitators and participants regarding enjoyment concerned the level of smiling and eye contact exhibited. Added to this were remarks about feelings of happiness, fun, playfulness, and euphoria. However, there was also a capacity for the activity to cross an *emotional range*, and to allow for expression and release of sorrow, frustration, anger, and grief. These emotions were usually highly context-dependent; for example, when used in a group of cancer survivors, or when a community may sing a song order to reflect a particular emotion.

Emotional expression appeared to be complemented by effects occurring on a bodily level. Participants noted the experience of a greater awareness and connection with their physiological selves as being a contributing factor in relieving stress. A common response was that music making took them out of their heads and 'into' their bodies more, which has been categorised in the grounded theory as a sense of *corporeality*.

I feel things, in my body, that I don't always, or haven't before, when I'm just operating in a cognitive world - if it's a good circle, I can feel rhythms coming through me, and it's almost as if it bypasses my head, and comes through my hands and arms, [...] that's a real thrill, that the rhythms... it just happens. – Mary Tolena, (F, DC, IT).

In the extract above, the embodied response seems to manifest almost independently of the mind – described as ‘bypassing’. However, the activity was also seen to be one that was simultaneously *mentally preoccupying*. Participants noted that the *concentration* involved in the activity was instrumental in bringing them into an awareness of being alive in the *present moment* - to such an extent that, for the duration of the activity, they could experience relief from their more usual mental state:

Even in that short time I felt, for my mind that’s always cluttered with things that you’re thinking of doing, my mind was totally on the rhythm and the music, and it just sort of came natural, where my hands were wanting to go - [...]. I find it hard to relax, I find it hard to turn off, but I felt even for that short time, I was totally switched off, and I was switched on to what I was actually doing, concentrating. – Noreen, (P, DC, IT).

Overall, there was a perception that the activity was one that had the capacity to be simultaneously *relaxing*, and yet *energising*. Participants remarked that they were both physically and mentally refreshed by it, for example, one participant compared the same activity to having the effect of both a ‘massage’, and a ‘sugar high’.

Enabling coherence

In their most extreme forms, these effects of musical participation upon the mind and body can be seen through the property of enabling *coherence*. This phenomenon has been observed in the context of working with participants who experience clear physical and/or mental difficulties; but who subsequently participate in the activity in a way that is perceived to be beyond their current capacity to do so.

Participants and facilitators spoke of experiences of *respite from physical symptoms*: where an individual would engage in the activity as though symptom-free, or exhibit greater motor control whilst playing.

He said that this was the only thing in the conference that allowed him to forget, at least for a while, that he had Parkinson's. [...] He told me that the drumming had allowed him to escape his condition for two hours. – Jonathon Murray, (F, DC, UE).

Among elderly participants, musical activity was also seen to elicit the *waking up* of participants who appeared to be in their own world:

I'd walk in to a senior centre where all their heads were down and they are all sleeping, or would appear to be sleeping, [...] and then once we start drumming, they come back to life, there's almost this transformation that happens right before our eyes. – Jana Broder, (F, DC, IT).

The above account illustrates this phenomenon from the outside. Participants appear to be enabled to engage in sustained participation in a group activity from a state of perceived isolation and physical passivity. Participants physically ‘open up’, and seem to participate with greater attentiveness and lucidity than demonstrated in their previous state. In appendix 11, there is a detailed account as to what this feels like from the inside, where a woman experiencing Parkinson’s disease relates how the presence of an external rhythm not only helps her to *order* her own movement, but also can bring her out of a state she terms her ‘silent world’, and into group participation.

Through these accounts, it appears that not only can music act as a holistic *co-ordinator*, offering predictive structure against which activity can be synchronised, but it can also act as a *catalyst* to activity, drawing participants out of a state of seeming passivity and eliciting a participative response, manifesting through engagement with skills of attention, relationality, and increased motor co-ordination.

Confidence building

The final individualised outcome of confidence building is not as directly connected to the music making itself, but arises largely from the category of *success focusing* contained within the enabling process, and from the fact that for many people, participation in music making may be a new and unfamiliar activity for them.

Participants noted a sense of *achievement* at having learned something new, and having overcome their perceptions of their own ability to participate:

There is a feeling of just being, uplifted, and... playing with the drums at first I start off a little shy, and at the end I'm more confident, so - after the drumming stops I still carry that level of confidence with me for the rest of the day. – Miriam, (P, DC, IT).

An additional facet of confidence building is *self-esteem*, which is linked to the listening, acceptance and value given to each person's contribution, no matter how hesitant. One woman spoke of this as having a disorienting effect at first:

It was such a new experience, to be loved, even though I wasn't doing anything... 'well'. And to be supported in that regard, it was... such an odd feeling to put myself in a place where I wasn't shining. Because I love attention! [...] and so I had plunked myself into a community where I was just... who I am, and I was fine, and I wasn't a star, and I wasn't a piece of 'shut'... it was just, you know, right here... and it had a profound effect on the rest of the coming year. – Katherine, (P, MFP, IT).

6.2.2 Summary

On an individual level, participants can experience a range of responses within physical, emotional, and mental dimensions. The category of *holistic engaging* bears a strong relationship to the core category of tuning in: involving a progressively expanding awareness of and correspondence with dimensions of *corporeality*, *present-moment focusing*, and *cathartic expression*. Tuning in becomes further evident through the phenomenon of *coherence*, where a participant may exhibit signs

of *waking up* and engaging in a participative experience through more apparent physical and mental functioning. A summary model of these properties appears in figure 20.

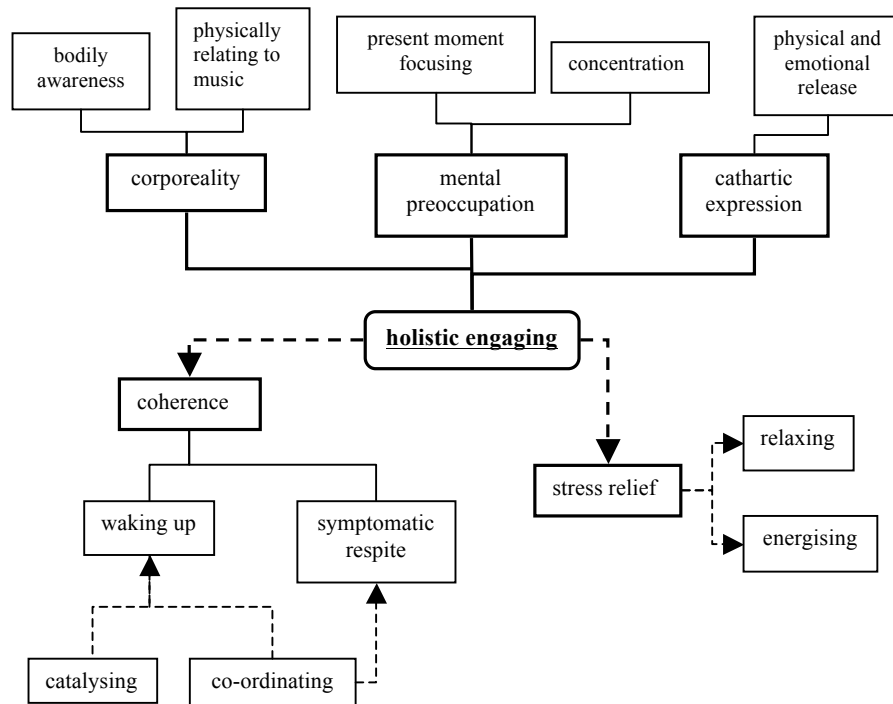


Figure 20: Model of properties of individualised outcomes of musical participation

6.2.3 Communal properties: enabling collectivity

The next stage of complexity involves the broadening of awareness, moving from individualised actions into group participation. The core property for this category is *enabling collectivity*: outcomes in this area are instrumental in enabling an individual to participate within a group, and enabling the collective functioning of the group itself.

Group consciousness

This property refers to the effects of participation on an individual's awareness of, and relationship *with* their fellow participants. At its most basic level, the *social contact* afforded through engaging with a group of people is seen as a desirable outcome of the activity. This was particularly evident in contexts of care for the elderly, where meaningful social contact may be limited:

You look around the room and they're all smiling and making eye contact with each other [...] for people who tend to be in their own world [...] they don't talk a lot, they're not really verbal, but for them to be beating a drum, and looking across to another person who is also beating a drum, and smile, it's a communion for them.

– Nancy Hahn, (F, DC, IT).

Basic social contact can extend to social *bonding* between group members; described as a feeling of camaraderie, belonging or togetherness engendered through making music together. Facilitators noted that this also had an effect on a group level, observing that not only could making music bring a group together in a shared experience, but it could also help nurture and sustain their relationship. The following extract refers to congregational music within a church community, noting the reciprocal shaping that goes on between music and group relationship:

It's an end and a means - the end product is good congregational singing: the process fashions the community. There's a chicken and egg thing here – people sing well when they're in relationship with one another, but also, the process of singing together helps to create and forge the relationship. – Mairi Munro, (F, IC, IN).

Music making becomes a shared activity in which all present can participate, but it is also one that makes demands of participants, requiring close *co-operation* in order to succeed. This necessitates a degree of *self-management*, combined with *group awareness*: placing the action of working towards a group goal as a higher priority than one's own individualistic expression. This is described in the following extract, regarding a markedly unsuccessful group musical outcome from an un-facilitated gathering where these properties were distinctly lacking:

When Friday's opening circle started, I honestly had to leave the room after about 10-15 minutes because it was too loud, too much overpowering energy [...]and it seemed to me we lacked awareness of group dynamics. I also noticed that half the people in the room left. I was very disappointed that we as facilitators couldn't bring that awareness to ourselves of what we set out to guide others to do. It wasn't until about an hour or so into the process that I felt there was finally space for others to create music and join back in. – Toni Kellar, (F, DC, UE).

Because the parameters of conduct had not been communicated at the outset of the event, participants in this example appeared to engage on a much more individualistic level. This resulted in a lack of musical coherence and group awareness, and resultant lack of 'space' for other participants to meaningfully join the music. Where an event is conducted with the intention of integrating *all* the group members present, then outcomes of social contact, group awareness, social bonding, and co-operation become more evident. At its most complex, the development of group awareness and interaction can transcend personal boundaries:

There's just been a moment where something happens, and it's like a wave of energy that rushes through the circle, and it's like electricity, or something, and you see the reaction,[in] people, like a lightning bolt has struck the circle or something, everybody's looking around to check that they are not the only people who have just felt this - what the hell was that? Sometimes it's just like this moment of bliss, people are grinning from ear to ear.

[...]I don't know what to call that, but it was a moment of unity, and it was a moment where the drums were drumming us. We weren't playing them any more, we were being played, and we all felt it. – Paul Dear, (F, DC, IT).

Brief moments of *transpersonal experiencing* is a phenomenon that arises from the quality of the musical interaction, but one that occurs independently of any particular facilitational technique or intention. However, it is reported from a number of disparate sources and so merits inclusion as a property. Sources cite it as a brief

experience of unity, felt simultaneously by group members – indicated in the above example by their shared eye contact in an attempt to confirm their experience.

Focusing

Music making can exercise attention skills on an individual level; however, this property also extends to a communal *focusing*. For example, through engaging in music making, the diffuse attention of a gathered group can be brought to a joint focus, from which another activity can be initiated. This application of music making was most evident in community and workplace contexts, where a short musical exercise may be used to commence a meeting, or to bring people out of scattered conversation and back to a central collective focus.

Collective articulation

Another property particular to a community setting is the use of participative music to enable a group to communicate with ‘one voice’ – and engage in communal expression. This can engage both emotional, as well as conceptual articulation. Group *conceptual* expression is most strongly evident in congregational song, where the lyrics contain an outward profession of belief. In instrumental group music making, collective expression can give outward form to the overriding yet evolving *emotional* content of a group gathering, whether in celebration, or at a funeral.

6.2.4 Summary

Within the contexts studied, participatory group music making offers several properties connected with group relationship. On an individual level, the category of group consciousness relates to an increasing awareness *of* and relationship *with* the surrounding group, ranging from basic social contact to the development of social bonding. Skills necessary for group participation are also engaged, such as self-management and co-operation.

On a collective level, musical participation can enable a group to create a jointly held focus and give rise to communal emotional and conceptual expression through collective articulation. Taken to its furthest extent, it can offer brief moments of transpersonal experiencing, where a group may briefly experience a perceived unity of consciousness.

6.2.5 Communicative properties: Developing interactivity

In addition to an increased awareness and participation within the group, there is a nurturing of *relationality* among participants. Being enabled to offer one's own contribution, and subsequently to interact with those of others – to listen, appreciate, incorporate and respond to the input of fellow group members means that there is a significant category of *communicative* acts that emerge from musical participation.

So there is non-verbal communication, those moments of tuning in with each other, and exchanging glances across the circle, and that connection of 'wow, this is really cool' - dialogue back and forth, 'badadadada, badadadada', - and the expressiveness, and people seeing each other take risks, or like witnesses for each other of taking those risks and having new things emerge, [...] a way of showing ourselves to each other which is a form of communication. – Mary Tolena, (F, DC, IT).

As the extract above notes, a property of communication in this context is that it is largely *non-verbal* – it transcends worded language and yet allows for self-expression, reciprocity, shared construction of intent, and group interaction. It can also have greater *ambiguity* of interpretation than verbal communication alone: the music of a group can appear to have a collective outward intention, but with entirely differing individual inner responses to it – even where words are involved. For example, a congregation singing 'Amazing Grace' may appear united in song through their collective articulation as a community, whilst simultaneously experiencing highly individualised memory, conceptual and emotional associations through the music and text.

These properties of communication run on a continuum of complexity between individual and group dimensions, from acts of individualised self-expression, to mutual musical interaction, as shown in figure 21.

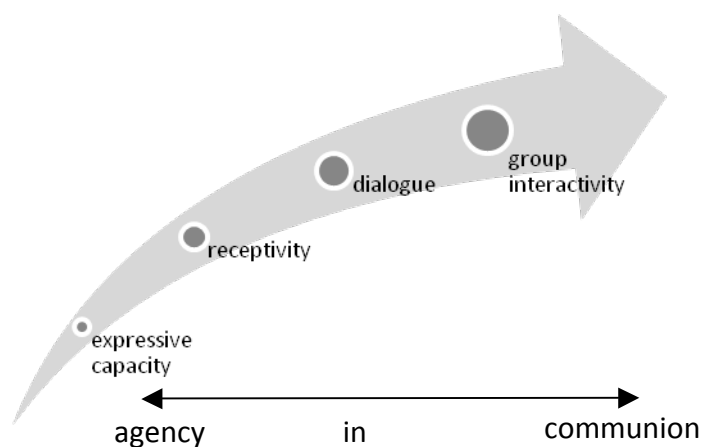


Figure 21: Continuum of communicative complexity in integrative musical interaction

Participants create their own contributions, and develop their capacity to do so as the activity progresses, whilst at the same time becoming increasingly aware of the sound of the group, their relationship within it and their responsibility in maintaining it. Ultimately, both a power of *agency*, and a capacity for *communion* are nurtured – and simultaneously held in balance throughout the activity. The rest of this section examines these stages of communication.

Expressive capacity

The most direct effect on the *agency* of participants within the activity is an increase in *musical skill*. As the activity progresses, participants engage in music of increasing complexity, exercising skills such as an awareness of pulse and rhythm; dynamics; phrasing; differing time signatures; singing in harmony; improvisation; and manipulation of instruments. Development of these skills enables a participant to exercise a greater personal *expressive capacity* within the context of the activity.

The ambiguity of musical interpretation present at a group level is also a dimension of individual expression. This, and the diffuseness of group participation can be

instrumental in enabling interaction between those for whom direct conversation is problematic – as one facilitator observed: “*It's like wearing a costume, but it's open.*” Later, drawing on his experiences of working in a mental health context, he noted:

Take people out of it, put drums in that space, and they can do the communication with each other without having to talk to one another, – Alex Miles, (F, DC, IT).

Group participation is enabled through music in a way that allows participants to relate to each other – involving less personal disclosure than conversational interaction, whilst still exercising communicative skills such as offering a contribution, listening, and responding.

Receptive skills

Within this form of activity, the ability to create one's expressive contribution is nurtured concurrently with the engagement and development of *listening* and *attentional* skills. Initially, these are exercised through the enabling process, being necessary to engage in *entrainment*; through the *aural* learning, through *leaning* on fellow group members and in *intuitively* following the direction of the facilitator. As the activity progresses, the listening is increasingly directed towards other group members through the *parsing* of the music by the facilitator, in order that the group may hear its component parts and become aware of the relationships already present in the music.

As the degree of listening increases, so does a perception of being listened *to*, or ‘heard’ – of recognition within the group that an individual's own efforts at participation were a valid contribution to a larger collective undertaking. Participants relate feeling like *every voice counts* when making music together. This listening and acknowledgement lays the foundations for subsequent dialogue: having been ‘heard’, and encouraged to listen, participants may rely less on the need to self-express, and instead progress further into musical relationship.

Relational skills

Dialogue is a principal component in communicative musical relationship, and is present whether pre-existing music is used, where the dialogue is written in to the music, or in a more improvisatory context, where it is created between the players. This has already been noted in the section on musical structure; however, an effect of participation is that group members can learn to *create* and sustain greater dialogic interaction with each other as the activity progresses. Initially, this can be as simple as facilitated turn taking between participants. This can progress to reciprocal imitation, and subsequently to responding to and building on each other's contributions.

A sub-property of dialogue, and an extension of the *self-management* property, is *leaving space* for one another. This involves playing less notes, or literally leaving temporal spaces in one's playing, in order that the contributions of others may be heard. This can work as a duo – sounding either like a musical 'conversation', or as intricately interwoven parts, as the contributions of both parties bear increasing relation to each other. At its most advanced, it progresses to whole-group mutual musical interaction: if everyone leaves enough space, each person's contribution becomes heard more distinctly, and consequently becomes more tightly related and interwoven with those of others. This can be a somewhat elusive goal for a group of participants, as it necessitates a high level of listening and attentional skills, however, it is attainable regardless of the level of technical musicality. (An example of this can be seen in the data extract offered earlier on page 166).

6.2.6 Summary

The immediate properties of this form of music making fall into three categories across a spectrum of increasing complexity, with outcomes ranging from individual, to communal and communicative. Manifestation of these properties may be highly individualised, but are also contingent on the form of music engaged in, the attentional capacities of the group, and the inclinations of the facilitator. A summary of these outcomes appears in table 10:

Table 10: Potential outcomes of integrative musical interaction

Dimension	Individual	Communal	Communicative
Core theme	<i>holistic engaging</i>	<i>enabling collectivity</i>	<i>expanding interactivity</i>
Engendered through	musical participation		improvisation and group mutuality – ‘tuning in’
Properties	<p>Stress relief</p> <ul style="list-style-type: none"> - enjoyment - corporeality - catharsis - mental preoccupation <p>Coherence</p> <ul style="list-style-type: none"> - symptomatic respite - waking up <p>Confidence building</p> <ul style="list-style-type: none"> - achievement - self-esteem 	<p>Group consciousness</p> <ul style="list-style-type: none"> - social contact - bonding - levelling - co-operating - self-managing - transpersonal experiencing <p>Collective articulation</p> <ul style="list-style-type: none"> - emotional - conceptual <p>Focusing</p> <ul style="list-style-type: none"> - group attention - expectancy 	<p>Expressive capacity</p> <ul style="list-style-type: none"> - musical skill - trans-verbal communication <p>Receptive skills</p> <ul style="list-style-type: none"> - listening - attention - being heard <p>Relational skills</p> <ul style="list-style-type: none"> - leaving space - dialogue - mutual interaction

Individualised effects fall under the category of holistic engaging – involving physical, mental and emotional dimensions. Outcomes in the dimensions of

communality and communication could be further subsumed within a category of *socialisation*, as they act to enable the participation of the individual within a group interactional situation. Furthermore, musical participation can enable alternate activity to happen at a collective level, through the co-ordination of collective articulation and group focusing.

6.3 Catalytic properties

Communicative properties of the activity may remain largely non-verbal while musically engaged; however, facilitators found that once the music making was over, participants engaged in verbal communication with a greater degree of depth and *disclosure* than they had anticipated. The extract below refers to the use of music making in a health context, where participants were invited to share their thoughts at the end of the session:

What we found here was that people who wouldn't normally say anything – poured out their guts. They said all sorts of things – and we would think, that if you pound it out, get rid of your frustration, then you're not going to say a word.

What we found was that once they'd pounded it out, it was a catalyst for free expression. And the stuff that came out of the free expression was mind-boggling, it was deep-seated. It was phenomenally expressive; it moved past boundaries, it brought people together. There was frustration, and excitement, exhilaration, sadness – things that came out, which I couldn't believe that people were saying - because you figure that you can bang it out, but you'd be embarrassed to say this stuff. – Dr. Barry Bittman, (F, DC, IT).

From the above account, the phrase “moved past boundaries” seems to sum up why this occurs. In less intensive contexts, interactive music making is used as an icebreaker to enable participants at a meeting or conference to overcome social reservations and engage with each other in a more relaxed and open way. Rehearsing

behaviours of self-expression, listening, and interaction in a musical environment may subsequently pave the way for exercising them once the music stops.

This *behavioural rehearsal* emerges as the core category for the catalytic applications of musical interaction, and is further evident in the property of *motivation*. Miriam, a human resources director for a small manufacturing company, saw this as a desirable outcome for her staff:

And the more it is part of the culture, the more I think people would give themselves permission to be confident, and to be silly, to have fun, and those are all good things, for people to be able to be that way, and then that opens up their minds for learning together. Learning you really need to be able to be embarrassed once in a while, to take a hit once in a while, and not have it stop you, [...] and then maybe that can transfer over into other things. – Miriam, (P, DC, IT).

Again, the catalytic experience in this example involves moving past boundaries – the motivation arises from taking part in an activity that may be a new and intimidating experience to participants, and one, as noted in the earliest part of this theory, at which they may expect to fail, or become embarrassed. Moving beyond these self-imposed boundaries and being able to overcome them becomes another rehearsed behaviour that may cross over to alternative situations involving an element of personal risk-taking. Doing one challenging new thing may lead to doing another.

Reference point

The music-making occasion becomes a reference point for participants in two ways: firstly, it creates a *memorable event* – a novel shared experience, which can become part of a joint anecdotal history belonging to those who took part. This property is engaged most often in workplace teambuilding sessions where the intent is to nurture a sense of group identity. Further social interaction and bonding may occur as participants recall their experience at a later date:

It was the buzz, not only of the day, but when you went back to the company - they didn't talk about the conference too much, but they talked about the drumming a lot.
– Albert, (P, DC, IT).

A second property is the use of the event as a *behavioural model*, where participants engage in exemplary conduct in a musical situation – such as working as part of a functioning and supportive team – which later becomes a reference point to compare with past and future interactions together. In the extract below, one facilitator (who encountered his first music-making event while at a corporate training conference) describes a very personal version of this concept: how his musical experience became a touchstone for wider experience:

It wasn't about drumming all the time - it was about a level of happiness and peace that I could get to. It meant that I had to examine other areas of my life to see how they may need to be shifted in order to create and sustain that feeling. – Jim Boneau, (F, DC, IT).

The use of music-making activity as a reference point is engaged at its most complex through applying it as an *experiential metaphor* for a variety of group and personal challenges. These relate directly to particular aspects of the activity, which are subsequently debriefed through group discussion, and applied to the real-world situations the group faces.

The metaphors that have been derived from music making can seem potentially limitless, ranging from working under pressure in a busy restaurant, to respectful dialogue between religions. However, from analysis, three broad categories emerge, relating to distinct aspects of the activity. The category of challenge related metaphors rely upon music making being a new and unfamiliar activity to group members. The individual-group relationship category relates to properties more directly connected to music making. Within this category there exist two sub-categories: those attached to a group music-making experience, and those which relate particularly to negotiating *improvisational* freedom within a group's musical whole. These metaphors are summarised overleaf in table 11.

Table 11: Metaphors derived from integrative musical interaction

Category	<u>Challenge-related</u>	<u>Individual-group relationship</u>	
		Working as a functional system	Communication
Derived from:	<i>participation in an unfamiliar activity</i>	<i>participation in group music-making</i>	<i>participation in improvised, interactional music-making, and the facilitated group process.</i>
Metaphorical application	<ul style="list-style-type: none"> dealing with the unexpected coping with change moving beyond the comfort zone examining learning approaches <p><i>through improvisation</i></p> <ul style="list-style-type: none"> taking risks - learning from mistakes making choices creativity 	<ul style="list-style-type: none"> value of individual contribution seeing the big picture above the details team roles in a functional whole alignment with a common goal/purpose unity in diversity co-operation versus competition interdependence <p><i>through improvisation</i></p> <ul style="list-style-type: none"> balancing freedom and limitation 	<ul style="list-style-type: none"> value of listening creating respectful dialogue creating space for others – supporting alternative contributions leadership clarity and consistency establishing common understanding ‘speaking up’ – offering a contribution

In addition to illustrating these phenomena, music making acts as an experiential microcosm, which allows participants to engage and develop the behaviours they seek to examine, and so also falls under the category of *behavioural rehearsal*:

It's a working metaphor, that not only explains the concept of teamwork [...] , but also actively creates it, and reinforces it. – Jim Greiner, (F, DC, IT).

6.4 Summary

Catalytic properties of the activity resolve around the property of musical participation acting as a *behavioural rehearsal*; occurring with the intent that behaviours exercised in a musical environment will be transferred to the wider context. The communicative and interactive properties act as catalysts towards greater levels of *interaction* (such as when used as an ice-breaker), and *verbal disclosure*. Achieving success at an unfamiliar activity may become a catalyst towards retaining the *motivation* to try others.

The activity can be used as a memorable *reference point* for participants, and can be used as a metaphor to examine concepts relating to challenge; participating in a functional system; and communication and leadership skills. The activity both illustrates these concepts, and offers an active behavioural rehearsal of them within a contained and simplified environment.

6.5 Limitations

It was harder to obtain data regarding potential limitations of the activity – facilitators were less likely to dwell on negative aspects in their accounts, and participants who agreed to be interviewed were those who had found the activity enjoyable. However, certain limitations emerged:

- *Intimidation of the unknown.* This factor has been examined at the outset of this thesis: because opportunities for musical participation are scarce, potential participants have little idea as to what may be expected of them, and may stay away rather than risk failure. This has an impact on how the activity may be presented within wider situations. In situations of ‘no choice’ such as

in a team-building activity, participants may show initial resistance towards participation.

- *Potential for exclusivity.* Because the activity can provide a sense of belonging and group identity, care needs to be taken towards non-participants, or late arrivals, particularly in a setting where participants have continuing relationships with one another:

Beware because of this notion that it's inseparable, and you're only on the inside if you can sing well - if you can't fall into song at the drop of a hat, then you don't belong. – Tara, (P, IC, IT).

Comments such as the above highlight the necessity to 'go up together' as part of the enabling process, and to remain as aware as possible of those who may be experiencing difficulty with the activity.

- *Noise levels* – this has particular effect on the wider environment, where others may be disturbed by the noise created. Additionally, noise levels for those within the group may be uncomfortable, or cause damage to hearing if not regulated.
- *Over stimulation* – because the activity can be an exciting and at times euphoric one, participants may become over stimulated. When using instruments such as drums, participants may subsequently injure themselves by playing too enthusiastically.
- *Facilitator dependent* – outcomes of participation are highly individualised, and contingent on the skills of the individual facilitator. Effects arise principally through the enabling process, rather than necessarily being intrinsic to musical participation. Individual accounts at the beginning of this thesis spoke of alienation and diminished self-confidence as a result of their previous musical experiences. Other participants spoke of feeling

‘manipulated’ by the attitude of a workshop facilitator who maintained an egocentric focus on themselves throughout the event.

