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Issues of Practice and Leadership in Experimental and Community Music Group Activity

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Abstract

The practices of experimental and community group music are compared on a social and musical level. The similarities, differences and compatibility of these forms are explored through contextual analysis and personal reflection. The main themes assessed are in terms of the level of inclusivity and 'freedom' in the music itself and the socio-political background of each musical context.

To assess this compatibility, I led four music groups for varying periods of time. Two of the groups I led would typically be classed as 'community music' groups'; one is an experimental music ensemble that is established in the field of contemporary music performance; and one is a 6th form college music group that performs experimental and improvised music, and is aimed at all abilities. In each group a similar programme of repertoire was followed, primarily featuring four composers/practitioners in the experimental music tradition and supplemented by ideas from recognised community musicians

The reflections of this programme are assessed in two segments. The first segment analyses the effect of community music leadership and models of behaviour on each group, and the second focuses primarily on the effect of the repertoire itself on promoting an inclusive, 'community music-style' ethos in the groups.

The conclusions, based on both the contextual analysis and the personal reflections, are that the nature of a community musician is someone who places more weight on a positive approach to facilitation than on repertoire, but that a use of experimental music can help achieve an informal, facilitative leadership style. The socialist background and attitude of a community musician should inform their practice as much as a desire to increase inclusivity and participation. My own leadership style is similar to a typical, facilitative approach of a community musician and is based on mutuality between leader and group, which generally has a positive outcome in all groups, with a need to adapt and change as required.

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I am most grateful to the members of each of the groups I have led – edges ensemble, Lead The Way, Another Planet and Subvert Your Ears – for their kindness and willingness to work with me and make many great sounds together, and the management and administration of each of these groups for letting a relatively untrained and inexperienced post-graduate make some highly unusual music with them. In particular I would like to thank Hoot Creative Arts for providing me with training and (financial and moral) support through their *Going Sane?* project and giving me creative freedom with both long-established and brand new music groups.

Finally, I would like to thank my family and friends for their continued support in all aspects of my life and work – and the last minute proofreading!

Contents

The approved Ethics Review Form (University Ethics Appendix 5) and signed Participant Consent Forms (University Ethics Appendix 7) are included alongside the physical version of this document and are available digitally upon request.

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Introduction

'Community Music is an expression of cultural democracy, and musicians who work within it are focused on the concerns of making and creating musical opportunities' (Lee Higgins, 2012 p.7).

'Community Music remains imbued with the spirit of improvisation' (George McKay, 2005 p.62).

'Improvised music arising out of an experimental music… contrives, in my view, to make a unique blend of the personal with the social.' (Eddie Prévost, 2011 p.43).

The performance practices of experimental music and the social practices of community music have many differences in approach, but despite the two movements' contrasting goals and strategies, they are linked by characteristics of inclusivity. This inclusivity is marked in the re-aligning of the composer-performer boundaries of much music within the experimental music tradition, and in the social and political freedoms inherent in the definition of community music. This overlap is explored and analysed within this thesis, through the prism of specific groups and composers and through a wider, contextual and historical standpoint.

Often, it is down to the leader of a community music or experimental music group to promote inclusivity and decision-making within a group. The role of a leader is a precarious, multi-faceted position that requires an ability to change approach subtly between practices and even within individual sessions, whilst always carrying the idea of inclusivity at the forefront of his or her mind. So the evolving nature of a group leader also informs this crossover between practices, and must be considered when examining what unites and defines both forms, and questioning how one can inform the other.

Community music is a practice that has evolved as an ideology and a creative force over the last half-century to meet the changing artistic needs of society. It also adapts continually on a micro level to suit the needs and aims of specific groups and communities themselves. What has remained constant in community music, amidst political reframing and a re-aligning of the movements' values, is a desire among practitioners to connect with people and groups that would not previously have had opportunity to take part in creative, active, art-making. A community musician generally, as will be discussed, connects with these groups in order to instigate a social benefit in both the individual and the community in which they belong.

Experimental music, as a genre, can in some ways be as difficult to define as community music. Piekut mentions that there is perhaps no question 'more boring or persistent than "What is experimental music?" (Piekut, 2014 p.1) despite the efforts of many to offer a relatively closed definition of the term, most notably Michael Nyman, who wrote *Experimental Music: Cage and Beyond* between 1970 and 1972, as the collective ideas and works of certain (mainly British and North American) composers began to form an 'experimental' identity of its own against the European 'avant-garde' (Nyman, 1999 p.*xv*). This identity is ever-changing as composers work within, adapt and reject the term, but it generally implies a questioning of 'the traditional unities of composing, performing and listening' and a concern for 'the uniqueness of the moment, not of a scored idea' (Lawrence, in Piekut, 2014 p.64). It is these two points that, on a very basic level, have been used to define the experimental music practice in this thesis. The specific branch of experimental music I have been concerned with expands this identity to a group setting, where practitioners have been willing to further remove their own authority in the 'traditional unity' above by passing on compositional

and creative decisions to larger groups of performers. Cornelius Cardew's Scratch Orchestra was perhaps the first example of this kind of experimental music, where the membership of the group dictates the direction of the music itself, in concert and in rehearsal. Similar experimental music groups have followed and adapted this model, to the extent where certain group leaders such as Eddie Prévost now eschew the label of composer entirely, removing the hierarchy experimental music initially set out to challenge, and allowing a group to independently create all musical material in the form of free improvisation (Prévost, in Saunders, 2009 p.133).

The aims of this research are to argue for the presence of forms of inclusivity in both of these musical fields, in terms of practice, repertoire and leadership, in the following ways:

- Analysing the role a community musician plays in today's society; socially, politically and musically;
- Arguing for the existence of deep connections between the work of a community music group and certain experimental ensembles on a musical and personal level;
- Proposing and developing models of group leadership that are compatible with both musical forms, and applying those models to my own leadership practice.

The first of the three quotes above by Higgins offers one perspective in answer to the first aim. It outlines the traditional, political position of community music as a tool of empowerment, an instigator of a new 'social democracy' that acted in opposition to the serving government and for the mass population, with the aim to 'provide a powerful medium for social and political change akin to… the underground press, organised squatting, free

festivals, the yippies and the Black Panthers' (Higgins, 2012 p.32). Whether this viewpoint is still a cornerstone of community music practice is something that will be discussed and analysed in chapter 1, both from a changing contextual standpoint and in relation to specific, existing community music structures I have either led or researched in detail.

What has never been consistent is the method in which a community musician facilitates this process. However, as community musicians generally work with people who lack formal musical training, often practitioners utilise improvisation and open-form collaborative composition, to afford access for all concerned. As chapter 2 expands on, starting from the original research question exploring similarities between forms, it is at this point when a purely musical crossover also begins to emerge between the practices of community music and certain forms of experimental and contemporary music that were conceived at a similar time in the late 1960s. This similarity is implied in the quote above by Prévost and made explicit by George McKay, when they emphasise the social aspects of experimental and improvised music. This open-form branch of experimental music is exemplified in this specific case when experimental composers work with groups (with professional and/or amateur musicians) to explore the ideas of collaboration and (non)-leadership that are inherent in community music ideology. This is why the experimental practitioners I have taken a core interest in – Cornelius Cardew, Pauline Oliveros, Eddie Prévost and Malcolm Goldstein – have all dedicated part of their lives to group music-making; be they politically or socially motivated large ensembles such as Cardew's Scratch Orchestra and Oliveros's Deep Listening groups, or informal workshops such as those run by Prévost and Goldstein. All these practitioners and composers communicate musical ideas through non-standard notation to promote

decision-making and direction within their groups, and to move the musical hierarchy away from composer-performer-audience into something much more fluid. These ideas were a starting point in the research of leadership styles, in accordance with the final aim listed above.

I have come to these aims and this field of study from an interest in the free improvisation and free jazz similar to the music George McKay refers to as being one of the foundation stones of community music (2005 pp. 62-65). My love of jazz was based on the freedom, expression and communication between performers, of the spirituality and social politics of the pioneers of the avant-garde and free jazz movements. I was admittedly reluctant to engage with the complex harmonies and scales of the traditional form of the genre, and with paying a private teacher to make me learn these structures by rote. So when I applied, and was subsequently rejected, to study jazz at conservatoire level by attempting to present an open, alternative approach to the form, it felt like a combination of personal naivety and institutional inflexibility. However, I remained confident that the rules and traditions of jazz and improvised music had plenty of room to allow freedom and inclusivity. Since then the free improvisation I have practiced solo and in collaboration with like-minded musicians has convinced me that the freedom of this music is in itself political, and has potential as a socially uniting force. Joining edges ensemble in my first year at Huddersfield University and getting involved in community music projects with Hoot Creative Arts and Music and the Deaf as an undergraduate made me aware of the links between these two forms and see this potential become actuality. In studying the threads between community and experimental music in detail I hope to identify the linkages between two contrasting styles and traditions and

demonstrate how inclusivity can be the major aim of music groups across genres.