Unfortunately, there appears to be a tendency – particularly in the drum circle arena – for enthusiasts to claim a range of effects as somehow being inherent in the drumming:

I think that part of the perception we've created with group drumming is that anybody can apply their own therapy, or their own activity, by just hitting a drum. That is a slippery slope that we are kind of perched on right now. – Kalani, (F, DC, IT).

Although applied by some as a way of promoting their work, this was seen by others to have a detrimental effect on what is still an emergent field of practice. Facilitators who were wary of promising a range of effects did not deny their occurrence, but preferred that any outcomes of their work were self-identified by participants.

It is community building, there's no question that it is, just don't call it that - don't say "we're going to do this, and you're going to feel like more of a community." I mean, if the participants say that, that's one thing, that's great, but then they're declaring their own experience, not being told to them what's happening. The same goes for teambuilding, I shudder with that word, but I don't have a better one... for participants, I think it's a really important thing to watch, that we don't come in and say: "We're going to do this teambuilding activity." – Mary Tolena, (F, DC, IT).

At present, there is no standardisation of training or practice, and thus no guarantee for a prospective client as to the particular skills of a facilitator. Practice is divided between the specialised music facilitator, who works across contexts, and the within-context individuals who may use music-making activity as part of a repertoire of other practices. Currently, most facilitators are engaged through word of mouth, or *experiential propagation*: a participant in one context, for example, a community event – may identify the experience as one which would transfer to another, such as a

health or workplace environment. This is how the original developers of these forms of music making experienced its spread into different contexts, and at present it remains the most reliable means of ensuring a ‘known quantity’.

6.6 Literature and discussion: Effects of musical participation

Perhaps the most challenging aspect of conducting a literature comparison with the grounded theory at this point was in finding literature that was directly related to the form of music making involved in the study. When searching for the ‘effects of music’, much of the literature retrieved was concerned with individualised music listening experiences. Studies involving participation often concerned either specific clinical therapeutic interventions, or professional performance.

All of these conditions differ greatly from the type of non-specialised, non-performed, group musical interaction covered in this thesis, and it would form a somewhat tenuous foundation upon which to make theoretical comparisons. However, a small number of studies were more closely related. These studies can be divided into qualitative studies, which aimed to discern a variety of effects and responses to musical participation, and more experimental studies, that focused in on one or two physiological or psychological indicators for potential health and wellbeing.

When comparing this literature to the grounded theory, it soon became apparent that there were considerable differences in the findings, particularly in cognitive, communicative, and social domains. I have attributed these to differences in form between the activities studied, and will discuss this point further on. Accordingly, this review is divided into two sections: firstly, a section which compares the substantive literature and the grounded theory, and secondly, a section which engages other, theoretical studies in an attempt to try and find a more fitting

comparison. These are primarily drawn from the disciplines of ethnomusicology, evolutionary musicology, and communicative musicality. Here, researchers note musical practices that appear to be similar in form and function to those identified in my study, as well as relating most closely to the core category of ‘tuning in’.

6.6.1 Comparison with other studies of non-specialist musical participation

Perhaps the most immediate comparison to the grounded theory can be made with studies that examined musical participation through qualitative means. There were seven studies in particular where the authors identified a variety of effects, and in order to compare these directly with the grounded theory, they have been summarised in table 12. The ensuing discussion will focus on the most prominent themes arising from these and other studies, and will be delimited according to their relationship to the grounded theory, and in particular, the core category of *tuning in*.

The first section of the table contains a brief summary of each study, including instances where effects have been noted that do not appear in the grounded theory. The table continues on a second page with a section comparing categories from the grounded theory (left hand column). Where studies have identified similar categories, or offer data that may support them, this is marked by a star. Other studies which inform a single category will be examined in the ensuing discussion.

Table 12: Substantive literature comparison

Authors	Bailey and Davidson (2005)	Preti & Welch (2004)	Winkelman (2003)	Silber (2005)	Clift & Hancox (2001)	Clift et al. (2007)	Clift, Hancox, Staricoff & Whitmore (2008)
Type of study	Qualitative study of three choirs of middle class and marginalised singers	Literature review/ participant observation	Participant observation/ interview	Qualitative study of a women's prison choir	Questionnaire	Effects of choral singing on psychological wellbeing	Literature review
Sample	7, 8, and 8 participants from each of three choirs		Descriptive accounts of 5 separate programmes (sample size unclear)	7 core members (wider sample unclear)	91 participants	Subgroup from a study of 600 singers (sample size unclear)	
Type of activity	Choral singing	Music in a paediatric hospital setting	Drumming & shamanism in drug rehabilitation	Singing	Participation in university choral society	Singing	Singing and health
Effects not yet noted in the grounded theory	feeling of purpose; introspection; increased life satisfaction; acceptance; cognitive stimulation; fear of musical inadequacy .	Effect of music on the surrounding environment	uncertainty	Increased eye contact and trust. Dialogue and support as features of musical arrangement	respiratory health benefits; posture.	Cognitive stimulation; deep breathing; regular commitment.	cognitive stimulation; increased self-esteem; therapeutic benefit in relation to long-standing psychological and social problems.

Correspondence with grounded theory categories – Individual

Authors	Bailey and Davidson (2005)	Preti & Welch (2004)	Winkelman (2003)	Silber (2005)	Clift & Hancox (2001)	Clift et al. (2007)	Clift, Hancox, Staricoff & Whitmore (2008)
Corporeality	*		*		*	*	*
Mental preoccupation	*	*			*	*	*
Emotional expression	*	*	*	*	*		*
Coherent functioning	*	*	*				
Euphoria	*	*	*		*	*	*
Stress relief	*	*	*	*	*		*
Communal							
Social contact	*	*	*	*	*	*	*
Social bonding	*	*	*	*	*	*	*
Co-operation	*		*	*			
Self management			*	*			
Group awareness	*		*	*	*		*
Focusing			*	*			
Experiencing transcendence			*		*		*
Collective articulation	*						
Communicative							
expressive development		*	*	*			
communicative ambiguity/safety				*			
listening				*			
interaction		*	*				
being heard	*		*				
leaving space/dialogue				*			

6.6.2 Differences apparent through the literature comparison

From the most cursory glance at the table, it is apparent that categories related to individual and communal effects appear to bear much greater correspondence with these studies than do the communicative aspects. This section attempts to examine why this may be so, which may in part be due to differences in the form of music studied, as many of these studies involve rehearsed and performed activity, rather than the more improvisational, interactive form covered in this thesis. Consequently, while this body of literature does not perhaps form a direct comparison, these studies may provide an illuminating contrast that may further extend the grounded theory.

This review begins by seeking to identify those mechanisms that may be shared across these forms of non-specialist musical participation, and those that differ.

An explicit cognitive dimension

First, the omissions. A significant category that was not noted in the grounded theory appears to be that of *cognitive challenge* (Bailey & Davidson, 2005; Hills & Argyle, 1998; Preti & Welch, 2004). In their comparative study involving choirs of homeless and middle class singers, Bailey & Davidson (2005, p. 298), note that there are a range of cognitive processes at work in musical activity, and that within this skill-set, differences were apparent between the homeless and the middle class singers. Outcomes of concentration and ordered thought processes were most strongly identified by members of the homeless group, whereas the middle-class singers spoke of improved *musical* skills and knowledge.

An extension of the musical aspects of the cognitive dimension is offered by Hills & Argyle (1998), who conducted a study comparing music and religious experiences and their relationship to happiness. Part of this involved 231 participants completing ranking scales devised by the authors to determine the intensity of participants' feelings for music and church activities. Analysis of the results yielded a weighting for an "intellectual factor specific to music" (ibid., p. 97), which included components of: *appreciating a good performance, pleasure in musical structures,*

and *mental stimulation*. However, while participants were sought from groups which engaged in active music making, it appears that the scale, and the authors, did not appear to differentiate between the effects of music listening and participation experiences.

Preti & Welch (2004) also identified a cognitive skill-set in their study of recreational music sessions with children in hospital settings. In their case, this was defined as the informal educational process at work during sessions with hospital musicians, where participants would involuntarily learn specific musical competencies such as rhythm skills or memorising songs; as well as engaging broader general cognitive skills of concentration and memory.

This division of cognitive competencies into domain-specific and domain-general areas is also present in the work of Hannon & Trainor (2007), who offer a nuanced framework for the cognitive element of musical engagement. They propose a three-stage model, beginning with the earliest developing *universal perceptive capacities* present in infancy, such as detecting consonance, temporal regularity, and the multisensory interactions between movement and auditory rhythm, (as noted earlier in section 5.7.2). These proto-musical capacities are subsequently expanded through what they term *passive enculturation* within a musical system, whereby individuals are able to intuitively infer scales, key, tonality and meter as a result of their exposure to the music of a particular culture.

These two categories of universal perceptive capacities and passive enculturation are mechanisms that may partly account for the proposition in this thesis of a widespread ‘innate’ musicality in non-specialists. In the final stage of Hannon and Trainor’s model, domain-specific competencies appear through the “active” experience of *formal music training*. These relate to the processing of musical structure, reading music and performance, and are accompanied by more domain-general effects on attention and executive function. However, there seems to be little room in this model for active *informal* musical participation.

Clift, Hancox, Staricoff & Whitmore (2008) in their summary of benefits related to singing, divide the more generalised cognitive component into subcategories of memory, learning, attention and concentration. While the former two may be engaged to a greater extent in the act of rehearsing and performing (acts more typical of Hannon & Trainor's (ibid) conception of formal music learning) the latter skills of attention and concentration were clearly identified as categories within my study; forming a significant part of the 'tuning in' described in this thesis.

Summary

It thus appears that there is a significant cognitive dimension to participative musical activity that was not initially noted within the grounded theory. Integrative musical interaction (IMI) may form something of a mid-stage according to Hannon and Trainor's model: lying between passive enculturation at one end of the scale, and active formal education at the other. The form of musical interaction described in this thesis specifically engages the innate cognitive capacities developed through infancy and enculturation, whilst also developing the generic skills of attention and concentration found at the more 'formal' end. Some of these skills may not only be contingent on the developmental process, but also on the manner of music made. For example, improvisation may rely less on sequential memory and music reading skills, and more on attention (section 5.7.5). Finally, as identified by Bailey and Davidson (2005), these skills may also be more readily identified and differentiated depending on the type of group, and their underlying cognitive capacities or deficits.

Lack of apparent communicative effects

In contrast to the cognitive category, which was present in the literature but not the grounded theory, the category of communication appeared in my study, but was scarcely evident in the initial literature search. At first sight, this might appear to offer little support for the inclusion of this category within the thesis. Alternatively, it may also offer indirect reinforcement. This may be because over half the studies

reviewed are principally concerned with the effects of choral singing (Bailey & Davidson, 2005; Clift & Hancox, 2001; Clift, et al., 2007; Clift, et al., 2008; Silber, 2005; Stacy, Brittain, & Kerr, 2002). This appears to present two main differences to the music examined in my study: a greater amount of composed music is engaged in (rather than improvisation), as well as an element of public performance. Seen in this light, the effects identified in these studies may correspond with the idea of a continuum of musical engagement whereby the amount of communicative relationality afforded to participants may be directly related to the amount of improvisation present in the music making.

Engagement with pre-existing songs may offer both the individual (cognitive, emotional and physiological) and group (co-operative and unitive) effects of participation. However, the structure of composed music may allow for less of the interpersonal flexibility that would support communicative outcomes. These are not mutually exclusive properties, just present to a varying degree in different forms of engagement: it is important to acknowledge, as Silber (2005) does (and as seen in appendix 9), that communicative properties such as dialogue, support and relationality can appear as part of the structure of written music, and are not the sole province of improvisation. In appropriately structured music, participants may *experience* relationality and dialogue, whereas in more improvised music, they have to produce and *negotiate* these qualities for themselves.

What is interesting to note, however, is that in the studies where communicative effects *are* noted, both involve people at the margins of society: women in prison (Silber, 2005), and people in treatment for drug addiction (Winkelman, 2003). In the women's prison choir, relational skills were identified such as participants having to listen to the voices of other choir members as well as their own, and exercising self control in offering their own contributions. In the study by Winkelman (ibid), one participant reports the use of drumming to mediate within-group conflict, while another claims positive outcomes in verbal and non-verbal communication.

Both of these studies involve people for whom communication may be problematic – or who find themselves in a state of what Silber (2005, p. 268) calls ‘relational

deficit'. It is perhaps less surprising, then, that outcomes in the domain of communication and interpersonal relationships are identified more clearly in these settings than in studies of people within mainstream society who may have a greater variety of opportunities for social interaction.

It thus appears that, while the communicative and relational dimensions of group music making seem to have the least support from within the literature reviewed, this may be due in part to:

- a) the nature of the musical activities which have been studied, which so far predominantly focus on groups which rehearse and perform, rather than improvise music;
- b) the nature of the groups themselves, and the extent to which the activity affords opportunities for participants to engage in communicative and social interaction which they may not otherwise be accustomed to.

Comparing the social dimension

The final comparable dimension that contrasted with the findings in my study was the social dimension. In the grounded theory, the social aspects of music making were conceptualised in terms of the *communal* aspects of the group experience occurring within the music. These ranged from basic social contact, to an increased group awareness and focus, social bonding and sense of belonging; and **learning to balance** the relationship between the self-expression of the individual and the music of the group. In contrast, when searching the literature connected with the social aspects of musical experience, once again, a substantial proportion was concerned primarily with practices of music listening and consumption.

Hargreaves and North (1999) identify the social mechanisms of music as the management of self-identity (see also MacDonald, Hargreaves, & Miell, 2002), interpersonal relationships and mood; while DeNora also adds a significant bodily dimension – noting the properties of music as a device which may afford the

‘organisation of the corporeal’ across the life cycle (DeNora, 2000, p. 83). However, these mechanisms are primarily documented as being mediated by the listening to and constructive appropriation of music, rather than the social processes at work within participative musical interaction.

In the studies that focused on musical participation, properties of the social dimension appeared to rest more on participating in a group with a shared interest, rather than anything that appeared to relate more specifically to the musical experience (Clift, et al., 2008; Hillman, 2002; Hills & Argyle, 1998; Pitts, 2005). For example, in their exploratory survey of perceived benefits of singing, Clift & Hancox (2001, p. 251) generated categories relating to the social dimension as follows: *getting to know more people; making new friends; meeting existing friends; friendly atmosphere; socialising afterwards; and a unifying experience/feeling part of the group*. While these are extremely significant dimensions of the activity, it would be very hard to directly relate any of these (except perhaps the last item) to the intrinsic mechanisms of singing, compared to any other group-based leisure activity.

Again, the particular features of the activity may account for these differences. Most of the participants in the choral studies were regular attendees, and this was a hobby that formed a significant part of their lives and social circle, hence the emphasis on meeting with like-minded friends, or what could be termed a *peer interest* factor. In contrast, the music making observed as part of my study was often in one-off circumstances, and in some cases (for example, workplace team-building), the musical activity intruded on a pre-existing social group. Consequently, the immediate effect of musical interaction upon the relationships within the group would be more apparent to participants, and would be more readily identifiable as a *musically mediated* social factor.

To summarise, it appears that there may be both peer interest, and musically mediated factors which affect the social nature of musical participation, and that it is the peer interest aspects which have almost exclusively been identified with the social in the literature reviewed thus far, while in the grounded theory, this has been notable in its absence. Instead, musically mediated factors have been given more

emphasis. Again, the reasons for this may lie in the form of music making studied, and the nature of the participating group. The primary differences affecting these perceptions of the social dimension are the nature of the group involved – whether regular enthusiasts, or one-off participants. Both peer-interest, and musically mediated factors are valuable aspects of musical participation, and both have a potentially significant part to play in social wellbeing.

Performance

A final difference between the effects noted in the literature and those in my study is that there appear to be a number of effects that are attributed to the particular qualities of *performance* settings. These include outcomes such as recognition; persistence; relationship with an audience, and heightened arousal in relation to performance nerves (e.g. Bailey & Davidson, 2005; Pitts, 2005). As such, these findings may not be directly comparable to the grounded theory (which does not involve performance) but serve instead to further illuminate the differences between forms of musical participation.

One of the current limitations in the body of literature on this topic is that there appears to be very little differentiation in this area. Much of the wider literature on the ‘effects of music’ that was reviewed (but not included) as part of this study made little or no distinction between effects derived from acts of performing, listening to music, and simply making music for its own sake.

Conclusion

Table 13 is an initial attempt to summarise the differences that have arisen through comparing the grounded theory to the substantive literature concerning the effects of musical participation. These are presented as a series of continuums, rather than as diametrically opposed, and it is proposed that the potential effects of any participative musical activity may be anticipated in terms of where that activity sits on each continuum.

Table 13: Comparative table of the effects of musical participation

Category of effect:	<i>Greater potential for:</i>	Dimensions of musical participation	<i>Greater potential for:</i>
Confidence	Sense of achievement from <i>demonstrating</i> skill	Performance/participation ←————→	Sense of achievement in <i>exercising/developing</i> skill
Communicative	communication to an audience; recognition		within-group communication
Vulnerability	performance nerves		safe space
Expectation	Positive associations as chosen leisure activity	Ongoing engagement/one-off ←————→	Potentially negative initial associations as unfamiliar activity.
Social	Social benefits (e.g. friendship) become independent of musical activity.		Social effects contingent on musical activity (e.g. ice-breaking).
Cognitive	Memory, learning, musical skill development	Structure/Improvisation ←————→	Attention, concentration, creativity, experimentation
Communicative	Dialogue and cooperation induced through compositional structure		Dialogue and cooperation negotiated and constructed by participants

Ultimately, this exercise is not about trying to prove which form is a ‘better’ way to engage with music: but rather to move towards a more nuanced understanding of the specific effects attributable to each type of musical encounter. This can serve only to

make these experiences more productive and effective for those who participate in them. Whether music leaders may want to emphasise the relational dimensions, offer recognition to a group, deliver supportive structure or encourage risk-taking and experimentation, such understanding may lead to wider and more informed repertoire of strategies with which to do so.

6.6.3 Similarities

Having explored the differences in forms of musical participation, this discussion now considers the similarities. From the literature, it appears that the most widely supported category of effect derived from musical participation is that of *stress relief*. In my study, it was proposed that this was a composite effect of the physical and emotional relationship to the music; accompanied by the mental preoccupation induced through the activity, described by participants as enabling them to forget their worries for a short time (see page 224). This was also remarked upon by participants in studies by Bailey and Davidson (2005), and Clift and Hancox (2001).

It appears that research in this area has not yet focused on the mechanisms that might afford stress relief, but has attempted to identify particular outcomes or psychobiological markers that may indicate a lowering of the stress response in an individual. Kreutz et al (2003) studied the effects of group singing on an amateur choir by looking at the amount of secretory immunoglobulin A (s-IgA) and cortisol present in the saliva of participants before and after both singing, and listening experiences, as well as measuring positive and negative affect. S-IgA is held to be a marker of immune competence, and is responsive to emotional states, with increased levels being linked to positive, relaxing experiences, and decreasing in times of stress. Increased levels of cortisol, on the other hand, would indicate a greater degree of stress (Kreutz, Bongard, Rohrmann, Hodapp, & Grebe, 2004).

The main finding from this study was that in the singing condition, participants experienced significant positive increases of s-IgA in contrast to the listening condition, indicating a potential lowering of stress. Conversely, when levels of

cortisol were measured, the singing condition produced no change, while a significant decrease in cortisol was observed in the *listening* condition. In the psychological measures, positive affect increased in the singing condition, while negative affect increased in the listening condition. So, while singing produced increased positive affect and a reduction in stress according to one marker, listening appeared to reduce stress according to another, while still inducing negative affect. However, as was later acknowledged by the authors (*ibid*), these results need to be examined in the light of the experimental procedure, which involved measuring the responses of participants at a regular choir rehearsal one week, while making the same participants sit and listen to music the following week. It is perhaps not surprising that negative affect appeared among those whose regular dose of singing was denied to them!

Another study (Valentine & Evans, 2001) also studied physiological and mood indices, comparing solo singing, choral singing, and swimming. In this case, the variables measured were mood, blood pressure, and heart rate. All of these activities were found to reduce tense arousal, and increase energetic arousal, positive hedonic tone, and heart rate, with the effects appearing more pronounced for swimming. This led the authors to suggest the influence of the increased physiological effort involved. For both of these studies, participants were already engaged in these activities as a hobby, and were tested during a regular session of their chosen leisure activity. Encouraging as the results are, they are still highly inconclusive as to whether the studied aspects of wellbeing are mediated specifically by the activity, or simply through the understandable enjoyment of a chosen leisure pursuit.

Studies which came closer to illuminating this question were carried out by Unwin, Kenny, and Davis (2002), and Kuhn (2002), which included a broader sample comprising largely inexperienced participants, rather than enthusiasts. The study by Kuhn involved separate groups of active participants (who sang and played percussion), a listening group, and a non-participating group, and like Kreutz et al. (2004), found that levels of SigA increased significantly more in the active group than in the other two conditions.

For Unwin, Kenny and Davis (op cit.), while there were amateur singers present in the group, at least 10% of the sample had no previous singing experience, which more closely resembles the mix of abilities covered within my own study.

Interestingly, the musical repertoire shared with the group by Unwin et al. exactly resembles that used by one of the contexts covered in my study, the Iona Community (Bell, 1990; 1991) and was employed for similar reasons. The authors chose this musical material because it was accessible to untrained singers: it was achievable in a single session, offered plenty of repetition, and was pitched within a single octave range with a simple rhythmic meter.

Results showed that there were significant positive changes in mood for both the singing and listening groups, but that the differences between the two were inconclusive. Again, the methodology used may have influenced this result, as the listening group were seated in the same room as the participants, watching the session – as the authors admit – the only difference was that they did not sing (ibid., p. 180). One wonders what role the human mirror system might play in influencing these results, and it is clear that more nuanced conceptions of listening may need to be developed. Watching and listening to a live workshop may offer different effects to experiencing live performed music, listening to recorded music in a group, or through headphones from a personal stereo – let alone comparing the effects of listening to those derived from participative music. Once again, it is hard to isolate and identify the specific effects of singing.

Another study which attempted to rule out the ‘leisure’ effect was that carried out by Bittman et al. (2001), who studied the effects of group drumming on neuroendocrine-immune parameters: looking for modulations of these which might indicate a lowered stress response. Significantly, participants were self-identified ‘non-musicians’, which manages to rule out the potential confounding effect of studying those for whom music is already a pleasurable leisure activity. This study has already been extensively referred to in the introduction (page 7), as it made explicit use of the form of music making involved in integrative musical interaction, as part of a *composite group drumming* protocol; finding that it was more effective in producing the desired results than other, more instructional forms.

Further studies were carried out by Bittman et al. (2005), this time looking for markers of stress at the genomic level. Participants firstly undertook an hour-long ‘stress-induction’ exercise, followed by involvement in one of three groups: a continuation of the stress induction exercise, a resting control group, and a group which participated in a recreational music session using keyboards. Results indicated that 19 out of 45 stress-related genetic markers reversed in the music group, compared to 6 in the resting group, and none in the group which continued the stress induction. However, these markers shifted in entirely different directions in different individuals – leading the authors to interpret these results as a possible manifestation of individualised ‘stress signatures’ (ibid., p. 36), which were subsequently reversed by the music making.

In 2003, Bittman, Bruhn, Stevens, Westengard, & Umbach and colleagues conducted a study of recreational music making which engaged long-term care workers in a series of sessions. This time, a discursive element was introduced – initiated firstly through music and evolving into verbal discussion. Results showed that the music-making group displayed a 46% reduction in total mood disturbance after the 6 weekly sessions: an effect which persisted in a smaller sample which was tested a further 6 weeks after the intervention, compared to a control group which showed a trend towards distress. While the authors highlight that the specificity of the exercises (some of which were created with the needs of this particular group of workers in mind) were essential to achieving these outcomes (Bittman, et al., 2003, p. 12), this study also manages to illuminate the contribution that accessible music-making can make to contexts beyond leisure activity.

Most recently, a near-replication of the initial group drumming study (Bittman, et al., 2001) was carried out in Japan on corporate employees (Wachi, et al., 2007). Their findings led the authors to suggest that the recreational music-making protocol led to a reversal of the expected stress influence; however, on this occasion the activity led to a modulation of natural killer cell activity in participants, rather than the increases demonstrated in the initial study.

From all of these studies involving music making and stress, it is impossible to reach a conclusion that music may be the sole variable in reducing it. For some studies, this is because music is already a practiced leisure activity, which makes it hard to attribute the outcomes to the music itself. In others, there is a significant added component of the intervention, be it guided imagery, or self-revelatory group discussion. However, perhaps striving to isolate music as a variable is an unnaturally artificial distinction – in naturalistic settings music will always be part of a wider social context (as noted by DeNora, 2000), upon which the outcomes are highly contingent. Taken in combination, it does appear that these activities of which music happens to be a part may be effective in reducing stress, and perhaps that is as much as can realistically be expected.

Coherent functioning

The other category directly informed by the literature comparison is that of *coherent functioning*. In the grounded theory, this category accounted for the apparent increase in physical and mental performance. This occurred primarily for people who had existing difficulties in these areas, and was observed by both facilitators and participants. Anecdotally, this has been noted in the literature (Beck, 2009; Whitcomb, 1993), although primarily in instances of listening to music. Whitcomb (1986, p. 12) describes the elicitive effect of music for people with dementia thus:

Often the fingers or toes begin to move slightly to the beat of the music. Shortly, the patient may seek eye contact and give verbal or other nonverbal acknowledgement of appreciation. If the stimulation of the music is increased by volume or more emphatic rhythm, the patient may begin to clap rhythmically or tap a drum if it is skilfully presented and be drawn into a group situation in which he or she is interacting with other patients.

From a withdrawn state, individuals can be drawn into active and appropriate participation as a result of musical engagement. This effect was also apparent in a study by Gotell, Brown and Ekman (2002), who looked at the effect of music in the care of people with late-stage dementia. They studied interactions between patients

and caregivers in a dementia care unit during a morning care routine under three conditions: the typical routine formed the control; a second condition involved the addition of background music; and the third involved the caregiver singing to the patient as the routine was carried out. They found that during the background music and singing conditions, the amount of verbal interaction between patient and carer decreased, but paradoxically, the patients' implicit understanding and cooperation within the situation increased.

This occurred to the greatest extent during the singing condition, where patients appeared to wordlessly make sense of the care routine and desired actions, occasionally joining in the singing and forming what the authors describe as a 'musical mutuality' (ibid p210): yet still experiencing a care routine that was easier to carry out than in the music-free condition. This study not only illustrates the concept of coherent functioning, but also offers encouraging insight into the potential benefits of musical interaction in everyday life. However, the authors highlight that these effects may be partly dependent on the cultural background of the Swedish participants, which included a strong tradition of folk music and singing. They questioned whether the same results would be obtained within a culture that did not have such a connection to communal music making.

A partial answer to this question arose when an attempt to replicate the study was carried out in Scotland (Dennis, 2009). In this case, the background music condition was more successful than the singing condition, as nursing staff felt inhibited when asked to sing unaccompanied. However, it appears there was a slight blending of conditions, as caregivers sang to the patients during the background music condition, while being more reluctant to do so alone. This study highlights some of the issues that gave rise to the first section of the grounded theory – as it describes how individuals can feel unable to competently participate in music, and are fearful of doing so. Taken in combination with the Swedish study, it also reveals the potential benefits that could be missed out on because of this. For people at a highly vulnerable life-stage, "singing seems to be among the most functional and universal means of communicating with dementia patients" (Gotell, et al., 2002, pp. 213-214).

Unless a cultural shift occurs towards a greater degree of accessible, non-threatening musical involvement, such tools may remain inaccessible to all but a confident few.