To achieve this overall aim, I have instigated a program of experimental and improvised ideas and compositions across four music groups, with a focus on exploring the crossover discussed above. Each of the four groups has different backgrounds and different approaches to the idea of community music. In each group I individually tailored aims and research focuses, which have been reflected on and analysed from both a musical (in terms of repertoire) and social (behavioural) point of view. The background of each group and my aims when leading them are outlined below.

edges ensemble

edges ensemble is based at Huddersfield University and was set up by Philip Thomas in 2007 as a music group for students at the university to explore and perform 'text scores, graphic scores, quasi-notated scores and improvisation' (University of Huddersfield, 2015 p.3). As a group that was created for university students only it does not have the inclusivity of a community group. However, edges ensemble's policy is to allow access for all students with the only requirement for entry being 'you can only be in it if you want to be in it' (P. Thomas, personal communication, 23rd June, 2016). This means that it can be seen as sharing some of community music's core principles, even if it has a stricter focus on musical repertoire and membership. I led edges ensemble for an academic year, with the aim to bring leadership styles associated with community music to the group. In my reflection and analysis I have drawn on my own experiences with the group and interviews with ensemble members to try and conclude if a community music-style approach to leadership can work in a performing experimental

music ensemble, and if such a group can operate in a social, inclusive format similar to a community music group.

Subvert Your Ears

Subvert Your Ears is a curricular enrichment group at Greenhead College, Huddersfield. Students are encouraged to attend at least one such group throughout their two years studying A-Levels at the college. Subvert Your Ears has been running for two years as a music enrichment group open to all abilities. John Singh, a psychology teacher, set up the group to have a focus on performing experimental, improvised and non-notated music from a wide range of alternative forms, from noise music to minimalism. Singh's description of the program lays clear the inclusive nature of the project, with the disclaimer that 'no musical ability is preferred' (J. Singh, personal communication, 14th April 2016). This open membership policy within a formalised institution, along with the focus on non-notated and improvised repertoire, means many similarities can be drawn between Subvert Your Ears and edges ensemble. I led four sessions with Subvert Your Ears, bringing with me a selection of music similar to that performed in edges ensemble, written by composers associated with either community music or the experimental music tradition. My analysis of my work with this group covers similar ground to my work with edges, with an additional focus on how Subvert Your Ears carries on the tradition of informal music making in schools, a movement that helped form the ideas of community music practice (Higgins 2012).

Another Planet

I led two groups that fit more obviously under the umbrella of community music. Hoot Creative Arts is an organisation that promotes the use of arts to

deal with mental health needs, and Another Planet is their longest running community music group for people with such concerns. Another Planet is based in Dewsbury, free to attend and open to all. The group have previously performed a wide range of musical styles, often depending on the artist they are working with. In the words of Jess Baker, the original leader of the group, Another Planet's repertoire ranges from 'the more contemporary end of music… [to] reggae and funk' (J. Baker, personal communication, 16th June 2016). During the six sessions I had with Another Planet, I brought a similar programme of experimental and non-notated music again. My aims here were to assess the validity of performing contemporary and experimental music with a group of mixed ability musicians. I wanted to find out if a group of socially disenfranchised and 'politically angry' (Baker 2016) musicians could engage with music that might have previously been seen as irrelevant and alien to them, and if the ideas of the pieces I brought, of inclusivity, openness and communication, matched the community ethos of the group itself.

Lead The Way

Through Hoot Creative Arts, I had the opportunity to co-lead a brand new group for adults with learning difficulties and their carers at Lead The Way day centre in Rastrick. Lead The Way is a separate organisation to Hoot, and the programme of music and arts I led with a colleague was the first community arts group they had run. Similarly to Another Planet, Lead the Way was open-access, to all adults who had a learning difficulty (with or without a carer) and an interest in creative arts. The initial ten-week project was split equally between music and arts work, and since the initial run I have led three music-only sessions with the group. Because the group consisted of members with severe learning difficulties, it was impossible to play set pieces

or repertoire with the group in a similar way to my work with the others. Instead, my aim was to assess the adaptability of the key, inclusive ideas of the composers I had taken to groups previously, and create games and activities that were based equally on ideas taken from these pieces and from classic community music practitioners. My analysis assesses the compatibility of these ideas and their impact in achieving the goals of the community group, to increase artistic participation and creativity, as well as mental wellbeing, among its members.