As with the apparent increase in mental coherence observed in the above studies, music can also be instrumental in offering resources to aid greater physical functioning. DeNora (2000, p. 102) succinctly sums this up in conceptualising music as a ‘prosthetic technology of the body’. In her study of the use of music in everyday life, she observes the affordances offered by music in a variety of settings: from an aerobics class, (where music is recruited in both animating and reducing the exertion of participants) to a neonatology ward, where music can afford ‘state organisation’ for premature infants. This refers to the capacity of the infant to regulate its endogenous processes to recurrent, exogenous features in the environment, and, in a way which has resonances with the work with dementia patients noted above, the presence of music provides “a ground against which embodied awareness, orientation to and entrainment with the environment may occur” (ibid., p. 103). For the infants, it appears that the sense-making affordances of music do not include the cultural and memory links that engaged the elderly patients, and so additional mechanisms must be instrumental in eliciting a response.

It is possible that the self-same mechanisms that afford the *intuitive enabling* of IMI may also be instrumental in enabling some of the effects. The relationship between rhythm perception and the recruitment of awareness and motor response that enables participants to entrain may also allow for more structured physical and mental functioning. For young and old who face cognitive challenges, the everyday world can seem like an ever-present stream of unpredictable events. Seen in terms of rhythm perception, the ‘event onsets’ of music appear with more regularity, closer together, and may be more readily be perceived as intelligible; thus forming a background to activity which may make sense, rather than seeming continually unpredictable. As Jones and Skelly (1993, p. 120) point out, people respond more quickly to events embedded in simple rhythmic contexts than to those occurring in complex ones.

DeNora (op cit.) refers to this enabling property of musical entrainment as *latching* – offering a predictable auditory cue which a perceiver can recruit to give a sense of “embodied security” in dealing with the environment (ibid., p. 85). She uses the analogy of a skipping rope: if the rope is turned arhythmically, the person attempting to skip is unable to anticipate when the rope will next fall – each and every turn must be scrutinised moment by moment, with no ability to establish what will happen next. The environment is constantly unsettling. In comparison, the ability to ‘locate and anticipate environmental features’ (ibid.) by latching on to a predictable cue may offer a greater sense of security, freeing up attentional resources. This could also offer a plausible interpretation of the response of the patients with dementia in the study by Gotell et al. (2002). In the music conditions, the auditory environment was more predictable, leading to greater understanding from the patients – perhaps because of the cognitive resources freed up through embodied security.

This latching effect can also be seen in terms of purely physical responses. Several studies have demonstrated that rhythmic entrainment can be used in the improvement of motor function, for example, in patients with Parkinson’s disease (T. E. Howe, Lövgreen, Cody, Ashton, & Oldham, 2003; Thaut, McIntosh, McIntosh, & Hoemberg, 2001), and stroke rehabilitation (Thaut, et al., 1997). The use of such rhythmic auditory stimulation (described extensively by Thaut, 2005b) originated in the discovery that individuals could ‘latch’ on to an auditory cue such as a metronome, using it as a reference point to entrain their gait patterns, with a subsequent improvement in walking skills. However, in the case of the studies of rehabilitation of Parkinson’s disease, the effectiveness of this strategy has been called into question (Lim, et al., 2005). More recently, more overtly ‘musical’ variations have been successfully tried, including using a combination of music and auditory feedback (Schauer & Mauritz, 2003), and internally generated music (Satoh & Kuzuhara, 2008), such as mentally singing to oneself in order to entrain walking patterns.

It would appear that the outcomes in the category of *coherent functioning* may bear a direct relationship to the properties of entrainment, through which music becomes a structural resource against which an individual can coordinate their physical and

mental resources. This also bears a strong relationship to the core category of *tuning in*, as it involves directed awareness and correspondence between an individual and an external cue, the effects of which both enable a participant to ‘tune in’ to their environment, and ‘tune up’ their physical responses accordingly.

Summary

By comparing the literature involving non-specialist musical participation with the grounded theory of IMI, it appears there are several modifications that can be made. In turn, however, the grounded theory identifies concepts that do not seem to have been fully developed in the literature studied.

- It appears that there is a significant cognitive dimension that could be added to the theory, and that this dimension extends into both domain general and domain specific skill sets. In IMI, these cognitive skills remain largely in the domain general capacities of attention and concentration.
- In the social domain, the body of literature reviewed has primarily emphasised peer interest outcomes, such as friendship and camaraderie, which arise from participation in a regular group. In the grounded theory, musically mediated social outcomes have been identified, but there is little wider evidence from the literature.
- The communicative dimension of musical participation has been little observed in studies of non-specialists.

These differences in interpretation can be attributed to a number of factors:

- the nature of the group
- the social context
- the frequency of engagement
- the type of music engaged in
- the enabling process

In addition, there is a body of literature that supports the idea that music may be effective in contexts of stress relief, and coherent functioning. For the latter, entrainment, and the structural properties of music may be a contributing factor. In terms of stress relief, the enabling process appears to have a significant effect, but specific mechanisms do not seem to have been identified yet, meaning that those proposed within the grounded theory must remain as a theory – for now.

In broad terms, the idea of music as a *holistic enabler* seems to find much support, with outcomes noted in physiological, psychological, social and spiritual domains. This is illustrated in table 14, which lists the theoretical categories proposed by other authors.

Table 14: Categories of effects proposed by other authors

Theoretical categories proposed	Bailey & Davidson (2005)	Preti & Welch (2004)	Winkelman (2003)	Clift & Hancox (2001)	Hills & Argyle (1998)
physiological		*	*	*	
psychological/ emotional		*	*	*	
social		*	*	*	*
educational		*			
clinical/ therapeutic	*	*			
group process	*				
performance- related	*				
cognitive stimulation	*				*
entertainment					*
spiritual			*	*	*
well-being and relaxation				*	*

This discussion continues by examining what appear to be the missing categories, and exploring possible mechanisms behind them.

6.6.4 Beyond the self: Social and communicative musicality

From the literature reviewed so far, two major differences are apparent when making comparisons with the grounded theory. Firstly, it is the effects upon participants as individuals that have primarily been studied, rather than their relationship with the group. Secondly, where social and communicative outcomes have been identified, these appear to arise from extra-musical, rather than musically mediated factors (for example, the enjoyment of socialising with a peer group). On the basis of such findings, it appears that there is little evidence for the ‘tuning-in’ that forms the core category of this thesis.

In part, these findings may arise because the *form* of the musical activity studied (e.g. rehearsing and performing composed songs) may afford fewer opportunities for communicative musical interaction. While individualised effects are observable in such situations, it may be that in order to more fully examine the communicative and group effects of musical participation, a wider range of literature sources need to be examined – sources which situate music making in a broader context. If a comparable *form* of music making could be identified, might it provide comparable outcomes?

The following discussion explores three fields of enquiry that identify a form of music making that more closely resembles the integrative musical interaction (IMI) described in this thesis. While studies of jazz (e.g. Monson, 1996, pp. 73-96; Sawyer, 2005; Schogler, 2000), or adult musical improvisation (Custodero, 2009) illuminate some communicative aspects of music compared to the choral music surveyed earlier; it still appears that these are perceived to be activities for which participation depends on extensive musical experience and a highly sophisticated learned musical

vocabulary. These would form ideal comparisons if the aim of this study were to develop a more formal theory of musical interaction. For now, however, more modest aims will delimit the choice of literature to fields of enquiry that most closely resemble the substantive form of music making involved.

In terms of form, it is musical practices that actively include non-specialists that appear to bear the greatest similarity. From ethnomusicology, the study of music in tribal societies offers similarities including musical form, participatory engagement, and embedded social function. These concepts have already been extended into the discipline of evolutionary musicology, where the beginnings of a search for musical ‘universals’, and theories regarding the purpose of music also bear comparison. Finally, studies of communicative musicality inform both the evolutionary and present day discourses surrounding musical interaction; connecting skills exercised in both infancy and adulthood. Through drawing on these disciplines, it is hoped that a fuller understanding of the social and communicative nature of musical interaction for non-specialists can be established. The discussion begins by examining similarities of form.

To recap, one of the observations that initially provoked this study was that it appeared that there was a form of music making which was different to more commonly occurring practices in contemporary western culture. What distinguished it was that:

- It involved everyone present within a particular setting, specialists and beginners alike;
- The music frequently occurred as part of a wider, non-musical context, for example, in a church congregation or workplace;
- The primary emphasis was on the relationship between participants during the musical activity at the time it was being carried out, rather than rehearsal or increase of technical skill for future performance.

As discussed in the section on the enabling process, the forms of music most similar to IMI appear to be from non-literate musical cultures. These have been most clearly

identified through the discipline of ethnomusicology; particularly its early pioneers who studied music in tribal societies. For example, John Blacking (1973, 1995), in his studies of the music of the Venda people of South Africa, noted the relational aspects embodied within the music. For example, he proposed that the meaning of dialoguing drum patterns did not reside in their existence as sonic phenomena, but lay instead in the interrelationship between the players. He also observed that music making was interwoven with nearly every aspect of daily life – and that everybody was considered capable of participation. When speaking of the Venda national dance, Tshikona, he notes that it “generates the highest degree of individuality in the largest possible community of individuals” (Blacking, 1973 p. 51). Such observations bear a striking resemblance to the notion of ‘agency in community’ described on page 232 of this thesis.

Merriam (1964, p. 24) asserts that music ‘exists only in terms of social interaction’, and also notes the high degree of non-specialist participation in tribal cultures. He observes that for cultures other than our own, and the near and far east, the functional dimensions of music are seen as of considerably more importance than the aesthetic dimension (ibid., p. 99). This was also observed by Nettl (1956, p. 6), who adds that, because of this wider functionality, music is accorded much greater importance within such cultures, compared to our own.

Nettl also notes the presence of widespread musical participation, and goes as far as equating the professional musicianship of more complex cultures with ‘nonfunctional music’ (Nettl, 1956, p.11). While this may be hotly contested by present day theorists of contemporary music sociology (e.g. DeNora, 2000, p. 17, who claims that music is ‘implicated in every dimension of social agency’ in everyday life), such observations reflect the idea that for many cultures of the world, music can be more communally participative, relational, and socially functional than that which currently prevails in the west. Thus, they appear to bear a far closer resemblance to the form of music observed in this study. Or as Cross succinctly summarises: “If a category of behaviours that can be termed ‘music’ has any generality across cultures, it seems that it can best be characterised as active, as founded in interaction, and as permeating most other aspects of social life” (Cross, 2007, p. 653).

Evolutionary musicology

Further similarities to IMI are also present in the discipline of evolutionary musicology, where several theorists have extrapolated features identified through ethnomusicological means in order to attempt to form a picture of the origins of music (for reviews, see Cross, 2007; McDermott & Hauser, 2005). In addition, this field has significant potential to illuminate the current discussion, because of the emphasis given to questions surrounding the function of music; through the desire to account for the persistence of musical behaviours in the face of natural selection (Brown, Merker, & Wallin, 2000).

There is, of course, a multiplicity of forms and functions proposed by theorists within the field, ranging from individualised skill development to benefit sexual selection (e.g. Miller, 2000), to signal amplification through synchronous chorusing (Merker, 2002). However, there is a significant body of work that describes musical interaction in a way that is directly comparable with this thesis, and as such, will be used for the basis of the discussion which follows. In particular, similarities of form relating to the music produced and the circumstances in which it may occur – and the social and communicative outcomes which have been projected as a result.

In search of form

Molino (2000) and Miller (2000) suggest that to conceive of the origins of music, there is a need to give up notions of “great” music, and turn instead to primitive and contemporary forms of dance music, because of their emphasis on rhythm, participation, and bodily involvement. Cross (2001a) puts this a little more directly, critiquing other theorists such as Pinker (who famously dismissed music as ‘auditory cheesecake’ (1997, p. 534)) and Barrow (1995, p. 194), who would claim music as an inconsequential evolutionary by-product. Cross (op. cit., p. 36) claims that such theories derive from a narrow, culturally specific concept of music as “disembodied sound oriented towards individual hedonism”, which has only been made possible

during the last hundred years through the advent of recording technology – a far cry from the embodied, participative forms found elsewhere. Seen in evolutionary terms, then, ‘what music is for some at present is not what music is for others, [or] was for our predecessors...’ (Cross, 2001a, p. 6).

Rather than privilege a 20th Century western perspective regarding musical practice and consumption, there has been a movement from within the field of evolutionary musicology to approach a conceptualisation of the ‘universals’ of music. In particular, Nettl, while acknowledging the impossibility of reaching a definition of musical universals, nonetheless attempts to do so, arriving at what he reluctantly defines as “the world’s simplest music” (Nettl, 2000, p. 468). Its features are drawn through comparisons with worldwide forms of music; being found as the sole form of music in some widely geographically separated societies, or as characteristics preserved within the more complex music of others. He notes that all societies have:

- A form of sound communication differentiated from ordinary speech (which they may or may not identify as ‘music’);
- vocal music – and that most have instruments, at least percussion;
- at least some music that contains a pulse, and meter;
- some music that uses only three or four pitches, usually combining major seconds and minor thirds.

Nettl also notes that these musics have universals beyond sound alone – once again, the functional potential of music is noted. He emphasises the importance of music in ritual, addressing the supernatural, and the use of music to provide “some kind of fundamental change in an individual’s consciousness or in the ambiance of a gathering” (Nettl, 2000, p. 468). It is also seen as deeply associated with movement – in that there is hardly any dance that does not somehow have a musical accompaniment (ibid).

As to form of the world’s simplest music, Nettl suggests that it may consist of songs comprising a short phrase, which becomes repeated many times with small added

variations, using a narrow pitch range of three or four notes within a range of a fifth (ibid., p. 469). He proposes that this form may approach that of some of the earliest music made by humankind. Such a form of music bears very close resemblance to the forms arising through IMI, for example, within the simple chants used extensively by the Iona Community (e.g. Bell, 2008), or in the spontaneous musical engagement of a drum circle.

In a sense, a drum circle group are almost re-inventing music for the ‘first’ time; for some it is their first personal involvement in musical participation; for many of these groups as a whole it is the first time they will have participated in that particular collective. It is no surprise then, that their music may bear direct comparison with the ‘world’s simplest’, as they would have little chance to establish the communal musical conventions which may give rise to more complex music.

Given the similarities between these forms of music, it may be that it is the evolutionary, as well as the ethnomusicological bases of music that would provide the most fruitful comparisons with IMI. If there is a form that is common to both, then perhaps the outcomes may also be similar.

Comparisons of function: Entrainment, social bonding, and cooperation.

It is not only the socially embedded, participative nature of music that is common to both IMI and evolutionary musical theory: entrainment and imitation have also been identified as key processes in the emergence of musical behaviour. The ability to entrain to a pulse is seen as an exceptional cognitive milestone in human development (Merker, et al., 2009). It is one that may be uniquely human (see also Patel, 2006), as it enables synchronous group participation in activities that might otherwise remain individual or competitive, and is thus proposed as a potential gateway to intersubjectivity, shared experience, language, culture, and music.

From an ethnomusicological perspective, Merriam (1964, p. 227) considered music as a rallying point around which members of a society could engage in activities which required the cooperation and co-ordination of a group. Blacking (1973) interpreted the collective music-making of the Venda as having an intrinsic socially cohesive function; noting that, rather than being a leisure pursuit, such activities may be fundamental to the sustenance of community living. He suggested that: "...the Venda make music when their stomachs are full because, consciously or unconsciously, they sense the forces of separation inherent in the satisfaction of self-preservation, and they are driven to restore the balance with exceptionally cooperative and exploratory behaviour" (Blacking, 1973, p.101). For Blacking, music at its most fundamental level is 'humanly organised sound', and for the Venda, its principal function is a social one: to promote 'soundly organised humanity' (ibid). Music is instrumental in making, not just reflecting, social culture.

From an evolutionary perspective, the social co-ordinating, co-operative and unitive potential for music is widely hypothesised (e.g. Brown, 2000b; Cross & Morley, 2009; Dissanayake, 2009; Freeman, 2000; Geissmann, 2000; Mithen, 2005). For example, Brown identifies the potential functions of music as contributing towards an essential 'groupishness' (Brown, 2000a, p. 253), through acting as a tool for forming and maintaining group identity; conducting collective thinking; group coordination, and group catharsis. For Freeman, (2000, p. 421) such co-operation is founded on entrainment. He proposes that rhythmically repeated motions form the strongest basis for co-operation, because of their predictability, which would allow others to anticipate and move in accordance with them. Not only are such activities held to be co-operative, but they also have the potential to offer a sense of unity and belonging to a group. According to Freeman, these outcomes may arise through the induction of an altered state during music and dance, which may dissolve interpersonal boundaries, and allow new affiliative behaviours to emerge (ibid.). However, there are alternative theories which attribute the unitive dimensions of musical behaviour to the effects of synchronised participation, rather than a consequent mental state (Clayton, et al., 2004; Cross, et al., 2009).

The bonding effects of entrainment are explored further by Mithen (2005, pp. 208-209), who makes extensive use of McNeill's (1995) work on synchronised body movement in drill and dance. He compares the sense of personal enlargement and 'fellow-feeling' felt by McNeill while on marching exercises, to the sense of unity and belonging that can be engendered through music making. Bodily synchronisation is proposed to contribute towards these outcomes, as well as towards the drawing together of participants into a shared emotional state. These observations are echoed by Spoor and Kelly (2004), who propose that shared affect may be a mechanism for group bonding, and positive affect in particular can be engendered by entrainment (ibid., p. 407); while Hove (2008) proposes that tightly coupled interpersonal synchrony may blur the boundaries between self and other, and hence increase interpersonal empathy.

These connections between entrainment and social bonding find reinforcement from studies of interpersonal coordination, loosely defined by Bernieri and Rosenthal as the degree to which behaviours in an interaction are "nonrandom, patterned, or synchronized in both timing and form" (Bernieri & Rosenthal, 1991, p. 403). They divide this coordination into two components, *behaviour matching*, and *interactional synchrony*. Both of these would appear to be present in a musical interaction, and the authors make extensive use of a musical metaphor (jazz improvisation) to illuminate the rhythm, simultaneity, and "smooth meshing of interaction" which occurs when interactional synchrony is achieved. They refer to a study by Tickle-Degnan and Rosenthal (1987), which presents this form of coordination as one of three key components of rapport, the others being positive affect and attentional focus, all of which are outcomes of music making which have been identified within the grounded theory.

This has also been observed experimentally, for example, noting the high degree of coordinated interpersonal timing (the entrainment of vocal and visual timing) in conversation (Crown, 1991); and that such coordination of body language may be perceived as being correlated positively with perceptions of rapport (Bernieri, et al., 1994).

It may be that in recreating the conditions present in wider occurrences of interactional synchrony, music-making thus fosters rapport and belonging, or as Cook (2003, p. 252) notes: ‘music constructs social relationships in the very act of representing them.’ This last sentence bears direct comparison to statements made by participants in my study, such as: ‘it’s a working metaphor, that not only explains the concept of teamwork, but actively creates and reinforces it.’ (Jim Greiner, F, DC, IT.)

Exclusion

However, these qualities of group identity, unity, and belonging cannot be seen as universally beneficial. In this thesis so far, it can be argued that there has been very little evidence of negative outcomes from musical participation, aside from those experienced by people who had assumed a non-musical identity because of badly enabled musical engagement. This could, of course be a result of researcher bias; or participants’ self-selection in contributing to studies of an activity that they enjoy; or the inherent nature of studies which focus on a small number of variables. However, from the literature encountered so far, there does appear to be one exception – for as much as music can create a unified, bonded “in-group”, this also carries with it the possibility of exclusion, and the creation of an “out” group.

In her study of Brazilian Congado music, Lucas (2005, p. 11) notes that for the players in a street band, musical synchronisation offered a strong cohesive element within a group, but also a consequent distinguishing element – marking the boundaries between different groups. Freeman (2000, p. 421) acknowledges a darker side to the forging of group boundaries, noting the possibilities for the exclusion and potential hatred of the ‘other’ who does not belong, and that acts of warfare fuelled by hatred are equally as “illogical and selfless” as those which bond a community more altruistically. Or, as Dissanayake (2006, p. 49) notes – even ceremonies which incite division promote cooperation and cohesion within the group that participates.

Intentional bonding is always exclusionary, claims Freeman (2000, p. 422), and it is easy to identify this in daily life, for example, the intentional identity-forging nature of football chants – many of which are antagonistic to the other side. Unintentional musical exclusion can happen in circumstances such as a church wedding or funeral, where guests unfamiliar with the conventions of church music find themselves awkwardly mouthing along to the singing. However, I have observed elsewhere that while there is significant potential for exclusion in these settings, it is nonetheless possible to offer a “musical hospitality” (Bentley, 2009a, 2009b). This aims to intentionally enable unaccustomed musical participants, and may mitigate the effects of musical exclusion. However, unless this is consciously enabled and attended to, the formation of “outsiders” is virtually guaranteed, however unintentional the circumstances.

Communicative musicality

It is not only synchronous participation that may contribute to the social outcomes of musical interaction, but also the communicative and interactive behaviours that accompany it. Cross (2001a, 2001b, 2005) suggests that entrainment, together with ‘floating intentionality’ (2005 p. 30), make music an ideal medium for communicative interaction in situations of social uncertainty. In describing floating intentionality, he alludes to the multiple interpretations of music available to participants. In a musical environment, each person may draw a different meaning from the activity, in contrast to the specific referents implied in language.

Music and language are seen as lying at opposite ends of a communicative continuum (ibid., p 35), a theory echoed by Brown (2000b, p. 275), who equates language with sound as *referential* meaning at one end, and music with sound as *emotive* meaning at the other; with poetry forming something of a middle-ground. However, this conceptualisation does seem to reduce the arena of musical meaning to the purely emotive, whereas from the grounded theory it appears that the communicative aspects of music may support wider possibilities (this is discussed further below). What is perhaps more helpful in this context is to think, as do Cross

and Woodruff (2009, p. 89), in terms of a continuum of specificity, with language implying specific referents, and music enabling multiple, ambiguous interpretations, which may or may not be related to the emotions.

In the context of musical participation, this means that a group can experience genuine cooperation, and yet can simultaneously hold multiple meanings and intentions regarding the activity. In a situation of social uncertainty, it offers a setting which is likely to encourage social bonding, and allows for a group to explore cooperative interaction: while minimising the risk that these explorations might provoke conflict (Cross, 2005).

Cross extends this concept to the present day in proposing that musical interaction might form an ideal ‘play-space’ for the socialisation of children, where they could develop their capacities for flexible social interaction in a consequence-free environment (Cross, 2001b, p. 99). This seems to bear direct resemblance to the concept of *behavioural rehearsal* identified in this thesis (page 237), and while Cross seems to apply it almost entirely to children, it is not hard to imagine it extended to other situations of social uncertainty. These might include the use of music in areas of mental health, or situations of ‘relational deficit’ (Silber, 2005, p. 268) noted earlier, or the use of drumming to build group unity and break down interpersonal barriers in situations such as the corporate team-building and ice-breaking described earlier in section 6.2.3.

Ultimately, the ambiguous nature of music in social interactions means that rather than look at the potential *representative* functions of music (e.g. Brown, 2000b; Molino, 2000) within music/language comparisons, it is perhaps more instructive to look at the communicative *behaviours* that may occur. Cross and Woodruff note that the communicative intent of a musical interaction may not relate so much to “*what* unfolds musically, as to *how* the music unfolds...” (Cross & Woodruff, 2009, p. 87). This is seen by the authors as being bound up in processes such as expectation and anticipation, call and response, melodic contour, and antecedent-consequent structures. Concepts which could be added to this list can be seen in the work of Thaut (2005b, p. 177), who names communicative behaviours such as dialoguing;

using questions and answers; appropriateness of initiation and responding; recognition of the other person's message, and initiating and terminating an interaction. These behaviours are perhaps most vividly illustrated by studies involving mother and infant interactions.

Many authors have likened the communicative exchanges between caregivers and infants to musical interaction, identifying similar processes at work. Trevarthen reiterates the need to look for behaviour rather than referential meaning, proposing that when considering interactive musical communication, meaning might be found '...by identifying music not with the thing referred to, but with the motive that seeks or makes meaning' (Trevarthen, 2000, p. 195). Like the evolutionary perspective on music, this again moves from sole consideration of sonic content, to "what happens when the music is made" (ibid., p. 159).

Trevarthen describes the musicality of these early mother/infant interactions, or *protoconversations*. He notes the high degree of bodily involvement (see also Dissanayake, 2009) and melodic inflection; imitation, mirroring and entrainment; as well as the precise timing of reciprocal dialogue and simultaneity achieved in successful interactions. Through these means, caregiver and infant "practice and perfect their attunement" (Dissanayake, 2009, p. 391) by engaging in jointly constructed, dyadic interactions where each partner tracks and responds to the movements, expressions, sounds and silences of the other. Dissanayake (2000, p. 404) suggests that the content of these communicative behaviours, rather than being explicitly referential, may include the sharing of: "beginnings and endings, implications and realizations, antecedents and consequences, qualifications and subordinations; of entailment, contrast, redirection, opposition, turntaking, pacing, and release". All of these are concepts that can be communicated without specific linguistic referents.

Trevarthen (2000) notes the consequences which occur when such attunement is not achieved, recounting a study where mothers and infants first engaged in a successful interaction via a video link; followed by the mothers' part of the interaction being replayed to the babies who once again, attempted to interact. This time, because it

was a recording, responses on the mother's part were uncoordinated and unresponsive to the actions of her baby. Even though the image of the mother appeared happy and content, the baby, having tried and failed to establish a reciprocal interaction, became distressed and fearful. This led Trevarthen to conclude that it is the precision and coordinated exchange of the interplay, which enables contented engagement to take place. The rhythm and mutual attunement of behaviour are held to offer both parties "anticipatory control" (ibid., p. 196) of the interaction, as both attempt to sustain the relationship in anticipation of continued satisfying engagement.

Perhaps this sense of anticipatory control is similar in nature to the "sense-making" nature of the predictive stability offered through the musical interactions with people with dementia in the study of caregiver singing (Gotell, et al., 2002) explored earlier. In each of these situations, the repetition, mutual entrainment, and exchange led to a greater amount of intersubjectivity, as well as perceived control of, and engagement with, an external environment. Once again, the principal features of this form of attuned interaction are also similar in nature to those engaged by integrative musical interaction, where the relational and the musical content are tightly interwoven: each depending on the other for success, in a process of mutual *tuning in*.

Dissanayake (2000, p. 395) adds variation to the list of observed characteristics of mother-infant interactions, noting that such 'disruption and repair', or expectancy violations, constitute a mechanism for prolonging the interaction through the maintenance of attention (cf. section 5.7.3 of this thesis). This is echoed by Gratier and Apter-Danon (2009), who observe that in dysfunctional mother-infant relationships, the interaction becomes more stereotyped and predictable, leading to the loss of 'shared time' between mother and infant. While repetition may elicit initial attention and enable participation through its predictability, if that is all there is, the interaction quickly becomes boring, and the infant loses interest. It thus appears that it is not only synchrony which is a significant feature of such interaction, but that variation and deviation may be what transforms it from being mere synchronisation, into entrained, interactive, 'shared intentionality' (Tomasello, Carpenter, Call, Behne, & Moll, 2005). This has a direct counterpart in IMI, through

the objective of *oblique intervening*, where the principal intent behind the actions of the facilitator are to enable the group to maintain their attention and connection to each other. For both forms of interaction, the predictability of repetition may get you on board, but it is variation that keeps you there.

However, there is a considerable gap between dyadic, infant-directed protoconversation, and adult group musical interaction. Thaut (2005b, p. 177) makes a clear case for the role of musical communication in adult interaction, again in the role of a behavioural rehearsal. He states that music can be used “as a nonverbal language system that is sensorily structured, requires social awareness, has strong affective saliency, evolves in real time, and thus can effectively simulate communication structures in social interaction patterns.” However, this appears to be aimed at exclusively clinical settings.