In my work with these four groups, I have had a core, but not exclusive, focus on four composers and practitioners who I identified as exemplifying the crossover between community and experimental music most pertinently. The reasons why these composers have been chosen are discussed in chapter 2.1. They are Cornelius Cardew, Eddie Prévost, Pauline Oliveros and Malcolm Goldstein. In addition to these four, the work of community musician and improviser John Stevens has been frequently drawn on in group work and contextual study. I have also conducted two interviews with Barry Russell – the community musician and ex-leader of a community music module at Huddersfield University – in order to gain his insight into the changing nature of community music and how a community music leader operates. This is in addition to interviews conducted with previous leaders of the groups I have run (Jess Baker, John Singh and Philip Thomas), members of the edges ensemble (Fiona Pacey and Jo Kennedy) and Eddie Prévost.

The portfolio of research first consists of an overview and analysis of community music practice, in which the context and history of the form is examined, definitions of the term are compared and models of leadership discussed. I then move on to reflections of my own work in groups, with the

social history of community music at the forefront of the analysis. My aims with each group will be critiqued in the context of the social, contextual and behavioural nature of community music. Then, the contrasting and overlapping methods and ideologies of the four experimental practitioners I have focused on will be outlined and compared to community music practice, before I assess and analyse the success of using their repertoire in my own groups. Each reflection segment will reference excerpts of recordings of particular sessions (and one video of a performance) to help the analysis, and to emphasise particular points. These recordings are included as appendices along with the thesis and labelled according to the order of their mention in the document. Scans of key scores performed will also be included as appendices.

Finally, I offer an overall conclusion on the similarity between my group work and the current role of a community musician in today's society, both in terms of my leadership style and of the music performed. The time I have spent performing experimental music in groups has led me to believe that there is a natural link on both a political and musical level between open-form, indeterminate experimental music and the community music tradition. My comparison of leadership methods in educational, community and ensemble settings has also led me to believe that an informal, community-style learning approach can affect musical ability and confidence in group members across practices.

Chapter 1.1:

Overview and analysis of community music practice

The notion of community music as an 'intentional intervention' (Higgins, 2012 p.4) – where a music practitioner facilitates a program of group music making in an open and new environment – can be traced back as far as the development of community education in the United Kingdom after the second world war (Higgins, 2007 p.23). Higgins argues that in the post war period, those involved with developing educational programs in working-class communities 'recognized the lack of cultural activities within their remit and so began to add a cultural element to [their] practical purposes' (2007, p.23). This movement then combined with increasingly radical, left-wing ideas to provide greater participation in the creative arts (Higgins, 2007 pp.23-24; Kelly, 1984 pp.9-11). So, at this transitional point in British history, after the austerity of the war and before the austerity of Thatcherism, a combination of an economic boom and the emergence of the 'New Left' political movement resulted in a number of grassroots organisations (such as the 'Arts Labs' set up by Jim Haynes in London and recreated across the country in 1967-8) applying for and receiving grants from the Arts Council to pursue community projects that put the tools of art into public hands and public spaces (Kelly, 1984 pp.9-11).

From this ideological and economic standpoint, branches of the community arts movement, such as community music, began to flourish. According to Higgins, a change in approach to music education in schools around this time towards 'workshop' based learning (Higgins, 2007 pp.28-29) also contributed hugely to the development of the idea of community music itself. At the same time, George McKay argues that the development of freely improvised

music in the UK in the 1960s onwards was another key influence on how community music is practiced today (McKay, 2005 pp.62-65).

Largely, it was the composer and educator John Paynter who led the altering attitudes towards music education. The publication of his book: *Sound and Silence: Classroom Projects in Creative Music*, co written with Peter Aston (1970) aimed to allow children to independently and creatively explore musical ideas within the classroom by devising a number of abstract and open themes and games using improvisation and communication. Many teachers were inspired by these 'classroom projects', the evidence of which lies in recordings of performances, some of which have been recently resurfaced in a compilation album, also entitled *Classroom Projects* (Trunk, 2013) that consists of experimental classroom recordings from 1959-1977. The new style of learning pioneered by Paynter and Aston had great influence upon the workshop aesthetic of most community music groups, with Higgins writing that: 'this radical approach to teaching placed an emphasis on creativity, expression, spontaneity and cooperation – attributes synonymous to what we now might think of as community music' (Higgins, 2007 p.28).