Dissanayake (2000, 2009) makes a direct link to wider adult behaviour in suggesting that the operations of communicative musicality in infancy may be the origins of adult capacities of making and responding to music. For her, it is the properties of affect regulation and affiliative bonding through music making which may be most significant, noting the use of protomusical interaction by mothers to ‘soothe and regularise’ emotional states in their infants, and reinforce the mother-infant bond. Like Cross (2005), she proposes a role for music in situations of social uncertainty, except that this time, rather than emphasise its ambiguous nature, it is the adaptive properties of behavioural and emotional coordination and bonding that are suggested as being efficacious, primarily in ritual settings.

Structurally, both mother/infant, and musically interactive encounters are considered by the author to display similar properties – using organised temporal sequences, in dialogue and unison; of “exaggerated and regularized, graded, dynamic, multimodally presented, emotionally evocative kinesic, visual and vocal behaviours that engender and sustain affiliative emotion and accord...” (Dissanayake, 2000, p. 399). Through this, “individuals may have felt more of a sense of coping with the uncertain circumstances addressed by the ceremony and thereby effects of the stress response were better ameliorated than for those who went their own, isolated,

anxious ways” (Dissanayake, 2009 p. 25). Once again, both form and function have clear resonances with IMI, and it appears we have come full circle in returning to the properties of musical interaction in affording stress relief!

6.6.5 Summary

*Here in its purest form is a human technology for crossing the solipsistic gulf.
(Freeman, 2000, p. 420)*

This section was motivated by the need to find wider resources with which to illuminate the musically mediated social, interactive, and communicative dimensions of musical participation; noticeable by their absence from many studies of contemporary music making which involved non-specialists.

Through engaging with disciplines of ethnomusicology, evolutionary musicology, and communicative musicality, it is apparent that musical participation can be a highly embodied, socially engaging, and communicative practice, which affords not only opportunities for exercising social relationships, but is constitutive of them. The features of musical interaction common to these forms, and to IMI, can be summarised through the acronym ‘DRIVES’ (as follows):

- Dialogue – alternation, back-and-forth, call and response, leaving musical ‘space’ for one another
- Repetition – predictability, stability, security, and an entry point to shared participation
- Imitation – mirroring, echoing, catching another person’s musical offering
- Variation – adding interest, maintaining joint attention, provoking a response
- Entrainment – not just synchronisation, but mutual adaptability to each other’s timing
- Simultaneity – participants can contribute at the same time, unlike conversation.

Cross and Woodruff (2009) offer three dimensions of musical meaning which appear to offer a balanced picture of the mechanisms behind these aspects of musical communication. These include the motivational-structural, culturally enactive, and socio-intentional dimensions. However, these dimensions also seem to have significant potential to be extended to cover the broader affordances of musical engagement, and will be unashamedly hijacked and interpreted as such below.

- **motivational-structural** – the innate biological perceptive capacities which condition the way we respond to rhythm, pitch and musical structure.
- **culturally enactive** – the conditioned responses to music, which may include highly personal and emotional associations and referential connotations; contexts involving musical memory (such as with the elderly), and the uses of, and definitions surrounding what constitutes “music” in a particular society.
- **socio-intentional** – relating to music as a communicative and interactive behaviour, and the social affordances which accompany it, such as cooperation and shared intentionality.

These dimensions can be seen as operating concurrently, and the effects of musical participation could be interpreted as being influenced by each of these to a different degree. For example, outcomes of social bonding could arise in part through participating in entrained behaviour with others (motivational-structural); in part through reinforcing identity through shared cultural referents (culturally enactive); and in part through the interactive reciprocity with other group members (socio-intentional). Other categories, such as the physical aspects of *coherence*, and the perceptive ‘latching’ or attentional recruitment that facilitates it, can be related more strongly with one particular domain: in this case, the motivational-structural properties of entrainment.

What appears as a recurrent theme throughout the second half of this analysis, however, is that these are qualities that have largely been identified through studies involving individuals who are distinctly “other” than those involved in this thesis.

Whether it is a distant tribal society, a hypothetical evolutionary one, newborn infants, elderly people with dementia, or highly skilled professional musicians, it seems that within the literature, social and communicative musical interaction somehow ‘disappears’ in contemporary adulthood for those who are not specialists, outside a therapeutic environment. I believe that this grounded theory offers an entry point into a broader awareness that:

- a) non-specialist adults are fully able to engage in communicative musical interaction;
- b) there are contexts in which this is already being evidenced;
- c) musical interaction has a range of potential effects which can be applied within these contexts;
- d) the range of behaviours are similar in nature to forms of musical interaction already identified, such as the music of tribal societies, the role of music in evolution, and mother-infant interaction.

What is perhaps the biggest caveat is that the potential effects are just that: potential – and are probably better described as ‘affordances’ rather than concrete outcomes. In the grounded theory it was apparent from remarks from facilitators (e.g. page 242) that they were reluctant to promise particular results (such as a bonded group) from the activity, preferring instead for participants to identify their own outcomes. This is also apparent in the literature, a case in point being Clift and Hancox’s (2001, p. 253) survey of the perceived benefits of singing, where they include a table summarising participants’ responses. Here it shows the diversity of the responses gained: for example, although 64 people agreed that singing helped them to experience a positive attitude, 27 people were unsure of this, and 8 people disagreed outright – one size clearly does not fit all.

A second reservation worth repeating is that these potentialities are not somehow inherent in the music. For example, Trevarthen (2000, p. 163) notes that, in the case of entrained motor responses to music, the actions are not caused by perceptual and cognitive processes, but that they are ‘geared to’ environmental stimuli, rather than

being passively moved by them. DeNora uses an apt turn of phrase to describe this – observing that “on its own, music has no more power to make things happen than does kindling to produce combustion. In both cases, certain catalytic processes need to occur” (DeNora, 2000, p. 160). For her, these are seen to be processes of agency at work in the individuals which adapt and appropriate the affordances offered by music to their own ends (ibid., p. 96). From this thesis, and the review of the literature, it is apparent that in participatory music, such affordances are also dependent on a variety of factors including the nature of group, the social setting, the skills of the enabler, and the form of music engaged in.

While this may preclude promised outcomes, it does not mean that such effects are useless when considered as potentialities – a mother cannot guarantee that her baby will drop off to sleep upon hearing a lullaby, but she nonetheless engages in the activity in the hope of such an outcome! The identification of a raft of effects that are *more likely* as a result of musical participation means an ever more conscious engagement with the potential applications of music.

This concludes the three sections presenting the detail of the theory in the form of the themes and categories that arose, the relationships between them, and the literature that retrospectively informed them. It has been necessarily piecemeal in order to delineate and describe these categories, and to fully ‘map the territory’ of this form of musical interaction, which was the principal aim of the study. In the concluding chapter, I attempt to weave these back together as part of a broader narrative, which may recontextualise the practice of Integrative Musical Interaction. Before this, however, there follows a summary of the work presented thus far, along with a fuller integration of the concepts discussed, applying the motivational-structural, culturally enactive and socio-intentional dimensions of musical communication as described by Cross to the three theory sections, and ultimately, to the core category of *tuning in*.

6.7 Theoretical summary

The theory thus far has been structured in three main sections: firstly, an attempt to understand the process of musical disenfranchisement. This has been included because if IMI really is integrative of ability, then an understanding of how this occurs only makes sense when the process can be related to the perspective of a musically inexperienced person. Those who are musical already have the resources to confidently participate, therefore in the initial stages, the activity is directed at overcoming the reservations of inexperienced participants who often claim to be ‘unmusical’. From the interpretation of the data, it became apparent that for the people interviewed who claimed a non-musical identity, this process of musical disenfranchisement had three main stages:

- a) It was founded on past judgements of failure at music making, or lack of musical experience
- b) These experiences led to an assumption of a non-musical identity, which was reinforced by cultural norms surrounding music and musicianship
- c) This resulted in expectations of musical activity as involving failure and feelings of exposure, and being boundaried: for the ‘musical’.

These stages were found to revolve around a theme of judgement: experience (and subsequent fear) of negative judgement by others; and self-judgement as having inadequate skill.

Similar accounts of musical disenfranchisement were found to be present within the literature. The ensuing discussion examined the construction of a ‘folk psychology’ of musical ability (Sloboda, et al., 1994a) as a fixed, inborn talent, and viewed it through the lens of Dweck’s (2000) theory of implicit self-theories of ability. According to Dweck, when individuals perceive a particular ability as being fixed, they are liable to develop a *helpless* response, resulting in withdrawal from challenging situations. However, these perceptions of ability seem to bear little correspondence to the *degree* of ability people possessed. This could explain why in a musical setting, participants who select themselves out of an activity because of

claims not to be ‘musical’, can nonetheless contribute competently when faced with a situation where music making is an unanticipated addition to events. Heyman and Dweck (1992) also illustrate, however, that implicit self-theories of ability can be changed not simply by guaranteeing success, but by developing strategies that encourage persistence, and perceiving failure as a route to growth.

The second section of the theory examined how this process of overcoming a helpless response can occur within musical participation, through the enabling process of Integrative Musical Interaction (IMI). Experiencing *instant success* at the activity from the outset counters expectations of failure, thus circumventing the initial ‘flight’ reaction of participants with helpless responses. Rather than practising or engaging in an overt lesson, participants are enabled to *just do it*, and engage in achievable music making through two main avenues: *creating safe space*, and *intuitive enabling*.

Safe space is offered primarily with inexperienced participants in mind, as a direct response to the culturally reinforced expectations they hold regarding musical activity. It is enabled through *success focusing*; the *simplicity* of the music engaged in; the *down-to-earth* approach of the facilitator; and the sequentiality of *foundational building* where one activity leads incrementally to the next. Having achieved instant success, persistence with the activity is subsequently encouraged through *suspending judgement*, which involves the conscious encouragement of experimentation as a route to developing discrimination as to what ‘works’ musically.

However, as noted earlier, the activity is not one that is solely aimed at incorporating the non-musical beginner. Even technically advanced musicians may face a helpless response when invited to improvise, which makes the concept of safe space important for a wider range of participants. In addition, individuals who feel more musically competent are integrated within the music through its hierarchical structure, which allows different levels of complexity to co-exist within the same temporal event. Incorporating advanced players offers the added bonus to beginners

of taking part in ‘real’ sounding music of greater complexity than would be available at an entry-level workshop.

Once this integration of abilities is underway, the activity begins to embody its inherent nature more and engages participants in a process of *tuning in*, whereby the music is developed through fostering increasing levels of mutuality, relationality and correspondence between participants. This is principally enabled through the strategy of *intuitive engaging*, which minimises verbal instruction, instead using strategies that may feel more instinctive to participants. Components of intuitive engaging include the active enabling of *entrainment*; *modelling* from both the facilitator and co-participants (and subsequent *imitation*); the alternation of musical *dialogue* and space; engaging with musical structure that offers repetition, contrasted with *variation* afforded by the interventions of the facilitator. These actions serve a twofold purpose: firstly, to maintain the *attention* of the group to each other, thus strengthening entrainment and group awareness, and secondly, to either *maintain*, *shift*, or *develop* the ongoing music of the group to progressive levels of complexity.

With a group that is capable of sustained participation, the most advanced levels of the process involve the facilitator closely *following* the responses of participants, and using these as inspiration for musical development. Ideally, the facilitator gradually withdraws from intervening, and by *getting out of the way*, aims to empower the group to manage the tasks of maintaining, shifting, and developing the music for themselves.

The subsequent literature and discussion section dealt primarily with the mechanisms behind intuitive engaging, examining what made it intuitive, rather than didactic. One of the foremost intuitive tools is the enabling of entrainment, which occurs as a partly automatic sensorimotor response to the perception of rhythm (Repp, 2002; Thaut & Kenyon, 2003). Rhythmic stimuli were also seen to be instrumental in recruiting attention (Jones, 2004), where the stability of an orienting pulse enables perceivers to generate expectancies regarding its continuation, allowing progressively broader attentional involvement with a temporal event (Jones & Boltz, 1989). Entrainment was also seen to be a profoundly social activity, where

individuals are able to entrain more closely and to a broader range of motor tempos with a human partner, than by observing a mechanical or computerised replication (Himberg, 2006; Kirschner & Tomasello, 2009). The social properties of entrainment can also be connected to the neurological workings of the human mirror system (Rizzolatti & Craighero, 2004), which is in turn a significant component of imitative learning (Hurley, 2008).

These properties of entrainment, attention and imitative learning can be seen at work in other intuitive learning contexts such as infant development, and also appear to occur in the musical learning processes of primarily oral/aural cultures (Blacking, 1973; Merriam, 1964). These features, combined with safe space, suspension of judgement, and self-determination are also shared characteristics of the largely intuitive process of early language learning, as well as forming the basis of the intuitive engaging of integrative musical interaction. As a whole, this process was conceptualised as nurturing increasing degrees of *tuning in*, defined as a process of increasing awareness and relational correspondence between participants in a group.

Just as the concept of *tuning in* accounted for the core variables of the enabling process, so it also worked to explain most of the outcomes, which were examined in the final section of the theory. These were interpreted as occurring on three dimensions: individualised, communal, and communicative. On an individual level, the core category was *holistic engaging*, as effects were reported on physiological, emotional, and cognitive levels, leading to outcomes connected to *stress relief*, *confidence*, and *coherent functioning*. Communal properties included increased *group awareness*, *focusing*, *sense of belonging* and *cooperation*; while communicative properties included increased capacity for *musical expression*, *listening*, *self-management*, and *creating dialogue*, which could be seen to act as a *behavioural rehearsal* for participants. This could remain an implicit part of the musical interaction, or be made explicit through the use of metaphor, which appropriates the musical experience to examine behaviours related to *challenge*, working as a *functional system*, and *communication*.

Comparison with the literature on non-specialist musical participation found some evidence for the role of music in alleviating stress, but not as the sole influencing factor. Outcomes relating to coherent functioning were seen to be linked to the structuring properties of rhythm, and were illustrated with reference to studies involving both infants and the elderly, for whom the presence of a rhythmic stimulus may offer an orienting capacity of *embodied security* (DeNora, 2000). Social outcomes were attributed largely to participation in an ongoing group or leisure activity, and communication outcomes were little in evidence, other than in situations of ‘relational deficit’ (Silber, 2005). Factors influencing these differences were attributed to variations in group size; attentional capability; the kind of music made; facilitator capability, and the broader social context.

Wider sources of literature were sought in an attempt to more closely match the form of musical interaction observed in this thesis. These were drawn from studies of ethnomusicology, evolutionary musicology, and communicative musicality, and were used to illustrate the broader social and communicative aspects of musical interaction. The social dimension included theories of social bonding, group cohesion and cooperation, and were held to relate in part to the affordances of entrainment; while the communicative aspects seemed to correspond with observations and theories regarding communicative behaviours (rather than content), and the potential for behavioural rehearsal in musical interaction.

The mechanisms behind the outcomes of musical interaction were summarised with reference to Cross and Woodruff’s (2009) model, which identified three principal effective dimensions of musical communication: the culturally enactive, the motivational-structural, and the socio-intentional. These were extended to account not only for outcomes in the domain of communication, but also to connect to the wider outcomes of musical interaction identified in this thesis, from the physiological, to the cognitive and emotional. These three dimensions can also be used as a lens through which to view and summarise this entire thesis, as is illustrated in figure 22:

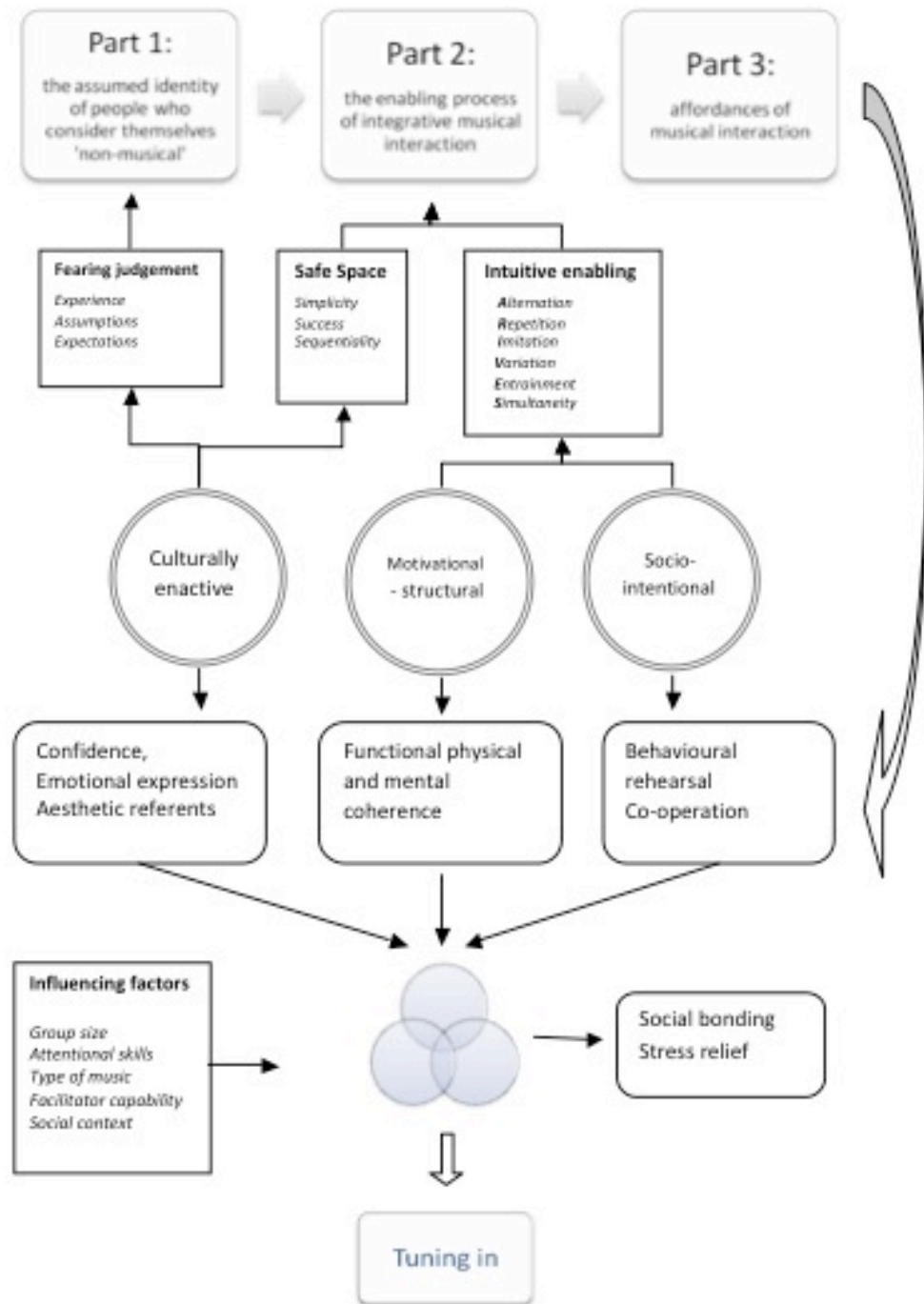


Figure 22: Summary model of Integrative Musical Interaction

This model resolves the three seemingly disparate sections of the grounded theory (seen at the top), by mapping the influence of the cultural, structural, and socio-intentional domains (middle) onto the entire process. Initially, the culturally enactive dimension is most influential in creating musical disenfranchisement, through

prevalent discourses defining music, musicianship, and expectations around musical participation. This dimension is explicitly addressed through the creation of safe space as part of the enabling process of integrative musical interaction.

Meanwhile, the motivational-structural and socio-intentional domains lie at the heart of the development of intuitive engaging, with entrainment being most strongly (but not entirely) influenced by motivational-structural properties. This is complemented by the development of awareness and relationality, which principally (but again, not entirely) relates to the socio-intentional domain.

In turn, the outcomes (outlined at the bottom of the diagram) can be seen to relate principally to each of three domains. However, this is something of a theoretical convenience – in practice, more realistic relationships between the domains might be more clearly represented by the tiny venn diagram pictured, with each domain overlapping and interacting with the others to varying degrees. Outcomes where these dimensions seem to be inseparable are noted in a separate box. It appears there is much scope for future theoretical work in teasing out these concepts further. For now, however, it summarises the processes behind *tuning in*, and the enabling strategies of integrative musical interaction as an observed musical practice.

7 Concluding discussion

This study began six years ago with the identification of a form of music making with which I was heavily involved, yet many aspects of which did not seem to ‘fit’ with the published literature at the time. Most notably, it involved the integration of complete beginners into a participating musical group without taking the form of a lesson or rehearsal: people simply made music together from the outset.

Additionally, because nearly every person present at an occasion could be enabled within the music, these occurrences were often integrated within a wider context such as workplaces, churches and health settings, as well as in more conventional recreational workshops.

However, this accessible, inclusive style of music making contrasted strongly with my experience of meeting many people who considered themselves to be ‘non-musical’ and unable to participate. Yet in situations where they could not select themselves out, (such as a team-building workshop, or a musical introduction to a session whose main content took another form) the same people were enabled to act as competent musical contributors, which often provoked changes both in their self-perceptions and their perceptions of musical activity.

Accordingly, this study began as a study of “music for non-musicians”; attempting to examine the paradox between self-defined non-musicians’ evident capacity to participate, which were considerably hindered by their self-perceptions. Grounded theory was chosen as a research methodology primarily for its suitability in exploratory studies. As a practitioner-researcher, I was also drawn to the emphasis in grounded theory methodology on retaining a strong connection with, and relevance to, a substantive area, and the potential for theory generation that it afforded. The principal aim at the outset was to find out ‘what was going on’ in an area that seemed like it had received little analytic attention.

Practical fieldwork was carried out among three different musical practices: the facilitated drum circle movement; the congregational music enabling of the Iona Community; and the improvisation workshops of US based organisation, Music for People. As work progressed, the nature of the study changed due to the grounding effects of grounded theory. What became rapidly apparent was that the purpose of the activities under study was not solely to integrate the inexperienced – experienced people were fully involved and additionally, there was still something that marked this form of music making as different to a beginners’ workshop. This was subsequently conceptualised as a developmental process, which instead of working on technical skill, sought to develop the mutuality, agency, relational and awareness skills of participants as a route to more nuanced musical engagement. The core category that emerged for this process became identified as *tuning in*, around which the rest of the theory became structured.

Ultimately, the three forms of music making studied shared a significant number of common features, which led me to conceive of them as a practice – Integrative Musical Interaction. The ‘integrative’ part of the title refers to the practice as being integrative of ability, and that the activity is often integrated within wider settings where music is not the principal focus. ‘Interaction’ refers to the notion that it is the interactive processes, rather than the musical content, which are the focus of the developmental progression.

It should be noted that within this thesis so far, ‘integrative musical interaction’ has been used as a descriptive label generated for use within this study to refer to the practice occurring within these settings: the contexts which I studied do not formally conceive of themselves as a unified ‘practice’. However, during the course of this study there has been significantly increased recognition between two of the contexts studied (the drum circle movement and Music for People) that they share features and philosophy in common. Music for People (MFP) now promotes Arthur Hull’s (2006) book on drum circle facilitation as a set text within its own facilitator training programme, and in turn, there have been MFP workshops presented at drum circle facilitator conferences. From a grounded theory point of view, this has been especially gratifying, as at the beginning of this study, there was little evidence of

interaction between the two practices. The incorporation of MFP as a context within this study was largely on a ‘hunch’ basis, having had less personal involvement than with the other two contexts.

It should also be noted that, while the ‘integrative musical interaction’ (IMI) label, has so far only been used to refer to the particular contexts studied, there is significant potential to extend the theory and attempt to situate IMI as an identified musical practice in its own right, as will be discussed below.

7.1 Getting off the ground – the place and potential of IMI.

Within this thesis so far, the focus has been on the detail of the activity of Integrative Musical Interaction (IMI) – the factors that provoked its evolution, the methods of enabling people, and the potential beneficial outcomes that can occur from musical participation and interaction. One of the pitfalls for a grounded theory researcher can be in remaining overly grounded: focusing on the minutiae of the study, rather than drawing back to construct a theoretical narrative regarding the activity as a whole. Accordingly, this section is an attempt to take a higher and broader pass over the material, and envision it in a wider context.

This thesis points towards a reconceptualisation of music, and its potential role in society, through indicating that:

1. Music making is an innate human capacity
2. This capacity has been structurally neutered in western society, leaving a large proportion of the population ‘unmusical’ with regard to participative musical engagement

3. It does not have to be like this. The practice of IMI reconnects people with their musicality by engaging their innate capacities for music, and for mutual attunement and relationship.
4. “It’s not about the music”. By extension, IMI also reconnects people with each other, as the very capacities that lead to musical reconnection also lead to social reconnection.
5. We need to find our music again.

Innate musicality

The evidence for our innate capacity for music is almost overwhelming. These capacities are constituted from the perceptual and behavioural characteristics we are born with, combined with features inherent in enculturation and the human developmental process.

Many of our core musical *perceptive* competencies are manifested equally in infancy and in adulthood, such as beat perception (Winkler, Haden, Ladinig, Sziller, & Honing, 2009), the discrimination of pitch contour and rhythm, and a preference for tonal sequences with small integer ratio relationships and conventional rhythms (Trehub, 2000; Winkler, et al., 2009). Through enculturation, these and other competencies develop into an innate musical capacity in such a way that so-called non-musicians can make judgements indistinguishable in quality from experienced musicians. For example, adult non-musicians have been found to be as competent as musicians when it came to rhythm perception (Geiser, Ziegler, Janke, & Meyer, 2009), and musically untrained listeners were able to make nuanced judgements regarding aspects of musical structure in a way that was only minimally different from people with 15 years of musical training (Bigand & Poulin-Charronnat, 2006).

Of course, there is also plenty of research demonstrating the differences in skill and expertise between musicians and non-musicians, but what the evidence points to is that these are experience and practice dependent. There is still a raft of intuitive

musical skills available to non-musicians that are entirely independent of formal training, and are acquired simply through exposure to music.

As well as these fundamental perceptive skills, there are allied *behavioural* and developmental capacities that predispose us towards musical interaction. Features such as the human mirror system; our proclivities for imitation and imitative learning; entrainment; shared intentionality and the musicality of mother/infant interaction are all recruited in participative musicality.

These features, which have been discussed throughout this thesis, occur at every stage of the IMI process. Additionally, they constitute the fundamental building blocks for human relationship, and are engaged in our earliest, prelinguistic attempts to connect with others (Tomasello, 2008). Newborn babies have the capacity to engage in dialogic, imitative exchanges; and infant imitation has been proposed as a ‘manifestation of the intuitive readiness to move rhythmically with others in games of sociability’ (Trevarthen, 2005). These exchanges develop into the musicality of caregiver/infant communication, and it is no accident that researchers in this area are turning to musical interaction to further understand this phenomenon (ibid p. 102), while in return, musicologists take inspiration from infant exchanges (Schogler, 2000) We are born with a capacity for connection and interaction, and it is musical.

Ultimately, it seems that we are faced with another, more primal form of ‘IMI’: *Intuitive Musical Interaction* – musical or proto-musical exchanges that spring from the development and recruitment of our innate capacities for both musical perception and human relationship. By extension, this *intuitive* musical interaction is also implied in the accounts of the evolution of human music making and in the oral musical traditions of cultures where music is learned through doing, rather than by instruction. As with infant interaction, the common motives in these forms of engagement are in finding and nurturing common ground, co-operative connection and affiliative bonding. Intuitive musical interaction thus becomes the “shared play-space” that enables this (Cross, 2006). Music connects.

As Cross notes, social musical engagement such as this has been far more widely practiced through history, and throughout the world, than the “minority practice” of passive consumption of music produced by a class of specialists (Cross, 2007, p. 653). It is worth repeating his statement that: “if a category of behaviours that can be termed ‘music’ has any generality across cultures, it seems that it can be best characterised as active, as founded in interaction, and as permeating most other aspects of social life” (ibid.).

The structural repression of innate musicality

Underneath the elaborations of civilized life and the birth of reason, lies music - the primary language. It is only as we grow up that it dwindles into an art. (Everitt, 1988).

Conversely, it would seem that while intuitive musical interaction may universally form a part of early life (Dissanayake, 2009), adult musical engagement in western society is as far removed from a socially integrated and interactive practice as it may be possible to get. In part one of the grounded theory it is evident that for many, music making is not something with which to connect and communicate, but rather an activity that provokes fears of humiliation and exposure. Those who do wish to actively participate must, in turn, buy into a highly competitive educational system designed to weed out those who cannot make it, and where only the ‘best’ survive. Labels such as *musician* or *musical* thus become part of what Burnard terms a *discourse of derision* – whereby such terms are not merely descriptive, but become used as a form of discrimination in a discourse which “denies individuals the opportunity to develop their innate musical potential” (Burnard, 2003, p. 36).

In the first section of the theory, participants’ accounts of musical disenfranchisement reflected their perception of it as a personal problem – they felt they lacked, or had been judged as lacking the basic attributes to succeed. However, the literature comparison revealed something different – that the narrative of musical talent that some possess and others do not has been structurally reinforced through

educational and wider cultural systems, giving rise to a culturally induced entity theory of music as a fixed ability of limited distribution (see p. 115). This is much to the detriment of more inclusive notions of innate capabilities, as Blacking notes: “it may be that the social and cultural inhibitions which prevent the flowering of musical genius are more significant than any individual ability which may seem to promote it” (Blacking, 1995, p. 57).

And while this narrative is increasingly challenged by academic research findings and changing educational practices, it would seem that this musical myth is a persistent one that is still at large among the wider population. This is illustrated by a recent study that noted that though 17% of a student sample considered themselves to be tone-deaf, true amusia might only be present in 4-5% of the population. Testing revealed little difference in perceptual capacities between the ‘tone-deaf’ students, and a control group who did not identify themselves as such. Once again, the authors proposed that wider cultural factors were far more influential in the construction of these non-musical identities than were bottom-line markers of capability (Cuddy, Balkwill, Peretz, & Holden, 2005).

Consequently, the full spectrum of the power and potential of collective human musical behaviour is repressed in favour of the largely individualistic consumption of music as a sonic object. Music gets packaged back to the unmusical remainder in the form of concert tickets and downloads – for consumption and appropriation (and healthy profit margins) rather than participation. Elementary forms of participation may appear to be invited through various simulacra such as computer games like Guitar Hero or Singstar: these offer a fantasy of musicianship, whilst subtly reinforcing cultural norms – be the best musician by beating the others; don’t make mistakes; keep the ‘audience’ happy or they will turn on you. This narrative reigns supreme in the panoply of TV talent shows – again, appearing to offer access to participation, but basing its entertainment value on the rejection and ridicule of those who don’t make the grade. All of these serve to reinforce the negative expectations of music making noted earlier, making people feel unmusical and incapable of ‘real’ participation. At its worst, music is reduced simply to commodified entertainment; at best, even more enlightened conceptions of music rarely reach beyond that of artistic

product. This reduction of music to art and entertainment limits its effectiveness to the culturally enactive sphere (compared to the threefold model proposed by Cross and Woodruff (2009), and adapted in this thesis on page 288). It thus makes it easier for music to be perceived as the ‘icing on the cake’ in contexts of educational and social wellbeing – and much more easily dismissed.

However, music is not merely entertainment, or reducible to a numinous ‘language of the emotions’, or a mystery beyond words. Music is bigger – and it may be for this very reason that the hegemony of the ‘musically talented’, and discouragement of meaningful participation is persistently nurtured. Blacking wonders: “does cultural development represent a real advance in human sensitivity and technical ability, or is it chiefly a diversion for elites and a weapon of class exploitation? Must the majority be made ‘unmusical’ so that a few may become more ‘musical’?” (Blacking, 1973, p. 4).

Profit-making may be one motive, but far more dangerous to a society founded on individualism may be the collectivising and community-forming properties of music. This power has been employed to the benefit of many cultures that have sought to resist repression. It is also notable that the forms of music with which these cultures engaged share the characteristics of IMI as identified in this study: there is a broader social context; it is aimed at the consolidation of a community, rather than performance for an audience (at least, not a musical one); they are presumably integrative of ability, and participants learn by doing, rather than through technical instruction. This is evident from examples such as the gospel songs of enslaved black Africans, to the protest songs of apartheid South Africa, (wonderfully articulated in the documentary ‘Amandla’ (Hirsch, 2002)); and in the singing revolution of Estonia, where folk song festivals were used as a catalyst to express national identity and forge a nonviolent resistance movement (Zunes, 2008).

Additionally, there is scarcely an oppressive regime that has not tried to manipulate the music of the people in some way, either by proscribing it, as happened in so many countries where Christian missionaries forbade the traditional musics of the cultures they encountered; or by appropriating it, as in the ‘glorious’ work songs

extolling the virtues of Communist dictatorships. They were well aware of the power and potential of music. Music is not simply a reflector or mirror of culture, but is active in shaping it – for good or ill (Blacking, 1995; Lomax, 1968).

Accordingly, while in some cultures music is used to involve people in powerful shared experiences, nurturing individual consciousness within a collective consciousness of a community (Blacking, 1995, p. 59), in others, we are reduced to ‘a consumable commodity [...] produced by a class of specialists and engaged with through listening for primarily hedonic reasons’ (Cross, 2007, p. 653). This applies whether you get your musical jollies at the opera house, the concert hall, or via MTV. The point of this argument is not to belittle these forms of music, which many enjoy and derive considerable benefit from, but to note that we are reduced to an impoverished manifestation of the full potential of music in human life. In western capitalist society, we have very effectively neutered the potential of music. This is evident in the academic as well as the cultural sphere – musical participation (beyond the domains of therapy, teaching, or performing) is scarcely given a mention, other than to note its absence. Our innate musical capacities are ignored, denied and repressed in the name of a select, consumable, (and increasingly disposable) musical excellence.

It does not have to be like this.

A renewal has already begun. This thesis is not a speculative exploration of what could be, but a study of musical practices that have already evolved to meet a need. The widespread fear of, and disengagement from practical music making provoked the development of all three of the contexts covered in this study, which have given rise to the concept of Integrative Musical Interaction. Each context has sought to recover a more universal concept of musical participation, and in doing so, has found it necessary to address the fears of the ‘unmusical’ by returning to the most elemental forms of musicality.

It seems to me that what is ultimately important in music cannot be learned like other cultural skills: it is there in the body, waiting to be brought out and developed, like the basic principles of language formation. (Blacking, 1973, p.100)

Through IMI, we are led to a recovery of our ability to engage in *intuitive* musical interaction by harnessing our innate cognitive and relational capacities noted earlier. This is supported through an intuitively enabled developmental process which in turn shares characteristics with modes of learning in many oral musical cultures, and with another fundamental learning process – that of early language acquisition. Simply put – these processes take place in an environment of nonjudgmental, success-focused *safe space*, combined with an experiential, emulative (‘just do it’) mode of practice (see section 5.8). Both are cornerstones of human interaction and relationship, and both rely on processes intrinsic to human development.

Through engagement with IMI, and the mutual *tuning in* of the facilitator to the group, and group members to their inner processes (and to each other), people are reconnected with their innate musicality and are thus enabled to be confident and competent participants in group music making, regardless of their perceived skill level.

But...

It's not about the music.

It's about relationship. Relationship is the core of the practice. It is a breakdown of relationship (in the form of bad teaching practice, or adverse perceptions of judgement) that is part of the construction of negative musical identities in the first place. IMI restores our relationship with intuitive musicality, through the process of increasing participants' capacities of *tuning in*, which has been defined for the purposes of this thesis as an increasing awareness of, and relational correspondence with an ‘other’ – be it an individual or group. Music alone will not work to produce the outcomes identified in this study – it needs relationship – as has been illustrated in the study by Bittman et al. (2001) noted in the introduction to this thesis. The

beneficial effects did not occur by adding more or better music, but by changing the relationship – to one of greater trust, interaction, and mutuality.

The whole trajectory of the IMI process is aimed at the direction of participants' attention beyond self-preoccupation and into increasing degrees of relational awareness and interaction with the group – the quality and the success of the music made arise from the quality of the relationships present within the group. The cutting point for this phenomenon occurs when participants either do not wish to enter into relationship, or when their awareness drifts principally towards their own contributions, without maintaining a relationship to the contributions of others.

The enabling process is absolutely contingent on the fostering of mutual relational engagement. Even the structure of the music made is an invitation to relationship: repetition becomes a gateway to participation; dialogue recognises and relates to the 'other'; variation becomes a way of maintaining interest and prolonging the interaction. Again, these are characteristics shared between IMI and our earliest forms of human relations.

Unsurprisingly then, these outcomes also mirror those of earlier forms of human interaction: social and affiliative bonding; reaching a shared emotional state; cooperation; and reaching communicative common ground in situations of uncertainty (see section 6.6.4). While there also appear to be a raft of wider holistic benefits from IMI, other activities may offer equivalent, or better outcomes. Want to reduce stress? Have a massage. Want to build confidence? Then musical performance, if sensitively handled, might be just the thing. However, it is the social and relational domain that is most distinctively affected by IMI, compared with other forms of music making.

This social musicality constitutes a form of *behavioural rehearsal*, or social 'exercise' - refining, testing, and forging skills which lead to more effective human interaction: in later life, as in the case of infants, or when the consequences of interaction become more significant, as in the evolutionary models noted earlier. Perhaps, like the relationship between physical exercise and health, such practices

may not only contribute towards *improving* our social and mental health, but also to *maintaining* it through encouraging our reconnection – our *tuning in* to one another.

We need to find our music again.

It seems ironic it may be the corporate world that has been the quickest to recognise and appropriate the social potential of such activities. IMI has been engaged for icebreaking, teambuilding and leadership development for over a decade, but it remains barely articulated in other domains of education, musicology, or health.

Meanwhile, the music education world is in crisis. The Times Educational Supplement reports research illustrating that most primary teachers have had no training in music, and lack confidence in their ability to teach it (Bloom, 2009). A catch-22 has developed – teachers are unable to teach music, leading to pupils missing out and becoming the next generation of teachers – unable to teach music. The outcomes in later schooling get even worse: in 2008, just under 60,000 students took their music GCSE, compared to over 200,000 for Art. No wonder music is considered an increasingly optional extra – examples of this include the current education secretary for England declaring music students ineligible for the new English baccalaureate (Lindvall, 2011), and Aberdeen city council forming plans to get rid of its music tuition, youth bands and orchestras (Service, 2010). A review of the English music education system is currently in progress, and yet it is founded on the basic premise that the key area of service delivery should be learning how to play an instrument (BBC, 2010). The instigators of this review acknowledge the need to improve teacher training, but in retaining such an emphasis on technical instruction, it seems far more likely that music may remain the domain of the specialist.

There is no doubt that these are important abilities – but what if music could be reconceived as a core human behaviour – as social and developmental glue, rather than a series of complex motor and sound production skills to display to others? What if music was primarily about learning to relate to each other, instead of learning to perform? Would it be so easily relinquished? Currently, and in recent

history, we seem to be putting the cart before the horse: once students have mastered the technical aspects of music (in terms of musical literacy and instrumental skill), they may eventually be able to engage in nuanced musical interaction through playing in ensembles. After all, most of the adult musical interaction examples in current research come from highly skilled jazz or classical musicians. But what if we focused on the development of our innate socio-musical behaviour first, and only then followed up with technique? Not only would it be a more accessible form of engagement for generalist primary teachers, not only might it lead to a more widespread musical engagement, but it could also have highly beneficial outcomes in terms of social dynamics among pupils. Ultimately, it may even produce better musicians among those who carry things further, as they will already have developed the much sought after 'ensemble skills'. If we persist in confining music to a performing art, then it will much more easily be sidelined.

In terms of health care, it has already been noted (p. 260) that a lack of musical confidence among care staff is hindering the use of music among elderly people with dementia, even when it has been shown to make certain working tasks easier for both staff and patients. Socially constructed notions of 'music' and what it means to be 'musical' have also been identified as having a negative influence on participants' responses to music therapy (Daykin, McClean, & Bunt, 2007, pp. 365-366). Because of these constructions, the reconnection power of music making goes unfulfilled, and yet it is very much needed in today's world.

Problems of social disconnection and isolation abound: in a survey of well-being carried out by the New Economics Foundation, the UK was ranked 15th out of 22 European countries for social well-being, and came third from bottom in measures of trust and belonging (Michaelson, Abdallah, Steuer, Thompson, & Marks, 2009). Within this low score, there was an additional disparity between generations, with young people scoring the lowest, and older adults scoring the highest. The extent of this marked generational difference was unique to the UK. With the current UK government committed to developing an index of wellbeing as a measure of progress (Cameron, 2010), it would seem there is much work to be done.

IMI engages groups in building trust, relationship, connection, belonging and cooperation, all key beneficial variables in developing both social, and mental capital, which in turn, are essential to human wellbeing (Government Office for Science, 2008; Harper, 2001; Whiteford, Cullen, & Baingana, 2005).

It's not about the music.

Music is too important to be left to the musicians, and in recognizing this fact we strike a blow at the experts' domination, not only of music, but of our very lives. If it is possible to control our own musical destiny, provide our own music rather than leaving it altogether to someone else to provide, then perhaps some of the other outside expertise that controls our lives can be brought under our control also.
(Small 1977, p. 214)

We need to find our music again.

7.2 Criteria for evaluation

The initial intention of the study was to find out 'what was going on' in the substantive area, and I feel that using grounded theory as a research methodology has been instrumental in achieving this. For me, this has been evidenced in the clarification in understanding that has grown throughout the successive revisions, modifications and comparisons that have formed the theory. I had initially identified that there was something 'different' about the musical practices I had been engaged in, and the research journey has subsequently taken me a long way from the initial speculation that it was about the provision of accessible 'music for non-musicians'. What emerged from the three contexts that I studied was the interpretation of these as a distinct practice of music. In turn, performing the analysis led to an articulation of the processes that lay behind this practice, while the literature comparison illustrated and deepened my understanding of the underlying mechanisms.

In terms of its credibility as a grounded theory, this is perhaps best evaluated with reference to Glaser's (1998, pp. 236-237) criteria of 'fit, work, relevance, and modifiability'. Fit refers to the validity of the concepts generated, and whether they represent the patterns in the data they claim to express. In this study, conceptual fit was checked by conducting six interviews with practitioners, which incorporated a review of the emerging theory during data collection and analysis. Additionally, it is hoped that the reader may have sufficient information upon which to make a judgement of 'fit' by including data examples side by side with analysis, and larger extracts of coded data in the appendices.

'Work' relates to the power of the generated concepts to explain what is going on in the substantive area, and their relevance to, and integration with the overall theory. During analysis this meant that several categories either had to be abandoned or subsumed within other categories, as though they had arisen from the data, they did not relate to the core category of tuning in or to the process of integrative musical interaction. For example, an alternative candidate for a core category could have been 'telling a new story', as it involved encouraging a reconceptualisation of notions of music and musicality among participants in order to foster confident engagement. This category also related to the efforts of facilitators, to 'tell a new story' about the potential applications of musical activity when trying to introduce it to a new context; however, it was not the core process of the activity itself, and was thus abandoned in favour of *tuning in*.

'Relevance' means that the theory is of importance first and foremost to those in the substantive area. As a practitioner researcher, this theory has certainly had continued relevance to my own work, and once again, the theory review interviews have helped to gauge its relevance to others. In addition, several 'theory bits' that were not relevant to the core category, but were nonetheless relevant to practitioners have already been fed back via email discussion lists, and received an enthusiastic response.

Finally, ‘modifiability’ means that the theory is not a fixed entity, and is capable of being adapted in the light of new or contradictory evidence. This has already been apparent during every stage of the theory, for example:

- identifying the practice as integrative, rather than solely for non-musicians
- broadening the conceptualisation of entrainment as involving more than simply auditory mechanisms, after feedback from theory reviews
- identifying the additional category of cognitive outcomes after comparison with the literature

I believe that this theory, which has emerged over the past six years of study, sufficiently fulfils Glaser’s criteria, and I look forward to its continued modification.

7.3 Limitations

No study is ideal, however, and some of the factors that may contribute towards the strengths of the study may also be its principal weaknesses. Being a practitioner-researcher has offered me insight and involvement in the substantive area that could not have otherwise have been obtained, but this may also mean that there may be aspects of the practice that have been overlooked, or left implicit. This may be compounded by fact that the theory has been developed largely by talking to other insiders, rather than to those outside the substantive area, who may have observed other processes at work. In particular, this may manifest itself in a slightly blinkered view of the activity as a universally positive one. However, a trend towards the more positive aspects of musical participation was also evident in the literature, much of which sought to explicitly illustrate the beneficial effects, while offering little evidence of adverse ones. I have tried offer a balanced picture where evidence supports it, for example, in the discussion of the effects of music making on group cohesion as having negative, as well as positive applications.

It is hoped that the dissemination of the findings of this thesis will result in a broader dialogue, which may help overcome any implicit assumptions I may have made. To

counter the optimism, I would like to recommend the only source I found which contained an extended discussion of the potentially negative aspects of music across a variety of contexts: Brown and Volgsten's (2006) "Music and Manipulation".

PhD study is a learning process, and with the benefit of abundant hindsight, there are several changes I would make which might strengthen the project. By the end of the data collection, I was much more skilled at interviewing than at the outset, leading to the collection of richer, more nuanced data. A chance to repeat some of the initial interviews and make the most of the opportunities they afforded would be most welcome. I would also liked to have conducted more and fuller interviews with participants, as the overall numbers and interview time was much less than that which involved facilitators. I believe that gaining more of the participants' perspective may provide a deeper and more balanced insight into aspects of the theory, particularly regarding the affordances of musical interaction. The difficulties I experienced in involving participants at depth were discussed earlier in the methodology chapter, and overcoming these may have necessitated an alternative study design. However, I believe that the addition of the data that was gathered on this occasion added significantly to the understanding and development of the theory, and contributed towards developing "theoretical sufficiency" (Dey, 1999, p. 117).

Another potential limitation could be that this is a very broad thesis, with three quite distinct sections, each of which could potentially be developed into a thesis on their own. Covering such a wide scope may mean that each subject is not analysed in as much depth as would occur in a more narrowly focused thesis. However, I believe that in this instance, depth is achieved in the development of understanding regarding a substantive area about which there is little extant research, and that the persistence and integration of themes (such as entrainment) across the sections work to integrate the thesis as a whole, as illustrated in the diagram on page 288. At the present stage of understanding in this area, I believe a broader overview has significant value, and has the potential to act as a springboard to much future research that would deepen understanding of the themes contained with in it.

7.4 Potential theoretical development

While this only purports to be a substantive theory, I believe there may be several avenues that could be developed to inform more general, or more formal theories, and which may involve links with wider disciplines as follows:

- Comparing the process of musical disenfranchisement to the experiences of those who feel unable to participate in other arts disciplines. In a ‘grounded’ sense, this issue has been raised many times when speaking about my study to practitioners in different fields, and appears to be a persistent barrier towards encouraging broader participation.
- By extension, findings in these fields could also be compared to other areas where practitioners seek to encourage greater involvement, such as sport and health.
- A broader theory of intuitive enabling could be developed by deepening the comparisons between intuitive forms of musical participation found in this thesis and other musical forms worldwide, as well as a still broader comparison to the intuitive mechanisms of early language learning, as discussed at the end of chapter five.
- Further contextual comparison could be conducted, to deepen the understanding of Integrative Musical Interaction as a practice. In particular, there are two additional contexts with which I have become involved more recently, which appear to engage in similar processes: both of these are based in France – the Musique et Santé organisation, who engage in musical interaction in hospital settings; and the Taizé Community, which faces the same issues of musical hospitality as the Iona Community.
- In addition, continued comparisons between the interaction processes observed in this study and other forms such as jazz improvisation and music therapy, could contribute towards a wider theory of musical interaction.

- In turn, these would bear comparison to other forms of human interaction, such as present in infant development, and studies of interpersonal coordination and communicative behaviour among adults.

7.5 Potential for further research

There are also several avenues for further study that could be developed from this thesis. These might include:

- In-depth phenomenological study of participants' experiences of musical interaction. Of particular interest is the relationship between music perception, cognition, and motor function, as well as gaining insight into the process of tuning in from the participants' perspective.
- There is also scope for empirical psychological studies that could examine the social and communicative outcomes of group-based musical interaction.

These could include:

- attitudes of participants towards each other before and after group musical interaction;
- longitudinal study of the effect of a series of IMI workshops on the communicative and social behaviours of a group (with particular reference to mental health contexts);
- A deeper examination of the affordances of entrainment in musical participation, and its proposed relationship to coherent functioning, both mental and physical. Of particular interest is the phenomenon that was described by facilitators in the study as the 'waking up' of people with dementia. There is plenty of anecdotal evidence for this, which could be greatly strengthened by empirical study.

7.6 Contribution to knowledge

This study began with the identification of a gap in the academic literature concerning musical participation, noting that practices which fall into the more established fields of music education, therapy, and performance differed substantially from the form of adult, non-specialist musical interaction observed in this thesis. Accordingly, the principal contribution to knowledge from this thesis may be the identification of an alternate area of musical practice that interacts with, but is not solely represented by any one of these three other disciplines.

The identification of the practice and outcomes of integrative musical interaction challenges the assumptions regarding the possibilities of musical participation by non-specialists. There is a growing body of research that points to universal perceptive and executive capacities for musicality, however, their widespread practical expression in adulthood has been notable by its absence. This is remarked on by Sloboda, who notes that while these capacities are strikingly evident in infancy, “nothing in this literature prepares us for the dismal musical outcomes observed in our culture in late childhood and adulthood” (Sloboda, 2005, p. 277). In a similar vein, studies that informed this thesis often used examples of musical interaction from a hypothetical distant past, geographically distanced culture, or else settings boundaried either by extensive musical expertise or clinical practice. I believe that this thesis contributes towards illustrating that musical interaction is still a freely accessible (if at present unfulfilled) medium for which non-specialist adults have the capacity to participate in and derive benefit from without extensive training: provided that their perspective is explicitly taken into account in the enabling process.

In addition, I have suggested that the intuitive, interactive, improvisational approach may have strong connections with social and communicative behaviours, and is a form of participation which differs from more commonly occurring forms of musical engagement concerned with rehearsal, practice, and performance. These latter forms appear to have been given the greatest attention in the literature thus far, leading to a natural emphasis upon outcomes in the expressive and aesthetic domains. In the

concluding chapter of the recently published Oxford Handbook of Music Psychology, Hallam, Cross, and Thaut (2009, pp. 563-564) note that the concept of music as communication and interaction is as yet a nascent one. They acknowledge that “exploration of capacities that are likely to be central to interactive musicality, such as that for entrainment [...] is in its infancy, and questions of how such capacities relate to broader human capacities for complex social communicative interaction have barely been addressed.” It is therefore hoped that this thesis may contribute towards the already growing awareness of a broader range of musical practices and potentials, particularly with regard to what may be the intrinsic social and communicative affordances occurring in musical interaction.

There are also smaller sections of the theory that may contribute towards understanding in particular domains. In particular, the analysis and articulation of the intentional enabling (and experience) of musical entrainment may add to the largely laboratory-based studies of this phenomenon. Clayton, Sager and Will (2004, p. 2) note that the concept of entrainment has been given relatively little attention in studies of music – and a large proportion of the studies reviewed in my thesis examined naturalistic musical entrainment only in dyadic interactions, (e.g. Keller, 2008; Lindenberger, Li, Gruber, & Muller, 2009; Schogler, 2000). It is my hope that this study contributes to the field not only by documenting the interactions present in group entrainment, but also by examining how this phenomenon is intentionally enabled, supported and influenced by facilitators. In addition, it illustrates the concomitant conditions and cutting points which have an effect on entrainment, which is perhaps in contrast to the clearly perceivable cues presented for study in laboratory settings.

By engaging in the construction of grounded theory, this study may have a contribution to offer to areas where behaviour is known about, but where knowledge is not fully integrated or articulated conceptually. In particular, the concept of musical disenfranchisement has been documented and discussed to the point of becoming a trope; yet systematic integration of what is largely anecdotal reportage appears to be little in evidence. Findings in this study were drawn from a relatively

small sample, but I believe the concepts generated may prove productive starting points for further research.

Finally, Clift and Hancox (2001, p. 249) acknowledge the need to work towards a satisfactory theoretical framework to assist in understanding the potential mechanisms through which the arts may benefit health. It has been encouraging to witness the interest in the area of music and wellbeing which has grown significantly during the course of this study, evidenced by the number of relevant journal articles which have appeared over the past six years. This thesis attempts to examine the theoretical connection between the practices and affordances of musical participation, and the cultural, structural, and social mechanisms that may underlie them. In doing so, this may contribute towards the discussion regarding a framework that can integrate the diverse findings of others. Many studies (and potentially whole disciplines) necessarily examine or emphasise a partial aspect of musical behaviour; in particular, the culturally enactive dimension appears to have received the most attention in academic discourse thus far. It is hoped that working towards a framework which integrates the broader affordances of music as an “embodied, interactive, communicative behaviour” (Clayton, et al., 2004, p. 22) will lead to a more rounded understanding of music, whilst avoiding the trap of perceiving one particular dimension as the ‘whole’ of musical experience and effectiveness.

Above all, it is my hope that this thesis offers a contribution regarding a practice of musical behaviour that will augment, rather than compete with, existing musical practices. I have distanced the analysis from topics such as music listening, performance, emotional expression, conservatoire culture and recreational classes only in the service of differentiation, in the hope of moving towards a wider conceptualisation of musical potential. All have a role to play in the enhancement of human life.

However, I do believe there remains a substantial cultural ‘gap’ where non-specialist involvement in (and perception of) music is concerned, and that if a role for musical participation in wellbeing is to be fully realised, this needs to be addressed. Sloboda (2005, pp. 340-343) remarks upon the loss of the broader social and cultural

scaffolding which afforded non-specialist involvement in the past, and that these factors, combined with discourses regarding ‘talent’ and elitist conceptualisations regarding the definition of music, still serve as a persistent barrier to the recovery of a more widespread musicality in society. Back in 1973, John Blacking (p. 50) presciently argued for a wider musical perspective:

The value of music is, I believe, to be found in terms of the human experiences involved in its creation. There is a difference between music that is occasional and music that enhances human consciousness, music that is simply for having and music that is for being. I submit that the former may be good craftsmanship, but the latter is art, no matter how simple or complex it sounds, and no matter under what circumstances it is produced.

Sloboda observes that, in attempting to foster a broader potential for music, “the solution will not lie in minimal reforms within the academy but in the creation of new cultural and folk institutions. We need living and socially relevant forms to replace the church choir and the village brass band” (Sloboda, 2005, p. 342). I believe that this thesis documents practices that constitute one such form.