Paynter's focus was toward a rounded learning experience that went beyond musical improvement, believing 'the education of the whole person' to be a teacher's 'first duty' (Paynter & Aston, 1970 p.2). This inter-disciplinary approach still incorporated teaching musical technique and contextual studies of contemporary musicians such as Cage and Stockhausen (among other composers in the book's extensive discography, pp.344-349) but Paynter believed this more traditional style of teaching was only relevant after the students had been given the opportunity and freedom to explore

sounds for themselves. Once students had been exposed to such opportunities, the music they had created could be compared to similar explorations by professional musicians – validating the work the students created without need to apply rules or models, and increasing confidence and wellbeing as a result. As Paynter puts it: 'If we put the listening and the study before the assignment it may be taken simply as a model. Placed after the experiment ('*here is another composer making music like yours*') it is confirmation and enrichment' (1970 p.12). Tony Harris views this learning method as being 'Scratch-like' in its 'approach of taking a starting point and exploring it through improvising, composing, performing and listening' (Harris, 2013 p.153). The similarities between the practices of the Scratch Orchestra and the community music movement are to be discussed below but it is already clear how Paynter and Aston's desire to move away from traditional, rigid structures in order to introduce new creative possibilities to children in schools pre-empted the interventionalist and open approach Higgins believes is the cornerstone of community music ideology.

The first classroom project in *Sound and Silence* is a good example of encouraging creativity combined with musical understanding. The simple aim in this project is to explore 'the materials of music… sounds and silences' (1970 p.25). This question is framed by the use of a cymbal as a sounding source, with the class given some suggestions as to different ways of creating sounds and then free reign to 'experiment with these different effects and see if you can find others' (p.27). The next task is simply to assemble these found sounds and techniques into a coherent and remembered order – making a piece of music to be recorded. The project concludes with a notated example (by Paynter and Aston) of a recording by four children who took part in the project, and descriptions of examples of cymbal techniques

in works by Stockhausen, Schoenberg, Messiaen and others. As the sequence within this project shows, the fostering of musical creativity in the group and the process of exploring new sounds comes ahead of the final realised product – although Paynter and Aston understood that having an completed work to give a tangible result to the processes learnt (contextualized with popular pieces) is vital in an educational setting to provide a framework and proof of achievement. The stress on process over product is another key feature of community music that will be emphasised below.

The projects outlined in *Sound and Silence* all imply an improvised approach to composition, influenced by the experimental, avant-garde and contemporary composers of Europe and America that were active around the time of the book's publication. However, Paynter believed that the informal, creative approach to music making in schools that he wished to implement did not necessarily have to be of this nature and could instead embrace and include popular and folk music forms. As long as the imagination and sense of wonder in a class is provoked, the medium was not integral. As Paynter writes in *Music in the Secondary School Curriculum*, his wish was to move away from the creative and contemporary music movement he had helped create as it resulted in an exclusive identity that manifested itself as 'a dichotomy between these activities and other aspects of school music making' (Paynter, 1982 p.137). This is counter to the overarching and multi-disciplinary approach that was Paynter's initial intention, an intention that lies much closer to the socialist, inclusive ideals of community music than an exclusive focus on experimental and improvised music making would imply. Paynter's original approach has been adapted for use in education today by educators and academics such as Keith Swanwick (1999), Lucy Green (2002)

and the Paul Hamlyn Foundation, with the 'Musical Futures' program (Paul Hamlyn Foundation, 2016), only with a wider scope to cover students' interests in popular and world music. This was a necessary move in order to increase students' engagement with the creative process that was key for Paynter and community music in general. Despite the common assertion, repeated by Higgins, that 'as a form of activism located within the politics of socialism, community music initially resisted formalized music education and can be seen as a protest against the dominant culture's articulation of music's nature and purpose' (2007 p.28); it can be argued that community music only exists in the form it does today because of the pioneering work done by music educators such as Paynter, and those after him, to re-position the priorities and goals of music-making in schools.

Community music needs to reach out to a wide range of people – generally with limited access to musical resources – by definition, but that of course does not mean that contemporary and experimental music-making cannot play a part in 'intervening' in areas to provide musical and social help as Higgins requires, including in schools. Brian Dennis's *Experimental Music in Schools* (1970) was written with the aim of allowing teachers the opportunity to use aspects of experimental music such as graphic scores to encourage students who might otherwise have difficulties with music to 'encourage them actually to make music, contemporary music, in the classroom. This is the way other subjects are kept alive and vital' (Dennis, 1970 p.1). Dennis's work has many similarities with Paynter's, with the key difference mainly being Dennis's focus on experimental music to achieve a musical and social intervention with otherwise disaffected school children.