8 References

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9 Appendices

9.1 Appendix 1: Data Collection Table

Name	Contextual involvement	Reason for sampling	Duration of interview	Context for interview	Recorded through
Early exploratory interviews: Jan-Mar 2005					
Annie O'Shea	Music facilitator practicing both drum circle, and Music for People techniques.	Early interviews exploring inclusive musical participation	45 min	Telephone interview (T)	Recording (R)
Gerry Rossi	Music facilitator; lecturer in community music		30 min	In person (P)	Notes (N)
Brother Matthew	Benedictine monk		15 min	P	N
*Jane Tomlinson	Director of a choir for inexperienced singers. Ex-Iona Abbey resident musician		30 min	P	N
*Ninian Perry	Director of community music outreach project		30 min	P	R
*John Bell	Principal developer of the Iona Community's approach to congregational singing		1 hour	P	R
Frances Hume	Organiser and participant in a series		15 minutes	P	N

	of drum-circle workshops involving women who were asylum seekers				
Jennifer	Considers herself to be 'non-musical'		30 min	P	N
Iona 1: March 2005 - 10 day residential programme to celebrate Easter					
Tara	Considers herself to be 'non-musical'	To explore formation of identity as a 'non-musician', and subsequent enablement in musical participation	30 min	P	R
Jean	Considers herself to be 'non-musical'		30 min		N
Albert	Considers himself to be 'non-musical'		25 min		N
Bertha	Considers herself to be 'non-musical'		15 min		R
*Gillian Cummins	Resident musician, Iona Community		45 min		R
Apr 2005					
Women's Institute group discussion (6 active participants)	Workshop participants	Discussion surrounding what it means to be 'musical' – and what enables participation	15 min	P - Pre and post-workshop discussions	R
Anonymous	Management conference organiser	Perception of incorporating a drum circle in a workplace environment	15 min	P – following a morning workshop	R

*Mairi Munro	Congregational music enabler with the Iona Community	Contextual involvement, enabling practice, and theory review	1 hour	P	N
Iona 2: June 2005 - week-long residential involving participatory music					
Janice	Considers herself to be 'non-musical'	Musical identity and enablement	15 min	P	N
Jerry	Facilitates a harmonica group for inexperienced players		20 min		N
USA 1: August 2005 - 10 day training programme in drum circle facilitation					
*Jim Boneau	Facilitates drum circles as part of corporate group dynamics workshops	Details of contextual involvement, and enabling practice	30 min	P	N
*Jonathon Murray	Drum circle facilitator; president of the Drum Circle Facilitator's Guild		25 min		R
*Michael Enderle	Drum circle facilitator in workplace environments		40 min		N
*Lulu Leathley	Drum circle facilitator working primarily with elderly people		40 min		R
Sienna Boothman	Drum circle facilitator working with elderly people		40 min		N
UK 'one-off' interviews, Feb – Mar 2006					
*Frances Novillo	Church musician, ex-Iona Abbey	Enabling congregational	50 min	P	R

	resident musician	music using 'Iona' strategies beyond Iona			
Imogen and Noreen	2 Participants in a workshop held for International Women's' Day	Musical identity and enablement	5 min	P – following a workshop	R
Iona 3: April 2006 - week-long residential programme for students					
James	Participant , who would describe himself as non- musical	Musical identity and enablement	15 min	P	R
Ron	Participant, who would describe himself as musical	Musical identity and enablement from the	15 min		R
Louise	Participant, who would describe herself as musical	perspective of the musically experienced	20 min		R
USA 2: April 06					
Barbara Karmazyn	Drum circle facilitator working with the elderly and people with special needs	Details of contextual involvement, and enabling practice	40 min	P - as part of a day- long visit	R
*Mary Tolena	Drum circle facilitator		1 hour	P - part of a week- long visit	R
Barbara Karmazyn and Mary Tolena	As above	Review of the emergent theory	40 min		R
Miriam	Minister of Human Resources,	Musical identity and enablement.	25 min	P - as part of a day visit	R
Veronica	Factory floor supervisor,	Perception of music-making in	20 min		R

		the workplace.			
Jana Broder	Drum circle facilitator	Details of contextual involvement, and enabling practice	30 min	T	R
*Jim Boneau	As earlier	Review of the emergent theory	40 min	P - as part of a week-long visit	R
John Fitzgerald	Manager of Recreational Music Activities, Remo. Inc.	Music industry perspective on developing musical participation	40 min	T	R
USA 3: Jul 06					
Barry Bittman	Medical doctor and director of the Mind-body wellness centre. Co-developer of the 'HealthRhythms' programme	Details of contextual involvement, and enabling practice	50 min	P - as part of a morning visit	R
*Nancy Hahn	Racreational activities director in a nursing home		30 min	P - as part of a three day visit	R
*David Van Dorn	Drum circle facilitator		15 min	P - following participation in a 'Health-Rhythms' workshop	R

Elizabeth Mitchell	Drum circle facilitator		1 hour	P - as part of a three day visit	R
*Heather McTavish	Drum circle facilitator, working primarily with elderly people. Founder of the 'New Rhythms Foundation'	Details of contextual involvement, and enabling practice. Personal experience of participation when experiencing Parkinson's Disease	2 hours over 3 days	P - as part of a three day visit	R
*Jim Greiner	Drum circle facilitator. Developed his own version of the community drum circle format, at the same time as Arthur Hull	Details of contextual involvement, and enabling practice	1 hour	P - as part of a 24 hour visit	R
Kalani	Drum circle facilitator. Creator of the 'Drum Circle Music' method of facilitation, based on the work of Arthur Hull		2 hours	P	R
Remo Belli	Founder and CEO, Remo Drums, Inc.	Music industry perspective on developing musical participation	45 min	P - as part of a day visit	R

*Toni Kellar	Drum circle facilitator	Details of contextual involvement, and enabling practice	45 min	P - as part of a 3 day visit	R
Iona 4: August 06 - residential week on music and worship					
Heather	Participant, who would consider herself to be musical	Musical identity and enablement.	20 min	P	R
Group Discussion (9 participants)	Held as part of a workshop examining the enabling of congregational music		10 min		R
Sam	Participant with long-term involvement with the Iona Community		30 min		R
UKDCF 1: Sep 06 – three day workshop in rhythm games for facilitators					
*Arthur Hull	Principal developer of the community drum circle movement	Details of practice development and contextual Involvement	1 hour	P	R
*Paul Dear	Drum circle Facilitator	Details of contextual involvement, and enabling practice. Theory Review	1 hour		R

UKDCF 2:Dec 06 – UK drum circle facilitators’ two day conference					
Group discussion: *Steve Hill *Steve Parker *Oliver Parker *Von Clark *Michael Clark *Simon McCarty *Alex Miles *Paul Dear	Drum Circle Facilitators	Details of contextual involvement, and enabling practice, particularly focusing on aspects of intuitive enablement	50 min	P	R
USA 4: Aug 07 – ‘Art of Improvisation’ week-long workshop, Music for People					
* David Darling	Founder and principal developer of the Music for People organisation	Details of practice development and contextual involvement	1 hour	P	R
Katherine	Repeat participant in the Music for People workshop	Musical identity and enablement	20 min		R
USA 5: Aug 08 – ‘Art of Improvisation’ week-long workshop, Music for People					
*Mary Knysh	Facilitator of both MFP and drum circle activity	Comparison of practice, theory review	1 hour	P	R

Total: 53 interviews, with 72 contributors

9.2 Appendix 2: Example of interview data

17/02/2006 - Frances Novillo – Interview notes

N.B. this is offered as an example of recording interview data in a way that engages both paraphrased, annotated interview data, interspersed with passages that have been transcribed verbatim. Interviewer questions are often abbreviated. This interview was carried out in the earlier stages of research, when codes were being generated; at this point, I felt that a fuller account of the interview would offer the greatest opportunity in this respect.

Frances: I think the first difficulty with that question is that I can't remember, I mean before I came To Iona I was still using the hand waving thing and teaching people already - I was already involved in Congregational music: it was already my priority and my interest.

I remember that I struggled having to learn everything orally because I can understand that written music is a barrier, it can be a physical barrier if you have to have a music stand between you and the people that you're working with. But it's also a kind of an academic barrier to people, they can exclude themselves from being involved in music, unless they can read the music – that's very untrue and I'd already realised that there were lots of different ways in learning music.

It's just for me my preferred method of learning music is from the written score, and so I remember on Iona it took me a long time to feel comfortable standing up with nothing in front of me.

Q: does it make a difference?

Frances: It makes huge difference - the number of people who come to me and say I never thought I could do that - the way you taught it really made sense, because music has never made sense to them before in the way that it has been presented before. But with singing and seeing the shape of the music demonstrated in the hands of the leader... To me I think that's kind of stupid because that's all the dots are anyway - it's the shape of the hand waving but there we go. If I'm telling people anything about written music I'll say it is a sophisticated join the dots-because a lot of people will say 'I can't read music - I can see

how it goes up and down', but that's only what people who read music do, is see how it goes up and down, possibly in a slightly more sophisticated way [...].

It makes a big difference not having a barrier between you and the audience because you can move around, so that when some people are participating really confidently, you can move away from them - which enables you to focus and stand more close to people who are struggling, but it also enables those who are more confident to hear their own sound without simply hearing yours. It builds their confidence because they realise they can manage to do it without you[...] and you couldn't do that if you're standing at a fixed point looking at a music stand.

Q: what does standing close to people who are struggling do?

Frances: I think that most of my job is confidence boosting, a lot of my job is not to do with talent, because when working with congregations, in so many ways I'm not interested in people becoming brilliant singers, I'm just interested in people using the music as a tool to help them worship, and if it is becoming something that isn't helping them worship, it's helping them feel really self-conscious, and really inhibited, and feels like they're really struggling, then that's why I would move towards them and use my own voice to help them to be more involved in the music.

So I'm kind of there with them physically as a guide I know that I can sing against someone who singing a semitone flat, without actually making a face at them or telling them to shut up – which is what people have done in the past – which is one kind of giving them a different or more positive experience to what they may have experienced in the past , in that I'm happy to stand there and sing next to them and that in itself makes them think "Oh, I can't be that bad".

Q: does that make it easier for people to follow you?

Frances: I think initially whenever I start there is a resistance to what I'm doing, I went to a URC Church a few weeks ago, I asked them all to move forward, and that was like a cardinal sin, they all had their own places in the church where they sat, and did not want to move forwards, [anecdote] I'd even started moving some of the empty chairs forward and someone came and said "that's my seat" [...] servers offer huge amount of resistance when you start.

Q: why do you think that is?

Frances: I think it has a lot to do with really bad previous experiences, of people in authority and singing, which is so often primary school teachers, and I'm really conscious of that now when I go into primary schools, about how much that can blight somebody's life, if someone in primary school told them that they can't sing, or even in a nicer way says "just mime that " or "still join in but don't actually make a sound, because your sound is so awful"-and that stays with people well into old age actually.

I've noticed with people in the parish, and so I think that's why there's a resistance, and when someone says "we're going to sing together"- and I think part of my ministry, and part of the Iona Community approach is in not giving people a choice, which is terrible (laughter) to say that, but I really think that that's true because if you're giving them a choice then they are basing their response to that choice on what they previously experienced, which is "I can't do this", and it's only by perhaps pushing them and kind of "we're all going to do this regardless of whether you want to or not" that they get beyond that and realise that they do want to and it can be an enjoyable experience.

The advantage that you have on Iona is that it's a place outside their everyday life, people are more willing to try something new, because that's what they expect when they're on holiday [lots of first-time new things...] when I go into their parishes for example this URC Church they're worried about me changing something in their everyday life and I'm really confronting what they're worried about, their anxieties on their home soil, and I think that's part of the reasons of the resistance, because that's more scary.

Q: So it's an expectation thing...

Frances: it's more about the past experiences, their bad past experiences. So many people have just had such negative experiences of being told that they can't sing. I think it's the same with other arts [...] a lot of people have been told that they can't do it. But with little children you don't judge their efforts, it just is-what they draw is what they draw, it's not a good piece of artwork or a bad piece of artwork. It's the same with singing, you wouldn't necessarily say at an early age, oooh, they've got a fantastic voice or a rubbish voice, you just encourage them to sing, and it's a pity in a sense, that we make such a distinction in adulthood, that those are brilliant to get the acclaim that they deserve, but if you're less than brilliant you may as well not bother. That's the message that we give people in terms of music and art I think.

Q: So could you tell me some of the ways in which you start getting over that with a group of people?

Frances: I think you have to have huge enthusiasm and optimism, you have to be absolutely sure that the outcome will be that they will sing, and that they will enjoy it, where I've seen practitioners in this who haven't been so successful, you can hear an element of doubt in the way they present what they want people to do, you know: "I suppose we could try this but it's really difficult" and people really do say that, and they wonder why the congregation isn't really responding to them positively. Actually you have to start by saying "this is a great piece of music, and it sounds like this". I think it really helps to explain to people why you're doing what you're doing, but then I do believe that if you start straight away with the singing-it's that whole thing about trying to get over those initial inhibitions, before people have time to build up in their head all the reasons why they can't do this, just get on to do it, it doesn't become an issue of "I can or I can't" it's just " Oh I am" and they're doing it!

Once you've got past that, to talk to people about why, why do we sing, all the different benefits, health benefits, the feeling of being in the team, and joining with other people. In a sense to address some of the anxieties that they might have, I was fortunate in that I was told at school that I couldn't sing, and I remember my teacher telling me to stick to the recorder, so in a sense I'm quite glad that I had that kind of experience, because I can empathise with how damaging it is, and I can remember absolutely every detail of that conversation from however many years ago, so I know how strongly it stays in the memory [...] and glad that I can say "look I had that, and I ignored it, so can you" and also to say things like "I'm not going to be asking anyone to do any solos, that's not what this is about, this is about everybody joining in" and it's like "you're a drop in the ocean of sound you might think that your drop is not very palatable, it's a very salty drop, but that's okay, because in the whole ocean it'll be fine"

And if it's going really badly, I'll actually go right back to basics and get them to sing happy birthday, I pretend it's my birthday, and everybody to sing happy birthday (laughter) because that's something that people sing without their inhibitions crowding in.

Q: Can you tell me some of the 'nitty-gritty' aspects of enabling people?

Frances: it continually amazes me how many people are helped by the hand waving, the hand conducting, and since I've been on Iona I've refined my technique. [goes on to mention the use of hands in indicating not only the pitch but the length of the note, and

bringing people in by counting down on three fingers before they start] I've also noticed that as well as worries about suddenly singing a high note when you're supposed to sing a low note, people do tend to cut off the long notes too early, so holding them by travelling along the horizontal with my hands is quite helpful. And similarly with people not knowing they're supposed to come in, because if they don't know [that] everyone else starts around them, and they don't start, whereas if everyone knows when they're supposed to come in they can make a confident entry, so again you've gone past their inhibitions by "oh, I'm already doing that", and they don't have to think about it.

Which is why I think it's important that you explain what you're going to do, because it is a new thing, for a lot of people, and I say "if you see my hands waving, it's a good sign that it is probably your turn to sing, and you don't need any musical experience to understand, if my hands up that means a high note and if it's lower down that's a lower note, that's easy" and if they're still looking confused and blank you can always sing Amazing Grace while I'm doing the hand waving so that then they're associating a familiar tune that they already know with the hand waving.

If you're working with the same audience over a number of occasions, you need to use the same technique [...] because being consistent really helps them [e.g. 'my turn your turn' body language signal]. Also in the context of music for worship explaining to them why we do that. One of the reasons why I'm in this kind of work is because the music is not an end in itself, music is the means to an end, and so if you're talking to people about what the end is, then they're going to be less worried about the means.

It is also being aware that not everybody learns in the same way. The hand waving is very helpful for people who have always felt that the only way into music is through the written score, which they don't understand, and hand waving is not so helpful for people who have always felt that the only way into music is through the written score because they do understand. [...use of printed music in church hymnaries, people feel more comfortable] So it's important to look for lots of different ways into the music. Because you get people coming up to you and saying "I don't know what you're doing flapping your hands about, you're really distracting me from my worship, and I really wish you'd just sit down" [...] there will be others will be excluded by it.

Q: Question about mix of experienced and inexperienced people

Frances: there is also a lot of assumptions when you get to music such as "everybody knows that hymn" [...anec] there's so many strong nonmusical associations with hymns, that people remember from family funerals, [...] all the different milestones that are celebrated in church, and people remember them, and are very very strongly attached, and if you're doing other songs instead, they can get very upset. They won't claim that personally, but they'll claim that everybody doesn't like that. That can be quite hard to work with.

Q: [reiterate original question]

Frances: you might have some homogenous congregations where everybody's experience is fairly similar, [and then everybody will know the repertoire] one of the things I find working with congregations in London is they're so diverse and a lot of people weren't brought up in this country, and certainly don't share the same cultural heritage. [anec...diff musical heritages] I think there's been a tendency since the 70s and 80s, that the children learn children's songs, and then when they're grown up those are the only songs that they know, and so they come back to church and have their wedding, and they'll ask for "he's got the whole world in his hands" because they remember it from school and they don't know that there's a lot of other great hymns. There's no core common repertoire but many members of the congregation will claim that there is, because certain hymns are so important to them, how can anyone else not know them? You can never assume, even those that you might consider to be familiar hymns - that's where hand waving can be helpful, because for those people to whom it is familiar, it helps them to become more comfortable with associating what they hear with what they see your hands doing, but those people who don't know it, then that's okay, they don't have to admit their ignorance, and they can just watch the hand waving and join in.

Q: introducing the unfamiliar...

Frances: (20:24) it happens on Iona because of people coming from so many different backgrounds, you can't assume a common repertoire. The only one you can seem to do is Amazing Grace.[...] it's breaking down the inhibitions so that people don't mind trying something new, even if everybody else seems to know it, and it's saying that that doesn't have to confirm your ignorance, it can actually help you to join in. If they've learned by listening to an ordinary sounding person singing to them, if they've learned a complete new song in that way with the leader singing to them and are responding, then they can follow the same technique by following someone sitting three rows back who clearly knows the song even if they don't.

Q: can you pick up on what you mean by ordinary sounding?

Frances: I had a very good experience of this, I was asked to sing a very schmaltzy song called "going home" [description] , and was asked to sing it at a funeral, I was asked to sing it by the bereaved as a solo, it's in our hymn book, but I've been asked to sing it as a solo, so that's how I presented it: I performed it, and I remember a couple of people afterwards coming up to me and going "gosh that sounded really difficult", and I know that it is possible to teach it as a congregational song, it's meant as a congregational song because it's in the hymn book, and I know I would have sung it very differently to teach it, because you have to present it as accessible, there's no point in standing up and singing with your 'best performing voice' because that's presenting something which isn't reaching people where they are, sometimes it can be quite helpful if as a leader your voice cracks or if you make a mistake, because then it helps people to realise that it's not the end of the world if that happens to them to,.. I do think it's important that you sing in a way that's clear and easy to follow, but not in a way where you're trying to impress people.

Marty Haugen talked about this as an invitation, the difference between performance and ministry in music is that when you perform, you're giving them something, and they're absorbing it, hearing, and responding to it internally, but when you're involved in singing and music as ministry, it's an invitation to other people to join in, and that is what makes you vulnerable, you know, because if they don't join in you've failed, you've got limited control over whether they join in or not. It's easier to hide behind a performance, because all that relies on is your ability to be brilliant. It's about having a role model who is perhaps presenting themselves as only a couple of steps further on than you, not as an expert who wants to impress you with their brilliance, but someone who is an ordinary person, just a few steps on from you who you can emulate, that you can participate with. 24:07 - once people are participating really well, and singing really confidently, particularly something like a repeated chant, then you can use your amazing talent, and you can improvise harmonies over the top and do descants, but by then it doesn't bother them, it doesn't alienate them, because we are all participating together, and we are each at our different levels, but you can do that with the congregation, because you can say, "if you're really musical, and you want improvise some harmonies, or read the harmonies that are on your music sheets, then go ahead and do that." Everyone is involved at their own level. But you've got to start from everybody at... the point of basic "this is what we're going to do" and presenting it almost as if it's something new and then allowing the people who want to go further to do so, but not until the people who have no previous experience of the

music feel confident otherwise they will get left behind. [anec.. I went to the National choirs Festival and a lot of my choir don't know whether they are soprano, alto or whatever, because they just sing the tune, and a music director was going to "Oh well, there's the music, here you go, let's just see how that sounds" and of course they were very upset, they felt very left behind, so they couldn't take part, and they kind of said "Oh, if he'd only just played it through to us before we started" So you've got to remember that even if you're giving opportunities for the more musically talented people to go off and shine, that you are making sure that everyone else does have a way in, and does feel comfortable participating, and doesn't feel like they have to become passive observers.

Q: what would constitute disabling leadership?

Frances: really tempted to say an Irish Catholic congregation [because of having to get the mass through quickly - in former oppressive times people didn't sing] ...

It's also to do with a lack of understanding that it's okay to participate, and I really work against that a lot, people say it's not appropriate, it's not modest; it's not holy, to throw yourself into worship with wild abandon, so what would constitute a really bad experience is somebody standing up in front of a group of people, potential singers, and presenting themselves too much as an expert, telling the congregation what they were going to do, but not merely explaining it in an accessible way, even worse if you tell them which ones are most difficult, -always make a fuss of the ones which are easy.

I think, banging your head against a brick wall, when people aren't responding, you need to turn things around, you can't just continue persisting with a particular way of doing things, which is why I said about reverting to happy birthday: if they're really not responding, practice something which people do know. Make them laugh, talk to them about something else,[joke] even if it's something within the mass some of them will start to laugh and relax a bit and then you can say "Oh I'm glad you're laughing, because that will really help with your singing," you're kind of, just not pushing it too much in one direction.

I also think we've got to have a real willingness to learn, as leaders of participative music, we've really got to listen, because otherwise we become like the dictatorial leaders we don't want to be. We don't want to be imposing a particular model, we want to be working in a collaborative way, we want people to join in. I just find as I progressed with my career, I love to celebrate my successes, but I must be careful to make sure that my successes don't actually alienate me from the people that I seek to serve. To keep listening to them about

what it is that they want. Not necessarily been dragged back into their anxieties, but being aware of what those anxieties and inhibitions are. Because within that there might be some really good ideas and ways to counteract them.

Q: have there been any particular instances?

Frances: [priests yelling] I think being half-hearted about it, I think the enthusiasm and the optimism is so important because once you get going hopefully people will generate their own enthusiasm, but they're not always going to start from that standing point, because most of them are not coming to church to sing, they're coming to church to worship God, some of the might want to do that in a more private and quiet way than the way you're trying to get them to do it. So you've got to try and have enough enthusiasm to you, and so much left over after everybody else have. So I have to admit, I've talked to some choral conductors about this, because I find that when I'm feeling a bit under the weather and I'm not very well, and I'm tired it's actually quite difficult with the style that I use to actually get everyone else to come along with you -easy if you've already built up a good relationship, but not very easy if you're starting from scratch and you're not feeling very good. This particular model, the Iona community model, really relies on the leader being very very enthusiastic and optimistic and having lots of energy, which I suppose has its disadvantages.

Q: disadvantages?

Frances: not feeling up to it, people who have enjoyed learning music in a more formal way based on written music can feel really excluded from this style. It's important to find ways to them to be involved. Fortunately within the Catholic Church we have a lot of models of music where the congregation sing in ostinato, or refrain or chorus and you can get soloists to sing versus, seek and find your trained musicians a place -a way to take part. Also not distracting the worship making sure that the music doesn't become so distracting that people forget that they're supposed to be focusing on God not you. [...Midriff story]

Q: So why sing at all?

Frances: you have a really good fallback position when you work in the Catholic Church, because if you read the general instruction on the Roman missal, that says that full and active participation in the mass is the right and duty of every baptised person, and not just any old participation, but the participation burning with faith, hope and charity, which is really quite a big demand on anybody. It kind of justifies my position as an extra person who is there to help and encourage such participation. It's full participation in the

sacrament. The music in the church helps you to enter more deeply into the mystery of what's happening because music can express so much more than words alone, and also because when you sing together, you're united as one body, and as a worshipping community we believe that we embody Christ, we become the body of Christ.

So when you're singing together, your heart rate can actually change, if you can all be breathing together your heartbeat can slow down or speed up to the same pace as those around you. So many body movements can stand side by side with each other but when you're singing all your voices actually blend together into one voice, and that also works against a lot of the inhibitions of people who are very anxious about singing all who feel that their voice isn't very worthy on its own, but as a contribution to the one voice, that's heard when you're worshipping together, singing together in worship, it's valuable, every contribution is valuable.

Then there are also the health benefits, the people who suffer with things like asthma you could say in the activity, but singing works to engage the breathing, control and regulate the breathing, and can have very helpful effects. But also in terms of self-expression,[...] There are so many reasons why I think it would keep me going for a lifetime of getting people to sing together...

9.3 Appendix 3: Example of notes from participant observation

Holy City 29th Jan 2006 - Field Notes (unedited)

Holy city is a monthly event led by the Wild Goose Resource Group (John Bell and Graham Maule) and a group of 7-15 people who come from a variety of backgrounds.

The event itself is of a Christian persuasion, and consists of a short gathering period, workshops (of about an hour), a substantial tea/socialising break (30 mins), and another hour or so of worship. Unlike a traditional church setting, the worship is created anew each month by the planning team around a particular theme, which permeates the whole event. The participants who gather come from a similar diversity of backgrounds, and a wide geographical spread. They also come from a mixture of philosophical backgrounds - everything from clergy members to people who are disillusioned with church life, but still believe in 'something'. Some are regular attenders, others are more sporadic, and some are here for the first time.

The event is scheduled to start at 7pm, and people start to trickle in from about 6.50pm. As they arrive they are given a sheet which contains announcements, an introduction to the theme of the evening, a list of workshops, and any words necessary for people to refer to during the service. The 'gathering' is held in a large hall with an (unused) stage at one end. Instead, people are arranged in groups of 5-7 around small tables with candles lit, and a sudoku puzzle to facilitate introductions, and having something to talk about to new people. At around 7.20, there's a brief introduction to the event by G, who hands over to J to teach some of the songs that will be used during the evening.

This proceeds as follows:

1. *Mungu Ni Mwema*. J starts with an explanation of the lyrics, and origin of the song (Congolese), and tells people not to bother looking at the sheets, just to listen and copy what he's doing. Indicating about half the room, he says 'Ok, women on one side sing this' and proceeds to sing the song (a short 4 bar chant) through - once by himself, and invites people to join in second time round, which they do instantly, as he indicates the relative pitch by moving his hands up and down in time to the music. Hardly dropping a

beat, he turns to the other side, 'Men on the other side, sing this' - and runs through a bass part in a similar way. Then, on the same side, he teaches an alto part to the women, then it's back to the original side, with a tenor part for the men.

Following this, there is a readjustment of pitch (higher key - J just picks a new starting note), and the song is built up in layers, adding one part each time, in the order that they were taught. Once all the parts are going (this takes 4 repetitions of the tune), it is repeated once more, and then J takes the tempo up a bit - by singing loudly over the top, and marking time with his body.

There's then a language change - into English, using the words 'Know that God is good'. This is enabled by speaking the new lines over the last phrase (5 beats) of the previous repetition. About half the people there catch it - everybody has it by the second time around - and then the words are changed again in the same way, sung twice more, and then slowed down and stopped directly at the end of the second repetition.

The group seems both energised and focused by this point. J explains how the song will be used in the service later, that it will be repeated many times at the end and to 'just walk out if it gets too long' (it's a recessional) - the group laughs at this. He also draws people's attention to the fact that they will likely be sitting in different places during the service, next to people singing other parts - not to worry about this 'just enjoy it'.

2. J starts to tell the story of the next song (8 bar song) , and sings it through.

He picks one side of the room, and asks all the women to join in - almost 'lining out' the words at the end of each phrase (for me as a participant, this feels a little confusing, as it's a longer tune, and the words are slightly more complex). He then teaches the men (tenor part this time) on the other side, singing it once through, and starting off the women's part on the second repetition so that both parts are sung together (i.e. men are singing for the first time, women over the top of this for the second - possibly because it's easier to sing the harmony part with the tune present than without it.)

A bass part is then taught to the men on the opposite side, sung once by J, then the other two parts built up, adding the Bass part last. J mentions that there is another part to the song, but that folk can 'just make up the rest' more laughter.

3. J tells the story of the composer of the next tune, who lived in Kilmarnock, and wanted to call the tune after his hometown, but there was already one called that and so it had to be called something else. He 'las' through the tune, which people recognise, and start to join in. The pitch is reinforced by hand movement, and the feel of the song through facial expression.

4. Last song, from El Salvador - just bits of the tune are taught for this one - J can't remember it at the time, and so asks to be reminded (done without embarrassment or trying to cover up - in fact - almost drawing attention to it and making a joke of it). The tune is taught a line at a time - this time it is just the tune, but women and men singing alternate lines. J explains the structure of the song - that a wee singing group will do a few lines in the middle (la'd at high speed - almost nonsensically) and that everyone should sing the last line together. The tune is very similar to the first, and J makes adjustments to the rhythm - as people are singing (by vocal and physical emphasis) - which people respond to successfully - all arriving at the end together with a seeming subtle sense of satisfaction at their spontaneous accomplishment...

There is a singing workshop is announced - along with other workshop choices, and people animatedly disappear into other rooms for the next part of the evening.

Singing workshop

This is probably less relevant to the overall thesis theme, as it is a 'by choice' workshop - but, I'll note significant things in the teaching process where applicable. Where it is significant, is in noting the use of a smaller 'foundation' group of more experienced/practised singers in order to enable the musical participation of the congregation later on.

'Duncan Alleluia' is sung - divided in halves as before, (arbitrarily) and built up in three parts - then once the song finishes, people are invited to identify for themselves where they want to sit - on the side for 'Women with lower voices' or 'women with higher voices' and men (three) together. People rearrange themselves, and sit in two curved rows, with a gap in the middle. S is at the piano, j teaching.

1. 'Mungu' is sung again - people are reminded of the
sop (referred to as 'women over here')
alt ('women over there')
bass (men) parts - the song is built up, then tempo up, and finished fairly quickly -

J comments 'that's so good' (all laugh)

2. Sweet HITS song - story told at greater length - sung again - with no words or music - until the tenor part comes in, where J refers to music to teach it 'because I just wrote it today'. At this point, the attention of the group is mixed - some referring to their printed sheets, and some following J.

Tempo is a bit slack - J refers to this and suggests the use of a simple drumbeat in the service to stabilise it.

further notable bits...

In most of the longer songs the tune is learned to 'la' first, with the words being added when the tune is more secure.

Wobbly bits were addressed straight away, and put back on track by repetition of the phrase

At the beginning of learning a new tune - 'where much is forgiven' - people start to find it on their sheets, and are told 'you don't need music, just look at my hands'. Words are then introduced on the second run through

When a clear mistake occurs in following a tune after its first sing through, J stops it immediately, and says - 'ok, I'll sing you hum', which people do, coming in second time round with the words and tune no problem.

One 'newly written' alto part was 'a bit low so if you can't get down there then just listen to someone else do it'. More laughter.

The way the songs will be used in the service is explained, and people given permission to participate in the moving around the church that will be going on, as long as they don't all go at once.

New song: 'you don't need to get your bits of paper because it's no there' (Holy Holy - Puerto Rico)

Song is sung C+R style - with the Rs being identical - except the last one. Once again this is sung intuitively, with S giving emphasis on the Piano, and J reinforcing physically, so that people 'get' it together, without any forewarning - it just feels natural. Immediately afterwards, J draws attention to the difference.

Song from El Salvador - a story was told about the writer of the song, who smuggled conscripts out of the army, and who would sing it with his colleagues 'as if it was their last night on earth'.

Comment: 'all these posey choirs... what they do is...' referring to staggering breathing to achieve a seemingly complete line.

WORSHIP

After tea, people file up to the church - the organ is playing softly through the first tune as people enter. Once all are assembled, the organ ups tempo, and the group take the lead in singing the first chorus - quickly joined by the cong (this is all unannounced). The structure of the song is such that;

- women sing two lines (taught at the start of the evening)
- men sing two lines
- small group sings a four line verse (taught in the workshop)
- everyone sings a four line chorus/response.

This is repeated for four verses (organ and percussion backing)

Song 2: (following straight on from no 1) 'Holy holy' (Puerto Rico) - taught to small group but not to all.

C+ R format - everyone sings response. Group sings up for the response bits, and cong follows no probs. Percussion backing

3. Santo santo - untaught - music printed in the sheets, and a familiar song to some of the congregation - played through first on the organ, then all sing, and some harmonise.

Some words...

Next hymn's intro starts gently playing over the last few words of the spoken reflection (trad tune which was la'd through at the beginning). The first verse is sung solo, second by women, third by men, 4th by everyone.

more words.... (under which is played, in breaks between reflective passages, the tunes for the next four songs)

The next few songs provide a backdrop to a reflective action that is taking place - people have a choice of three things they can do in the church - wash their hands in a bowl of water, walk around the church, untie a piece of string, or remain seated. Each song is a 4 or 8 bar chant, the lyrics of which refer very specifically to the actions taking place. Each chant is repeated several times, before moving on to the next one. The rehearsed group sings all the way through, and the congregation dip in and out of the singing as they wish. The emphasis in this section is on personal, rather than corporate reflection. Everyone joins in the last of these songs - an african-american spiritual.

After a short closing prayer and blessing, the final song 'Mungu Ni Mwema' is sung - the first few reps, people stand and sing together, then some start to make their way out as the music continues. There's still a group of people singing along, who sing as long as the drum is playing - when the drum stops, they stop!

the end....

Follow up:

At the post-event meeting, a couple of things are mentioned in relation to the music -

- how helpful the small, rehearsed singing group was, and how it added to the overall sound
- how the set up of the chairs could have been more conducive to the singing (people were too scattered)
- how the El Salvadorian song was a little too complex for the gathered participants - some were finding it hard to follow because of the structure.

9.4 Appendix 4: Example of secondary data from the 'Drum Circles' email discussion group.

URL: <http://groups.yahoo.com/group/DrumCircles>

Re: Heard out of time

Posted by: [x x x x x](#)

Fri Feb 23, 2007 12:32 pm (PST)

here's something to consider Steve from someone who was formerly one of those.... and the first question I have is technically, apart from the group, do they drum in time well and steady and with confidence? If well, well maybe a distractor, or even a drum Hijoka (trickster to move the circle - I've seen that)..... ,

If medium, the person might be wobbly within the group consciousness... number of possibilities, or wobbly with their skills.... I don't mind admitting, and some of you seen me, or have "heard" me in the earlier years, I had a hard time with this... between the being told I didn't have rhythm even though my body never stops moving to music and dances, and my dyslexia, I had a really hard time at first... but I was hungry so kept working with it.... sometimes the gap in the translation kinesthetically, visually with the at times transposing.... Many things helped, including those who didn't shame me but helped mark pulse, etc... and shutting my eyes, breathing, and feel the oneness.... and those who walked with me..... I still play iff once in every so often while, but I also have some riffs and can 2 way multi-instrument.... well, at times....

assess first these is my 2 cents for what it worth....

-M.E.

9.5 Appendix 5: Example of coded data in NVivo

K - "the first thing that I would keep in mind is that it's not about drumming at all" he has developed 'drum circle music' as a specific approach.

...

"The first and most important aspect to me, is inclusion, trying to make sure people feel included, which means they feel acknowledged, that they are seen, they feel safe, - safety is a huge issue with me, in terms of providing an experience for somebody who is unskilled, and may not be knowledgeable. What I try to do is make people feel like they have permission, to be where they are, and that whatever they want to do to whatever degree they want to participate or not in any aspect, that that's perfectly fine."

"that has to be really important, that's very important, because we're not trying to achieve something... in particular - musically speaking, or technically speaking. What we're trying to do is have fun, and so I look at the social systems as being more important than the musical systems."

He looks at it in terms of three circles: the physical circle, the drums, the room, chairs, the space - "that's the container that people come into"

The circle of music: the rhythms, the activities, games

The circle of spirit: connections with each other, interpersonal, intrapersonal, social, sharing, expression. Supported by the first two 'circles'.

"sometimes we stop at the second one - we think that if we're doing the circle of music, our job is done.

4.00

for me to have people feel like they're really plugging in, I try to help them and give them some basic skills - but also to let them know that whatever you have already brought with you is enough - that's a big message, we can clap our hands, Pat, snap our fingers, etc we can clap sticks together, shake something - just letting people know that and what they can already do are fine, we don't need anything more than that.

it will start of the things that are not rhythmic: volume, texture, things that are more accessible than playing a beat

"as soon as you introduce a pulse, that can start causing anxiety in people - as soon as you introduce a beat, now you can be off the beat, whereas before you couldn't " I'm acutely aware of all those steps and stages - this particular thing that

you're asking somebody to do with this particular instrument, could be a lot more accessible than this choice or that choice - so let's identify...

TN - check his website for 'percussion actions and skills'

6.00

have listed potential actions in terms of path, duration, and force...

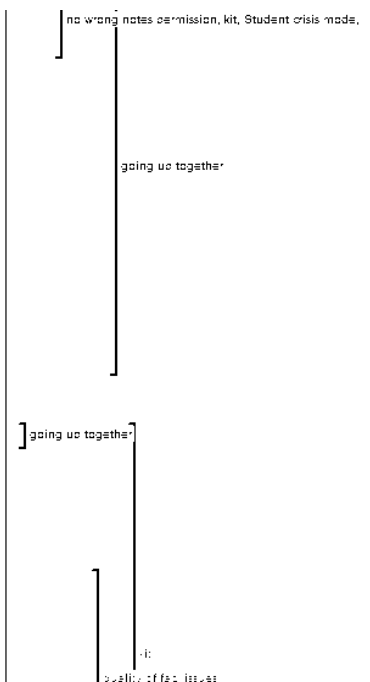
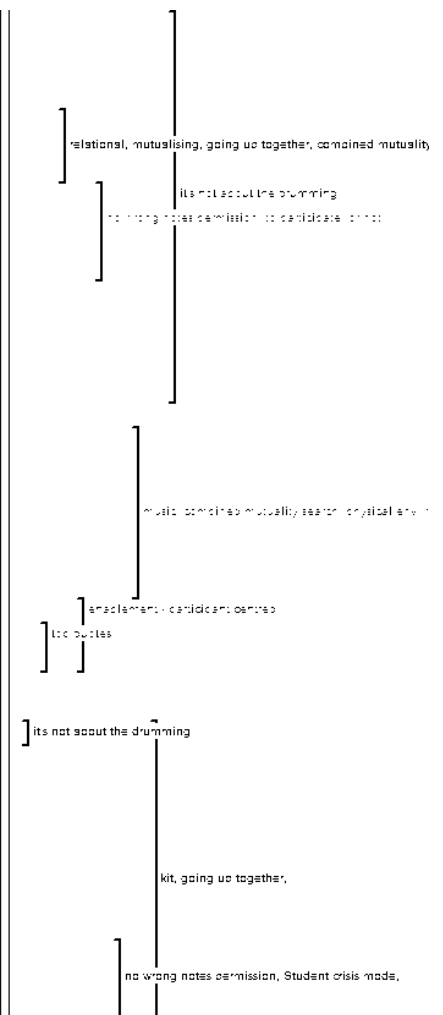
It's all part of helping people feel safe and included -what you ask them to do. If you ask people to use an instrument using the caress motion, it's going to be easier than the one using shake , which is directional, and strong, and momentary, because developmentally...[from observation of children] that's how our motor skills emerge.

So he starts off with something basic and arrhythmic...

9.00

He tailors the instrument, and playing technique to the person. He tries to choose instruments that are really accessible for people - e.g. clave may look accessible, but actually requires more technique to be satisfying. Facilitates the process of working out what kind of kit is appropriate for somebody who doesn't have experience of percussion.

Pondering on the percussionist versus, 'a person who uses drums', for example, a facilitator. Looking at how to train people who are not percussionists (but want to facilitate) in the nuances of using instruments. Just putting them out might not be the best idea - "you have to make responsible choices"



There's a lot of excitement, but we need to re-examine our goal, "is our goal really to train people to play percussion? Not really... I think it's to introduce people, but the more things you introduce, the more questions you're going to have, the more hurdles you're going to put up..."

He's a big fan of a mixed kit - and recommends certain proportions of instruments - but wants instruments that are easy to play, safe for people's ears safe for people's hands. Doesn't bring triangles, because the beaters are potentially dangerous.

12.40

Inclusion has to do with acknowledging people for being brave for showing up, for their ideas, and encouraging people to present themselves, and present their

ideas,

A lot of what we do in a drum circle music perspective [digression about what falls under the description drum circle, for example somebody just passing out parts.] "For me the term implies group creativity, sharing, back and forth, there's not really a leader, that's what we call facilitating"

Q - mutuality?

A - "yeah, mutual, you're going to put in something, I'll listen to you, I'll add something, and together we're going to create something new, that's a third thing, and then we're going to look at that, and that'll give us other ideas, and keep the process going - it should be a conversation rather than a lecture"

- or a presentation of some person's personality. In DCM, a large proportion the material that the group is playing, comes from the group. "The facilitator's role, is to amplify, to reflect, to assist in developing, to assist in combining, to assist in recognising that"

15.10

part of that is in acknowledging everybody's contribution, and then coming up with ways to share that.

The second stage, is cooperation, being in community - after we've come together, and formed a real community, and we're invested in the process because we feel important to it, because we feel acknowledged. So now we're together, and we can do things - and then we stay in this community mode for a while, sharing and developing - and i might introduce things, look at them, play with them, combine them with other things, leave them behind and move on... I guess you could make an analogy between what happens in a drum circle, and what happens in a developmental business model - performing, norming, storming, etc

Taking account of our resources, who is here, etc. and then doing it, and let it unfold

The final bit in the DCM model is appreciation - to make sure the activities are set, and that people can take them and apply them outside of the musical experience - that entails setting aside time for acknowledging people, what happened, maybe a moment in silence for people to reflect, maybe words of appreciation and

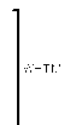
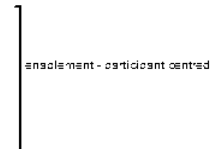
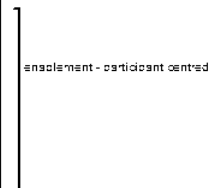
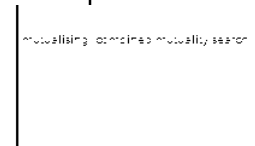
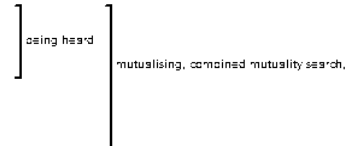
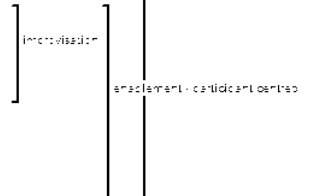
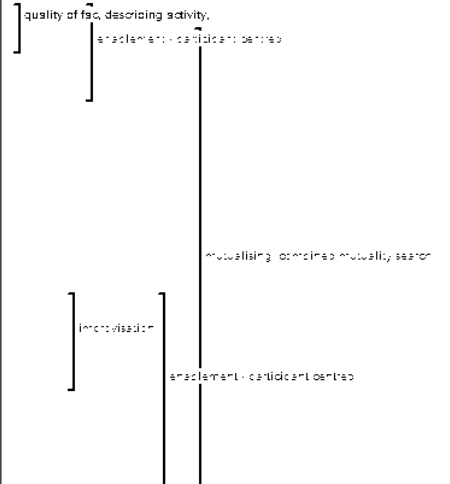
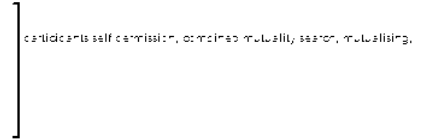
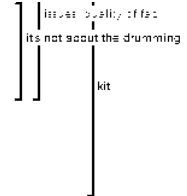
gratitude, sharing of information.

17.40

one of the simplest things I do, at the end of event, is ask " what's happening that we need to know about? Does anybody have any news? " and that's really empowering for people, people have something they want to share, and unless you make it okay for them to say it, they're not going to really say it. I'll even be specific, and ask for any good books, or any movies - does anyone know what we can buy organic produce?" things that really make a community, a community.

....19.20 - he incorporates a lot of movement in what he does...

[digression about the loss of community life - we're beginning to realise the limitations of technological advances] in order to be a complete human, and have a rich life, I need to also do these other things, I can't just replace music and movement and speech and socialising with these other things, that's not going to work.



9.6 Appendix 6: Data coded at 'Entrainment' node in NVivo

Document 'Annie O' Shea - 2', 1 passages, 253 characters.

Section 0, Paragraph 29, 253 characters.

I will just say, we're going to play for a while, just play whatever you want. Most people are very rhythmic. Will support with solid beat on bass drum as necessary. won't explain that there may be weaker people in the group that need it - just does it.

Document 'Arthur drum call', 1 passages, 188 characters.

Section 0, Paragraphs 14-17, 188 characters.

With a group of total strangers whose capabilities you're unfamiliar with, it is best to assess their rhythm capacity as a group by setting a foundation beat or do a 1, 2 lets all play.

Document 'Arthur Hull bits', 3 passages, 1458 characters.

Section 0, Paragraphs 34-41, 488 characters.

* Listen as much as you play. By listening to what's going on in the circle as you play, you will have a better sense of how you might fit into the groove that is being created.

* Support the fundamental groove that you hear in the drum song being created in the circle. You don't have to be a rhythm robot and hold down the same part all night long. There is plenty of freedom within the fundamental groove to experiment with while expressing your rhythmical spirit.

Section 0, Paragraphs 76-83, 535 characters.

Don't worry even if you might think that you are rhythmically challenged. Just get started and you will find rhythms inside

of you that you didn't know you had. All you have to do is actively participate in the drum circle event, and the excitement and rhythms that will surround you will pull out of you exactly what you need to fully contribute to the group song. You don't even need to play a drum. You can bring a simple percussion instrument, like a shaker, a bell or a wood block. They are a lot easier to play than a hand drum.

Section 0, Paragraphs 89-95, 435 characters.

Keep it simple. Listen for, then play along with, and around the pulse that will always be somewhere in the music. It is like keeping the side of the pool within reach as you are learning how to swim. The simple pulse will always be there for you to "grab on to" if you ever get rhythmically lost while playing. Once you are comfortable with what you are playing, you can explore deeper rhythmical waters. Just keep the pulse in site.

Document 'Barbara Karmazyn', 4 passages, 970 characters.

Section 0, Paragraphs 9-13, 464 characters.

Starts with a heartbeat rhythm (with people with developmental challenges) - one man who has been there for three years keeps the beat for the group. He was all over the place at first, but now he's the beat keeper.

Has been working with this group for three or four years, and runs it like a drum circle. The other circle is "much more of a challenge, so I will try anything as a starter."

Elders: begin with shakers, move on to drums, then change to frogs.

Section 0, Paragraph 17, 189 characters.

'Shaker shaker shake' turn-taking and copying game. Goes on to drums, and usually walks around holding the beat, -might add a game or a song, but usually with the elders, they just start.

Section 0, Paragraph 45, 53 characters.

For a whole seven weeks, she focused on beat keeping,

Section 0, Paragraphs 71-72, 264 characters.

Mary:" if it is steady, then a group can happen around that - and then she started it!"

Barbara: " if you've got a whole group of people that can't sustain it, then it's very discordant, and it took me a long time to accept [that] it's okay if it's discordant."

Document 'Bunny', 1 passages, 309 characters.

Section 0, Paragraph 26, 309 characters.

today - it never petered out. One woman never stopped. She's a very difficult woman. 'she does not like stimulation' say the nurses. She did not have a bad moment. She started beating, and she kept on beating throughout the whole thing. It was soft, and she wasn't making a lot of noise, but she was focused.

Document 'DCF list second round', 8 passages, 2524 characters.

Section 0, Paragraphs 177-187, 757 characters.

First thing I learned - It's hard to be DCF when one is playing the mother groove. Thus, since I had the biggest drum in the room, that's where I was. Even with a 32" drum on the beat, the newbies - especially those with smallish hand drums - began to fade fast, getting lost in the handfull of Djembes that had joined the circle. So, in I went, performing a quick half (almost 3/4) circle stop cut to showcase the Djembe players that had collected in one spot and had begun grooving among themselves. I let them rock for about 60 seconds and began bringing the rest of the circle in slowly, indicating they should match the main beat. Back to my drum, GOOW. Good groove. I listened, decided it was time for a change, brought it up to a rumble and stop cut.

Section 0, Paragraphs 218-224, 476 characters.

A little while later, one of the players on a large Djembe (had to be an 18" head) began to wander down his own path and the circle was just ripe for a change. Problem was, half was still tuned to the singers and half was tuned to the Djembe, who had picked up the beat by about a third. I was too little too late. A train wreck of epic proportions ensued with

everyone laughing and banging away as it died. Lesson three: sometimes a good wreck can be fun with right people...

Section 0, Paragraphs 671-674, 270 characters.

I recommend emphasizing steady beat and let them make up their own rhythms. Keep in mind that the more specific you get when having your participants play specific rhythms, the greater chance there is that some people may feel some anxiety in having to perform the parts

Section 0, Paragraphs 682-683, 101 characters.

I usually find that it helps the group if I play a steady beat on a cowbell, woodblock, or bass drum.

Section 0, Paragraphs 926-929, 203 characters.

That's very interesting Steve, I always find that if people don't make eye contact in a drum circle or singing improv, they get into their own world and stop taking in new offers from around the circle.

Section 0, Paragraphs 1187-1190, 262 characters.

began by using my hands to clap a pulse, which was instantly picked up by the group, and we were off. The helpers were sitting next to their clients and some would tap the beat on their shoulder or leg. And the group was entrained (more or less) on the pulse.

Section 0, Paragraphs 1207-1211, 262 characters.

After a window of communication, where I had two sign language translators helping me communicate about how we can all feel rhythm in our bodies with our breathing and pulse, I started the group in a heartbeat. They entrained and again we were off and running.

Section 0, Paragraphs 1442-1445, 193 characters.

..if the top group began the little uns could happily play along not having to worry about right or wrong because enough kids had the rhythm...there were three or four relatively solid grooves.

Document 'DCF snips 2006', 2 passages, 1667 characters.

Section 0, Paragraphs 117-121, 315 characters.

With drinking involved I can't facilitate very much, or you lose them. I just start them out with different rhythms and away it goes. If the rhythm falters, or goes on a little too long I step in there. I basically just hold down the different foundational rhythms all night. Well, I do step out now and then.

Section 0, Paragraphs 439-460, 1352 characters.

In the circle I had placed only drums, bottom drums mostly, with a few ashikos and djembes thrown in. I wanted to create a circle of vibration, so the djuns, tan tans, buffalo drums, etc. were perfect for achieving that feel. I usually feel very comfortable facilitating in a drumcircle, but because of the population I knew I was going to have to think WAY outside my usual facilitation box. The group already had a signal for stopping to pay attention. They would flick the lights on and off to get people's attention. So I asked for a volunteer to help me by working the lights when I would give her the signal.

I began by using my hands to clap a pulse, which was instantly picked up by the group, and we were off. The helpers were sitting next to their clients and some would tap the beat on their shoulder or leg. And the group was entrained (more or less) on the pulse. One thing I hadn't thought of was the fact that I should have brought earplugs. Deaf people drum REALLY LOUDLY so that they can feel the vibration. Great for them, but by the end of the event, I was in pain and in need of a truckload of Ibruprofin. I kept the facilitation very simple working mostly with volume and speed dynamics. A couple of times I sped the pulse groove into a rumble and did whole group volume down and up, cuing the lights into a stop cut.

Document 'drumming with OCD', 2 passages, 3942 characters.

Section 0, Paragraphs 15-82, 3941 characters.

There is a young man who among other things has OCD....I will call him Peter. He has been coming sporadically to the weekly circle for several

years...sometimes he participates and other times he can't. Peter often gets stuck in his vocal pattern (I am sure there is a term for this)...and repeats variations of the following: "gonna go for coffee...coffee later...want to go to sars (i think thats the coffee shop)...coffee later...etc etc...over and over and over...pacing back and forth or sitting in his chair lifting up his t shirt and looking around. Peter sits behind the circle...and his support worker is usually close by and will take him out if he can't settle down.

Last week he came in extremely agitated...pacing up and down and repeating his pattern...a different person was working with him . She sat him down, gave him a drum and left....luckily there were 3 other support workers in the circle who knew him, one of them directly in front of him. I aknowledged him by going over and playing near him and he directed his "coffee later" to me...I agreed and said yes, you can go for coffee later, and went back inside the circle...did some rumbles hoping to engage him....it didn't. He continued on with his vocal pattern and appeared more agitated. I went over to him and gave him a woodblock as I knew he likes playing it, hoping that would bring him out. It didn't.....he continued and then began rocking back and forth ...getting more and more agitated...getting very red in the face and sticking his tongue between his teeth. I asked the other workers if he was ok, they were concerned but not enough to take him out, and his worker hadn't come back yet....the worker in front of him turned around and tried to calm him down...it worked for about 2 seconds. I was getting anxious that he may harm himself but figured that the support workers would have taken him out if there was any danger.

By this time some of the members of the circle were getting frustrated...one woman told him to be quiet. I went over to her and told her he needed to do what he was doing and not to worry about it...however it was starting to drive me nuts as well! After a few more minutes I tried to introduce a simple rhythm pattern that everyone knew, hoping to bring Peter out of it... but his "coffee later was so overpowering the group couldn't focus....finally in desperation I said in a very loud voice, while playing the pattern of the words on my

drum... coffee later...coffee later...coffee later... the group joined in...and lo and behold, Peter calmed down and began playing with us. It was incredible. When I did a stop cut Peter was quiet. The workers all had stunned looks on their faces. Peter had come out of his vocal cycle.

I then asked the group what else can we do later and a woman said...handydart (which is the bus that comes to pick them up)...so I added that to the coffee later pattern....we played 4 coffee later and 4 handydarts. Peter played happily along with us. Someone else said 2 point 4 (which was the tire pressure on his mountain bike) and added that to the pattern and then someone said....dinner later. The final pattern we played was: 4 coffee later, 4 handydart, 4 2 point 4 and 4 dinner later...and Peter played them all. After that we did some rumbles and 12 make up your own... and Peter was fine. Then his worker came back into the room he jumped up ready to leave and she took him out.

I guess what happened is that Peter heard us entraining with him and that is what calmed him down. The support workers had never seen him come out of a loop like that before and blown away. So was I...but more than that I was relieved. I had an impulse to play his pattern right at the beginning but was afraid that it could have backfired and made it worse....when I took the risk it was out of pure frustration and luckily it worked.

Document 'entrainment empowerment discussion', 2 passages, 667 characters.

Section 0, Paragraphs 37-41, 286 characters.

It was going nicely. I was running the session alone and was keeping a bass pattern going on a bass drum, but found that on the odd occasion that i wanted to step into the circle and facilitate something, the music would disintegrate somewhat without me keeping the bass pattern going.

Section 0, Paragraphs 126-131, 381 characters.

I see the most important starting point is to educate them on how to work together visually, aurally, kinaesthetically around a beat.

By starting with drumcall for at least 20 mins you get people connected straight away on those three sensory levels. Then when focusing on rhythms comes along later they have no problems at all..... its like pouring rhythms into an empty pot.

Document 'Frances H', 1 passages, 513 characters.

Section 0, Paragraphs 4-5, 513 characters.

Music was such a good means of communication because as soon as they start picking up the drums, they naturally go into a harmony of rhythm - even though they're all different backgrounds and maybe couldn't communicate verbally with one another - they naturally seemed to be able to get this pace - you didn't have to teach them - they were producing it themselves with very little direction, so it was...community in action. because they were self-creating this thing. Facilitating what's already within people.

Document 'Hawaii Convention Centre - corp DC', 1 passages, 203 characters.

Section 0, Paragraph 15, 203 characters.

About 15 punters present at the start with. Invited to choose their own drums, and join with the pulse that the band was playing. Advice was given on technique, safety, etc, and people began to join in .

Document 'Henrietta Iona', 1 passages, 242 characters.

Section 0, Paragraphs 97-99, 242 characters.