The use of contemporary music in the community as a movement in its own right exists today with groups such as CoMA (Contemporary Music for All), an organisation founded in 1993 with the aim to 'encourage and provide opportunities for amateur musicians of all abilities to take part in contemporary music making' (www.coma.org). It holds summer schools and workshops for amateur and young musicians with a focus on promoting participation in contemporary music and commissioning new works by current and active composers. However, CoMA's core philosophy does not mention a requirement to make participation more accessible in deprived or less developed areas, and instead caters for musicians who can play a musical instrument to some standard and are comfortable in an orchestral environment (www.coma.org/about). Although some workshops and classes run by CoMA have elements of improvisation, (CoMA 2016) it can also be argued that their repertoire in general does not have the flexibility or openness that Paynter, Dennis and other community musicians and educators championed. Whilst this does not diminish their work, it sets it apart from the core ideals of a community music group and should instead be seen as a parallel movement that aims to promote awareness of contemporary music above accessibility to music in general.

The development of free improvisation as a self-sustaining musical form also had a profound influence on the formation of community music. McKay states that 'community music remains imbued with the spirit of improvisation' (2005 p.62), a spirit that began in the mid 1960s when the drummer in the free-jazz group Spontaneous Music Ensemble, John Stevens, set up classes devoted to teaching and practicing the idea of free improvisation – classes that were the first of their kind according to Derek Bailey (1993, p.118). Stevens's approach in these classes, in which the freedom of non-notated,

non-idiomatic improvisation he practiced as an artist married his social aim 'to encourage more people to actively participate in music-making' (Stevens, 2007 p.1), are identified by McKay (2005 p.62), Higgins (2012 pp.47-48) and Higham (1990 pp.36-37) as a precursor and instigator of the community music movement as we know it today. Stevens formalised this association in 1983 when he established the outreach group Community Music Limited with Dave O'Donnell (now simply known as CM: www.cmsounds.com), which was set up to provide music resources for disadvantaged and amateur musicians (Higgins, 2012 p.47). The publication of the 'workshop handbook' *Search & Reflect* two years later (Stevens, Doyle & Crook, 1985, republished 2007) meant that the inclusive essence of Stevens's classes could be replicated by many aspiring community music practitioners.

The compositions in *Search & Reflect* are split into two sections, which adhere to the two strands of his methodology as outlined above. The 'Rhythm Section' contains pieces created to teach participants about beats, patterns and musical communication. These are aspects of musical technique that are then used to inform the second section of exercises in *Search & Reflect* – the 'Improvisation Section'. In this section Stevens's collectivist aesthetic becomes more apparent. In the piece 'Triangle', for example, performers are asked to 'scribble' with their instrument, not thinking about what they are playing at all, and instead focus entirely on the sounds being made by the other two performers in the triangle formation. By asking a group to forget entirely about what sounds they are producing the focus immediately turns to the group texture and the 'collectivism' Stevens originally desired (Stevens *et al* 2007).

Stevens did not shy away from this social element in his workshops, but for him his work was on more of a spiritual level than a political one. He stated in the liner notes for the Spontaneous Music Ensemble album *Karyobin* that:

> The thing that matters most in group music is the relationship between those taking part. The closer the relationship the greater the spiritual warmth it generates. And if musicians manage to give wholly to each other and to the situation they're in, the sound of the music takes care of itself. (Stevens 1968)

So even though Stevens did not connect his aesthetic of community music with the political ideology that surrounded it during its inception, he still prioritised the social, inclusive functions of his workshops above all else. This is an ideal many community music practitioners share today and is why his work is still discussed and performed in groups, (Lewis; in Moser & McKay, 2005, pp.39-49). As Ben Higham writes: 'The success of *Search & Reflect* lies in its focus on the development of fundamental musical skills and an improvising language that, together, allows participants to further their knowledge from any starting point as part of a performing group' (1990, p.36). Christopher Small wrote the foreword to *Search & Reflect*, further underlining its importance to the community music movement. He is best known for writing the seminal book *Music, Society, Education* (1996, first published 1977). This influenced many community musicians with Small's strong assertions of the social force of music with little regard for its end product, such as: 'I insist on the supreme importance of the art-process and the relative unimportance of the art-object; the essential tool of art is the unrepeatable experience' (1996, p.4). Small took the opportunity in the foreword of *Search & Reflect* to muse on what it is that 'makes a musician important', deciding that Stevens was one of the few who achieved this accolade, by 'using his or her gifts, skills and experience to awaken and to guide the dormant musicality of those whose music has been taken from