With the instruments, when people can clap hands and feet, - when I was with a youth camp with disabled people, and we sang together, it worked when we had a really strong rhythm

Q - so having a strong rhythm helps other people to join in?

Document 'Holy City Jan', 1 passages, 113 characters.

Section 0, Paragraph 48, 113 characters.

Tempo is a bit slack - J refers to this and suggests the use of a simple drumbeat in the service to stabilise it.

Document 'Iona journal', 2 passages, 285 characters.

Section 0, Paragraph 93, 26 characters.

A simple, repetitive song!

Section 0, Paragraph 98, 259 characters.

bunch of boomwhackers - again, totally unplanned, but with a 'model' group doing something that others wanted to join in with. Musically, boomwhackers provided rhythmic support for xylo ostinato + hang solo. Dropped them in and out and played with vol. Magic.

Document 'Iona Notes', 3 passages, 1272 characters.

Section 0, Paragraphs 13-15, 575 characters.

The service leader again simply started to sing a song that was familiar to some of those present, and seemingly intuitively, people began to join in until the whole congregation was singing - even those who were unfamiliar with the song.

Key features in both cases: the chant itself was a short repetitive chant which may have led to its being easily picked up by the group. Both were in a different language! (not sure this has any relevance though). The leader simply started singing out strongly and confidently (which gets a reaction in itself -) and people joined in.

Section 0, Paragraph 17, 217 characters.

BIG STRONG LINK to AH's concept of 'entrainment' - also my body language idea - synchronisation helps to create social bonds. Look for other examples of entrainment. Positive and negative (football chants an example?)

Section 0, Paragraph 84, 480 characters.

These fizzled out very quickly when there was no clear leader, and grew again once a powerful voice struck up. Sometimes the addition of a drum helped to cover this bit. When it got too quiet, people appeared to become very self-conscious about singing. Songs were used to 'bookend' the activity - to provide a sign that a station had finished (and cover an action that was going on), and then as a signal to move off to the next station. Thematic content changed as appropriate.

Document 'Jana B', 2 passages, 1666 characters.

Section 0, Paragraphs 13-21, 1305 characters.

I always make sure that continuously through the drum circle there's a pulse - it almost is like a security blanket, you can always fall back into that pulse, even if they're not drumming, and they're just putting their hands on the drum, they can still feel that pulse. As long as they're connected through that pulse, they don't feel disconnected, so as long as there's some sort of weave that is going on, and usually it is that pulse, and even when I'm talking, I have a pulse going on the full time I'm talking, a lot of times their pulsing too, and sometimes I require that, I say please, pulse with me - other times they just aren't doing it, but one thing I do is keep a continuous pulse, almost continuous, throughout the entire hour - that really seems to keep a cohesive thing, whatever that thing is that happens, as long as that pulse is going on, they're connected that way."

Q: so people hear it, and can join in with it...

J: and I think they feel it, I think they can feel that pulse, they sort of connect in to that pulse, and that's where they stay

Q: So it's more than just hearing it, it's feeling it...

J: " it's definitely feeling it, I can attest to that because we do deaf children, and they can't hear it, but they can feel it, and they drum very well. All on feeling."

Section 0, Paragraph 53, 361 characters.

I do most of the playing, which makes them sound really good, but they're excellent pulsers - they will pulse, Mary can probably attest to this, but it actually amazes me still that a group of 95-year-old people can pulse together. Never speed up, they'll fall asleep from time to time, but they don't speed up, and they don't get too loud, they just enjoy it,

Document 'Jim B - int', 4 passages, 2770 characters.

Section 0, Paragraphs 53-57, 432 characters.

Me: I think I need to do more work in sorting out about which bit is particularly to do with audibility, or which it might be about having it modelled for me by somebody,

Jim: I wonder if there is information about entrainment from the group, versus entrainment in a one-on-one situation, because it seems to me like entrainment occurs at group level, and it's almost like an avalanche - or a snowball right?

Me: you can't not...

Section 0, Paragraph 59, 397 characters.

Jim: you can't not, exactly. I think about the movie dead poets Society, when he takes them out onto the court yard and has them walk, and they're all walking a different paces, then they all start to walk at the same pace, and walk in step, so that's entrainment that happens at a group level. (5.56) I guess I'm curious about that, that another side of entrainment exists outside of audibility.

Section 0, Paragraphs 75-81, 1520 characters.

Jim: is there a factor of time in here that you're considering? Is there as time progresses with someone that is more likely to move through this (indicates diagram) - or is time not really a factor?

Jane: I note that the model is more like a snapshot of what is going on at any one time, I probably then need to add in something about the development of that, and where people might move to within it. If it's a progression, people are getting more skilled as they go along. I think in the middle Sandwich, people might start off just trying to entrain at the start, and moved towards the experimentation hopefully, and then might get more confident, and come back to supporting the ongoing groove, and in the very longer term, being part of a more complex solo part. They will cycle round the layers, for the very experienced players, they might start off at the top of the solo pyramid, but as they mature as drum circle players, their learning is in learning how to support it.

At the beginning of the journey, it's very euphoric, you just want to play, you just want to have that experience of expressing yourself musically, and when you've got further down that road, you're less into your own musical expression, and more into the group experience, and hearing the whole music, so you might possibly go down to the bottom foundation bit for a while.

Jim: that's an interesting series of discussions in itself, what is it about that experienced person that prompts that person to want to hold down the bottom.

Section 0, Paragraph 101, 421 characters.

Jim: when you're talking about senses, there is something of a feeling sense, when you've got your hand on the drum and you're feeling it vibrate from the group around you [I just had a thought whilst transcribing but that is often how workshops involving hearing-impaired people work] the talk of the senses, there's more than just seeing and hearing - there is touch, and kinaesthetic, and how does that play into it?

Document 'Jim G - int', 2 passages, 774 characters.

Section 0, Paragraph 18, 558 characters.

then the fundamental thing that gets people drumming together, it's the pulse. I'll sometimes go in people finding their own individual pulse, and recognising that they have the innate skills as a human being to recognise, and to shape their individual pulses, and their individual rhythms, and personalities - their internal, and their external, so that it serves them, so that it helps them live the lives they want to live, not just get into habits, and they live the lives that result from habits, but create habits that get them where they want to be

Section 0, Paragraph 32, 216 characters.

The pulse, the importance of pulse, our ability to shape our internal and external rhythms, and the aha moment that comes from experiencing the groove, and how to use that to experience the groove more in our lives.

Document 'John B', 2 passages, 1068 characters.

Section 0, Paragraph 60, 739 characters.

Most church music is written with the left hand side of the brain, which deals with melody and harmony. Rhythm is right sphere, and church music, probably since Bach died, has been obsessed with melody and harmony. Rhythm and syncopation does not get in . In the north but in the south! It's because people dance it's an embodiment. You watch Africans singing and they don't stand still they can't stand still, because it has to find expression in their feet. and when you begin to feel a beat then you're able to syncopate when you know where the strong beat is then you can syncopate off beat. If you're just thinking of a melody, or a harmony, you don't sense the pulse underneath. I think that that's something that has to come in.

Section 0, Paragraph 62, 329 characters.

And the other thing that has to happen is... (anec) ...sack the organist and get a percussionist, cos he or she will supply the beat, and then you're able to do anything, whether you're singing holy holy or whatever you're singing, if you know where the beat is, you relax, you don't have to worry about that you just relax into it.

Document 'Journal', 2 passages, 799 characters.

Section 0, Paragraphs 1131-1139, 507 characters.

Perhaps there's a 'social' level of enablement that encompasses both the cofacilitating properties of the group, and the 'no-choice' aspect...?

Physical: kit, environment

Musical: structure and choice of music

Facilitational: how it's enabled

Social: co-participants... contextual expectations...

Or is leaning a knock on effect of the environmental concerns? Does environment have both social and physical aspects? But then does that leave out the kit? Or does kit come into the musical side of things?

Section 0, Paragraphs 1145-1146, 292 characters.

I think I need to mess with the post-it notes on this one... and demonstrate the linkages... (e.g. physical proximity helps enable leaning, but leaning itself is an interpersonal phenomenon dependent on factors such as the skill of the co-participants and competence percentage of the group.

Document 'Janice', 1 passages, 84 characters.

Section 0, Paragraph 13, 84 characters.

Songs for her create a 'memory link' - and seem to have fundamental, innate rhythms.

Document 'Michael', 1 passages, 205 characters.

Section 0, Paragraphs 79-81, 205 characters.

CONCENTRATION

pulse provides the focus - concentric point. When you have that (e.g. mission statement/business strategy/values/philosophy) That's the focus - the beat - the pulse on which all else hangs.

Document 'Mary', 1 passages, 751 characters.

Section 0, Paragraphs 25-27, 751 characters.

Music is communication - you start singing and people join in with you - it's such a natural thing because we're geared for communion.

e.g. when doing the 'favourite song' exercise in workshops - asking people to name their favourite songs, Mairi often sings the first line of a song, e.g. 'Imagine', and people always join in to sing the rest of it. M's never been left singing alone. – 'It's like coyotes howling together' - a natural thing. People do it all the time - recounts ceilidh, where space was given to the least tuneful voice to express themselves. Others would support their song and 'carry' the tune when he struggled. There was 'something about being vulnerable together that formed us as a group.' An openness to allow that to happen.

Document 'Mary T - Corp DC report', 4 passages, 903 characters.

Section 0, Paragraphs 81-82, 84 characters.

Started with foot steps on pulse to help the rhythmically challenged feel it better.

Section 0, Paragraphs 108-112, 307 characters.

7. "1 through 8" rhythm activity (adapted from one of Arthur's Rhythm Alchemy games): Pick 2 numbers from 1 through 8, and have one of them be either 1 or 5. On your percussion or Sound Shape, play a note on your 2 numbers as I repeat the 8-count. The 1 & 5 assure solid downbeats to help them lock in.

Section 0, Paragraphs 125-131, 470 characters.

9. Deep Topic #3: Entrainment / Sync / Natural cycles. I talked about the phenomenon of entrainment using human, animal and inanimate objects, and the role of feedback and listening in achieving this satisfying state of most-efficient equilibrium. Related it to our Lean Manufacturing initiatives to improve throughput and quality by getting our processes more in sync. When we play, listen to how the music improves as we get more and more in sync with each other.

Section 0, Paragraph 151, 42 characters.

14. Heartbeat groove anchored by Steve.

Document 'Mary E, 1 passages, 145 characters.

Section 0, Paragraphs 15-17, 145 characters.

but I was hungry so kept working with it.... sometimes the gap in the translation kinesthetically, visually with the at times transposing....

Document 'Mary, Barbara and me code discussion', 5 passages, 1780 characters.

Section 0, Paragraph 10, 527 characters.

Mary: entrainment as a natural phenomenon, and a group dynamic - in a physical setting, its movement that takes the least energy, that's most efficient, that's easiest. That's how it happens in inanimate objects. In groups, it's the same idea, that it is easiest to fall in with the beat.. and so your thing with people who are able to keep the beat, the more you have

of that, the stronger the field will become so that the people who don't get there automatically will fall into it. (taketina div - path of least resistance)

Section 0, Paragraph 12, 244 characters.

Your instant success factor, having the group experience a common pulse -right off the bat its: 'we sound like all one drum' - that creates a really strong field for people it's almost like 'we couldn't play off the beat even if we wanted to!'

Section 0, Paragraph 14, 244 characters.

(tak div) in a circle you facilitate the existence of that beat being there, and help people to listen to it and connect, but it's the beat doing the work! So were letting it play us, rather than we have to create something. That's entrainment

Section 0, Paragraph 16, 293 characters.

Me: [...] entrainment is all to do with audibility... if you can hear it you can follow it, if you can't, it becomes very hard to entrain, without a strong dominant pulse to fall into. But I think that's probably also helped visually by the facilitator modelling that - maybe I need to check that...

Section 0, Paragraph 42, 472 characters.

Mary: As the facilitator, if you take the inexperienced participants in the group, you want to nudge people around there, so if you are the beatkeeper at first, hopefully you in train enough people to where they can keep the beat then. They become that bottom, which gives you more freedom to move around, and work with the people [further on] maybe want to nudge them into that category [experimentation] a little bit... that's my hope, to push people's envelopes a little.

Document 'Mikael', 2 passages, 299 characters.

Section 0, Paragraphs 68-70, 156 characters.

They were granted with a good groove, a smiling woman and an engaged facilitator, they were in an open state of consciousness and we expected it to be good.

Section 0, Paragraphs 75-77, 143 characters.

Joakim on the base drums, a couple of reasonably good participants and my clear bodylanguage were important factors of making this rocket fly.

Document 'Notes to Jan', 1 passages, 35 characters.

Section 0, Paragraph 11, 35 characters.

30 - Importance of strong beat - AH

Document 'Paul', 1 passages, 613 characters.

Section 0, Paragraph 29, 613 characters.

We talk about entrainment in drum circles, this idea that if a community comes together for long enough, and if the facilitator is there in a role service to the community, not to be razzmatazz and show people how fantastic he is, or she is, then you will find a place where they have a common experience,.. and once that's in place, you can visibly see people relax into the playing, and they forget that they can't. And they're not engaged at an intellectual level any more, they are engaged sometimes at an emotional level, and certainly at a physical level, and the music itself picks them up, and takes them.

Document 'Randy's facilitation description', 1 passages, 78 characters.

Section 0, Paragraphs 66-67, 78 characters.

Did a simple pulse and a heartbeat and it sounded great with everyone in sync.

Document 'Rhythm conference', 1 passages, 1029 characters.

Section 0, Paragraphs 26-30, 1029 characters.

I had H who had generously agreed to hold the bottom, and after a short introduction to me and to what we were about to do, invited Heather to start playing, and others to just come in with their own rhythms and start playing. I came in soon after Heather, with a simple part which I then sustained for a while as everyone found their feet and joined in - once people sounded more secure, I started playing around with more complex parts over the top, to get things cooking a bit.

Gradually, more people started coming in - by now the groove was stable enough for me to stop playing and get up and greet them as they entered - inviting them to pick an instrument of their choice, take a seat, and join in with their own rhythms.

Gradually the group swelled to around 17 people, and by this time had quite a 'busy' groove going on - I did a little dropping in and out with my djembe on a pulse, and by this time there were enough players for the absence of a strong pulse to be a derailing thing - time to start facilitating!

Document 'Sienna', 2 passages, 685 characters.

Section 0, Paragraphs 45-49, 369 characters.

With Alzheimer's, the brain deteriorates in the order that it grew. Rhythm resides in the most basic part of the brain, and is therefore one of the last things to go.

So, the principle of entrainment enables people to relate and connect to a rhythm.

Our verbal brain is different to our singing brain, which explains why some stroke sufferers may be able to sing and not talk.

Section 0, Paragraphs 50-51, 316 characters.

For people experiencing Parkinson's, rhythm bypasses the brain bit, enabling people to walk in rhythm, e.g. Heather Mc Tavish. The predictability of rhythm enables focus, and physical movement 'cues' to be sent ahead of time. With Heather Mc T, drumming saved her life. She was twice in a full body cast for months

9.7 Appendix 7: Example of late-stage memo: 'Holistic Absorption'

Holistic absorption

concentration? co-ordination?

Does this subsume the 'coherence' code??

* I think I've been a bit too parsimonious in trying to fit everything in here! It works better as an 'embodied' section. Energisation, relaxation, and coherence can be teased out again as separate categories.

properties:

- present moment attentiveness (Arthur)
- Absorbing activity allows respite from mental or physical difficulty/distraction
- brings person into an embodied awareness (not just cerebral) - 'whole person' feelings
- physically energising (Marianne) - separate category?

3.1 Drumming improves the memory of Elders, and brings them more to the point of now. In fact it is the drumming, the actual act of the vibrations of the drum that bypass people who can't hear, or people who can't think, people who can't feel, - bypass that circuitry that is not working, and bringing them to the now of the moment of their life. It brings them into the now of the moment of this room! Where they might have been closed on some level mentally or physically, it brings a presence to that. I've watched this happen in mental health institutions, I've watched this happen in well elderly institutions, I've watched this happen in kids at risk programs... I've watched this happen in kindergarten at a regular school in regards to having small children pay attention and follow directions for longer and longer periods as they drum more and more. Arthur, IT

comment - not sure if it improves memory (where's the evidence?) - but it does affect peoples' capacity to participate and be aware of the present moment.

* contrast between properline and more baseline data - when looking at the property of coherence - e.g A saying 'Drumming brings autistic children out of that other world to this world. Drumming improves the memory of Elders, and brings them more to the point of now.'

compare this to someone reporting an actual incident from their practice, or personal experience.

- there can be a physical counterpart to the mental focusing - note the 'symptom free' bit of the discussion, which I have also experienced personally, with my recent cold symptoms retreating as I played during a recent workshop, only to return instantly as soon as I stopped drumming.

it's a highly individualised thing, and certainly not universal though.

3.1 one man with severe and uncontrollable jerky movement - when he drummed - was smooth and perfectly rhythmical - it makes the hair stand up on the back of my neck to recall it - more research needed. Barry W, USE

- it's emotional, but more than, it's physical too, and has transcendent elements, - do I have two things at work under holistic absorption?

one, the 'present-momentness' aspect, and another, the mind/bod/and more concept??

concept - 'present-moment focusing'

concept - holistic participating? Integrated participation?

3.1 He said that this was the only thing in the conference that allowed him to forget, at least for a while, that he had Parkinson's. Every other aspect of the conference focused on the disease, potential therapies, pharmaceuticals, etc. which served to continually remind him of his affliction. He told me that the drumming had allowed him to escape his condition for two hours and that it had been a wonderful uplifting experience for him. Jonathon Murray, USE

3.1 it feels [...] like I've just had a massage, so I'm fully engaged in the drumming experience, and just having fun with it... drumming with confidence, I'm not really good at it, it has that effect of feeling more relaxed, more confident, and also... our hands are tingly - maybe that's the massage feeling, it's like I feel a bit tingly just from my body being active'. Marianne, Index, IT

whole person participation...

so.... I've got:

present-moment focusing

- concentration (works on an individual and group level - but perhaps should focus on 'being in the now')
- coherence? (spans both?)

holistic participating

feeling like a whole person, with dimensions of: physical emotional/mental transcendent

3.1 close to life itself - 'who I am...'

holistic - involves more of me.

- Iona comments (more in the doc) (these are good because they're about singing, not just drumming)

all of the above mostly personal feelings - even the transpersonal - i.e. one person can 'feel' it, but others may not be in the same state of awareness (except they might)

3.1 a - well, you can kind of... go out of yourself... it's not just you... it's massive, which is what it should be - you should... I feel that one can... sublimate oneself - and enter more fully into whatever the thought is that's being produced - especially in the music. (experienced Iona P)

kalani - it's not tuning out - it's tuning in - i.e. not trying to ignore other states, but engaging in a deeply involving activity.

/

✓ "even in that short time I felt, for my mind that always cluttered with things that you're thinking of doing, my mind was totally on the rhythm and the music, and it just sort of came natural, where my hands were wanting to go - [...] I find it hard to relax, I find it hard to turn off, but I felt even for that short time, I was totally switched off, and I was switched on to what I was actually doing, concentrating. [...]" [IWD 06]

↙ allows you to concentrate on something other than your 'stuff'

CONCENTRATION (from node coding)

⚡ I feel things, in my body, that I don't always, or haven't before, when I'm just operating in a cognitive world - if it's a good circle, I can feel rhythms coming through me, and it's almost as if it bypasses my head, and comes through my hands and arms. ' Mary T

- refocuses a group and provides a common focal point (which can then be used for other stuff)
- being in the present (allows respite from other physical or mental stuff - key that it's both a physical and mental absorption)
- prolonging of attention span, or ability to participate (bordering on coherence)
- effortless? (Jane T - concentration without you realising)

relaxation seen in part as deriving from the concentration (and? cathartic release?)

there's an awakening - and a relaxation

⚡ eg one man with severe and uncontrollable jerky movement - when he drummed - was smooth and perfectly rhythmical - it makes the hair stand up on the back of my neck to recall it - more research needed - Barry W

COHERENCE

- ability to participate beyond perceived mental or physical limitations
- manifests as 'waking up' or being able to play symptom free

⚡ musical structure acts as a co-ordinator of synchronous activity - whether group or individually - but more than that - it elicits participation as well.

e.g tapping toes, or sea shanties

↙ which I think is also connected to the social bonding aspect

⚡ 'It's an activity that you can totally focus on, and yet your body can relax.' H Mc T

At the end of a 2 day intensive facilitation - H found herself slipping into her 'silent world' - a state which can last for days, like a waking blackout. In a peaceful place... She felt in the circle, but no longer part of the circle. One woman began a drumbeat, and ' without conscious intent, I found myself responding. Here I am, sitting in this thing, and I know I'm here forever, and all of a sudden, she starts the drum beat, and the other

women in the group start the drum beat, and I'm gone, somewhere - without any bidding on my part, my butt started twitching - [...] it was almost a fluid motion to grab my drum and to start drumming. But then I put down the drum, and got up, which was amazing right there - and got in the middle of the circle, and danced. It was absolutely amazing experience for me, because it really showed me where I could go with the drum, without trying, and that was the big word. Without trying, it was working its magic. [...] later when I sat down, I was back in my body, tired, but connected.

⚡ NEXT: look at transcendent node, then look for redundancy.

↙ Heather = how it feels from the inside

⚡ check out Jana B's blog

from Jana - how it looks from the outside

Section Q, Paragraph 65, 246 characters.

'I have found that my movements can be jump-started if I do not focus on the movement itself, but use the emotions evoked by favourite songs to galvanise me into actions. That's what drumming does - it gives you the rhythm that you can go with.'

'you walk in to a senior centre where all their heads are down and they are all sleeping, or would appear to be sleeping, and then once we start drumming, they come back to life, there's almost this transformation that happens right before our eyes. [...] the first time I saw it, I was amazed, the fact that all these semicomatose people, all of a sudden were alive and well.' (transcribe this properly too)

⚡ Transcribe this in full

9.8 Appendix 8: Arthur Hull discovers entrainment.

I found myself playing in a powerfully magical rhythm groove. It was only shaky around the edges, because a few drummers were paying more attention to their own rhythm instead of supporting the group's intention to play together. I could hear and feel the beginnings of a train wreck waiting for us down the rhythm track.

I did not want this magic to end, simply because three out of twenty-five players were playing with themselves rather than with the whole group. I was frustrated. I understood that these few unconnected players needed only to lift their heads, look around the circle, and connect with the group pulse. The magic was too good to be rhythmically stepped on, and I wished with all my might that they would wake up and join the magic.

This did not happen, though, and the groove slowly became less magical as it headed towards its inevitable demise. I saw other players in the circle noticing what was happening as we tried to keep the magical groove from turning into a regular thunder-drummer groove-ending train wreck.

So I did the unthinkable. I broke the most basic anarchist drum circle rule of etiquette: "No leaders allowed." After jumping into the middle of the circle and getting the attention of all the players, I marked the pulse by pounding my right fist into my left up-raised palm.

The unconnected players became more conscious of the pulse. The shaky rhythm solidified back into a magical rhythm groove and I returned to my seat and played. We continued to enjoy the renewed rhythm for a long time, until it came to its natural conclusion. Instead of a train wreck, it was as if we all decided at the same time that we were done and mutually brought the groove to completion.

Hull, A. (2006, 22nd Apr). *Arthur's first facilitation*. Message posted to <http://launch.groups.yahoo.com/group/DrumCircles/>

9.9 Appendix 9: Extract - 'O for a thousand tongues'

The image shows a musical score for the hymn 'O for a thousand tongues'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: 'the glo - ries of my God and King, the tri - umphs of his grace, the tri - umphs of his grace, the tri - umphs of his grace!'. The piano accompaniment features a steady bass line and chords in the right hand. Chord symbols are provided above the vocal line: Gm, C, F, Bb, F, C7, Bb, C7, F.

Music: Thomas Jarman (1782 – 1862)

Church Hymnary. (Fourth edition). (2005). Canterbury Press.

9.10 Appendix 10: List of specific contexts where integrative musical interaction is being applied, as noted by study participants.

n.b. each new bullet point refers to data from a different context, or facilitator.

Workplace

- Part of a 2 day conference to motivate managerial staff
- An experiential teambuilding activity that could happen indoors, as part of a corporate experiential education programme based on outdoor activities
- Integrated within adult literacy classes
- *'...we did a thing for Shell when they got taken over by the Dutch group, there was a very hostile vibe between the workers...'*
- An academic conference for business lecturers
- A session to take a group of corporate presidents on a journey: *"...from beginning beginners into competency, in one hour. That facilitator will do it with the tools that you, as corporate presidents, need to learn in order to facilitate your vice presidents to manifest."*
- In-house drumming programmes at Apple computers, and Toyota.

Health and wellness:

- Elders: at a facility - retirement apartments or homes, assisted living settings
- Adults with developmental delays. Brain injury, autism, Down's syndrome, etc. elderly people in adult day centres and nursing homes
- 'Health rhythms' programme: trained over 1000 facilitators - hospitals, medical centres, rehab centres and children's services.
- Drumming in an asthma programme, a pulmonary rehab group and programmes for long-term care, adolescents, heart disease, and cancer patients.
- Children and adults in prison or secure units
- 'Fit Rhythms' programme – integrated with an exercise routine

- ‘Rhythm Gym’ – as above
- a gastric bypass surgery recovery group
- within the occupational therapy programme in a psychiatric hospital
- a transition programme at a centre for eating disorders

Recreational

- once a month at a feminist bookstore
- as part of an ‘International Women’s Day’ event
- a diversity event at an Army camp
- a respite programme for young carers
- outdoor fairs and festivals
- a weekly session at a local arts centre
- a ‘find your long lost musician’ course

Community

- congregational music
- funerals and memorial events
- celebrations
- as part of an inter-religious event
- integration programmes with asylum seekers

9.11 Appendix 11 – Heather MacTavish describes the effects of rhythm upon a Parkinsonian episode.

(N.b. at this point in the interview, Heather is reading from a piece she has written about this episode, but is also commenting on it. All of it has been transcribed verbatim.)

At the end of a two day facilitation training intensive, as the end of it approached [...] I found myself slipping into my other 'silent world' - disconnected from the other women. I knew I could neither walk to my car, nor drive home. [...] I smiled somewhere in my thoughts, but nowhere near my face. My Parkinson's mask had slipped over my head, unbidden. Past experiences with 'disappearing' often lasted hours, and in some cases, days. [...] I'm like a zombie, only minimally attending to bare survival necessities. My mind wanders and my thought flows. I'm not thinking in any substantive manner. I gaze, but do not see from a traditional, rational, or goal oriented perspective. I am in peaceful place, without pressure or expectation. I was silent during the last hours of the intensive and was in the circle but no longer a part of the circle. My unwitting hostess had no clue that I had, effectively, moved into her home [...].

Tosh, who sat nearby, noticed my slack expression, empty of my trademark spirit and spark. She began a drumbeat, drawing others to join with her graceful rhythm. Without conscious intent, I found myself responding. So, here am I, sitting in this thing, and I know I'm here forever, and all of a sudden, she starts the drum beat, and the other women in the group start the drum beat, and I'm gone, somewhere - and without any bidding on my part, my butt started twitching - so, It wasn't something I was trying to do, it started twitching, and I was compelled somehow [...]. Then, it was almost like a fluid motion to grab my drum and to start drumming. But then I put down the drum, and got up, which was amazing right there - and got in the middle of the circle, and danced. It was an absolutely amazing experience for me, because it really showed me where I could go with the drum, without trying, and that was the big word. Without trying, it was working its magic. [...]

So - without conscious intent I found my self responding. I picked up my drum, galvanised by the rhythms, swirling around into me. Soon my entire body joined the beat, and I began to dance. later when I sat down, I was back in my body, tired, but connected. Exhausted, yet vital, and I was able to drive home.