them' (Small, in Stevens *et al,* 2007 p.*iv*). Small's use of strong, politically charged phrases that the music of the people has been 'taken' implies a theft of creativity and identity from the general population by the establishment. This reveals not only the socialist undercurrent of all community music ideology (despite Stevens's protests to the contrary) but the vast importance Stevens had in popularising a practice that would go on to provide musical and social help for many who would otherwise not be able to access such resources.

Uniting the disparate strands discussed above under the umbrella of 'community music' means there will inevitably be debate when aiming to find clear definitions of the term. Much of this discussion centres on whether the practice can be defined at all. This relates back to the formation of the Association of Community Artists (ACA) in 1971, which was created primarily to provide community artists (including musicians) with a national body through which to apply for funding (Kelly, 1984 p.12). The creation of a national body of community artists meant that the question of defining the term 'community art' could no longer be ignored or dismissed as an entirely individual pursuit with – ironically – no communal features. The ACA commissioned a report, the Baldry Report, to begin to formulate such a definition to work with as the association grew in scope. The report carried the caveat that 'the search for definition is probably futile' but concluded that a community artist should be defined not by any technique or method used but by their attitude and morality, with their 'primary concern being their impact on a community and their relationship with it… and providing them [people in the community] with the facilities they need… They see this as a means of change, whether psychological, social, or political, within the community' (Kelly, 1984 p.16).

This decision to define community artists by their ideology rather than their practice carried across to the more specific strand of community music. Such a stance still exists to a certain extent today, but there is a growing body of research that attempts to create more formalised definitions of the term based on the actions of community musicians, rather than their intentions. Generally, community music is defined in opposition to the traditional musical educational pedagogy – which is easily understood considering its origins in alternative music education (as mentioned above). Often community music is pitched as being an informal alternative to institutions of music education, with an approach to participation, as Bruce Cole writes, 'in which the *process*, the interaction between people, [is] given more emphasis than the *product* (1999, p.141). Schippers and Bartlett write of a clear 'divide' between the methods of community music practitioners and music educators in schools (2013, p.469), with the divide primarily based on a formal vs. informal approach to learning. Community musicians promote an informal learning style in which there is a focus on 'how participants in music activities learn' but this leads to a lack in formalised models that can be tested and standardised if known to be successful (p.469). This perhaps means that it can be much harder to tell a 'good' community musician from a 'bad' one. K.K Veblen expands on this divide in learning methods by writing that a key feature of a community music group is that participants can 'elect to take part in, often to assuming complete responsibility, their own learning and direction' (2007, p.7). This informality and flexibility in approach is again discussed in comparison to classroom learning, where according to Veblen, teachers are 'bound' and 'forced to adhere to restrictive, top-down "control" devices' (p.8). The informal pedagogy of a community musician therefore allows them to focus on the process of learning and 'individual creativity,

artistic excellence, self-esteem, joy, and/or the enhancement of individual and/or group identity' (Veblen, 2007, p.8). Tucker and Mantie define traditional classroom musical pedagogy as following a 'mound of clay' or 'product' model, where the goals of education are first and foremost improving ability in students – as Tucker and Mantie put it, 'turn[ing] musical "hackers and duffers" into capable amateurs' (2006, p.35) – which can be easily measured and compared to other educational pursuits. They compare this to the informal approach of community music. For Tucker and Mantie, community music is informal simply because it exists outside formal institutions such as the classroom. This means practitioners tend to have 'goals based on recreational values and interests' (p.36) and not be as focussed on what a formal institution would class as its end product: an improved musician.

These differences between community and educational music practice help to define both fields, but often the differences are as much semantical as they are physical. In order to fully define a community musician other common goals need to be discovered. Aside from shared extra-musical influences (discussed below), two other practical features that are often used to define community music are their promotion of 'lifelong learning' and their status as 'interventionist' practitioners. Lee Higgins's strict definition of true community music (rather than just 'music in the community') as 'an active intervention between a music leader or facilitator and participants' (2012, p.3) helps distinguish community music from other forms of music participation and education by defining it by its previous absence within a space. A community music group cannot exist by definition within an existing, formalised structure and instead must be organised from scratch by 'leaders, who facilitate group music-making experiences in environments that do not

have set criteria' (p. 4). As Higgins points out, only by being independent from current systems can a community musician then espouse the 'process over product' and extra-musical, social goals that define them just as much as the framework within which they operate.

The social goal of lifelong learning associated with community music stems perhaps from the left-wing philosophies of 'access for all' that characterised the rise of the community arts movement in the late 1960s and early 1970s. This has since been expanded to become one of the key definitions of what it means to be a community musician. Veblen & Olsson, in their overview of community music written for the *New Handbook of Research on Music Teaching and Learning*, list 'a commitment to lifelong musical learning and access for all members of the community' (2002 p.731) as one of the key features that define community music. Veblen & Olsson also note that *Sound Sense* (the body set up in 1991 to support community musicians and provide a national forum to locate musicians and projects: www.soundsense.org), have a code of practice, which include key goals that any project 'improves quality of life, contributes to lifelong learning and personal development, and helps to develop community and social cohesion' (2002 p.739). It is worth noting that none of these goals are musical or technical, and the idea of lifelong development and learning – of any sort – must therefore be present in a community musician's mind before they consider the purely musical aims of a project.

To align with these goals, community musicians tend to work with groups that could be classed as disadvantaged or overlooked compared to the general society. One example of such a group would be 'at risk' youth, which Mark Rimmer defines as a group in danger of 'social exclusion' who often

come from 'deprived communities' (2012 p.330). This particular group has been the focus of much community arts funding because of its perceived success in achieving 'a range of socially beneficial outcomes… ranging from the educational development of children to encouraging local self-reliance and project management' (Rimmer, 2012 p.330). Rimmer simply defines community music as 'music-making with social goals' (p.331) and attributes the success of community music with at risk youth to a combination of informal, 'hands-on' workshop-style learning and an ethos of 'equalisation of cultural power' where the leader-follower or teacher-student dynamic is subverted or non-existent. (pp.331-332). Ornette Clennon reported a similar success among youths in the criminal justice sector, where 'negotiating boundaries with the groups seemed to have had a beneficial effect on the participants… by helping them to feel ownership and increased appreciation' (2013 p.105). This alternative approach to the authority figure common in other forms of music participation and education helps to define community music and allows it to be an adaptable form, where facilitators can meet the needs of their group before adhering to top-down structures. Hallam *et al* note that a similar approach is also effective when community musicians work with older participants. After talking with many practitioners who specialise in working with older groups, Hallam *et al* understood one of the key roles for leaders was 'to discover what participants wish to achieve and to consider how to provide an enabling physical and psychosocial environment that meets these goals' (2016 p.20).

This evidence that community music's success in certain groups is in no small part due to the removal of classical authority models and a restructuring of the 'teacher-student' dynamic would mean that a community music practitioner might well be justified in arguing that community music is anti-

teaching. Phil Mullen, quoted by Koopman, argues 'I have always been aware that community music while not anti learning may well be anti teaching and certainly has [sic] always had difficulties with the idea of the teacher role' (Mullen, 2002, in Koopman, 2007 p.155). Mullen's position is that the connotations of the word 'teacher' imply two things. The first is that classing oneself as a teacher helps in 'maintaining the myth of the omniscient leader' (2007 p.155), which would restrict freedom of creativity in a group. The second point Mullen makes is that the idea of a teacher carries an association 'with schools and their function as an instrument of social control' (p.155). Mullen suggests a move away from any association with the state or a formalised institution is required in order to bring about the social change that is supposed to be the priority of a community musician. This is similar to Kelly's view, which is that the state itself pushes the notion that creative talent is available only to a gifted view, and this notion 'has been used with various degrees of sophistication to decry the claims of community artists that they are creating work collectively' (Kelly, 1984 p.60). The idea of a teacher imparting facts and knowledge to a group (as Mullen suggests is the definition of the word) would therefore be counter to the collaborative ethos of community music and instead be in keeping with the state's efforts to diminish the artistic value of the form itself. Mullen embraces a view that a community musician should aim to pass through certain stages of group leadership, away from 'teaching' through 'coaching', 'socratic direction' (helping the group question their aims and directives) and other stages before eventually 'abdicating' their position as leader after reaching a point where the group can become self-sustaining (Mullen, 2008 pp. 8-9).

Koopman believes this view is one-dimensional and ignores the nuances of being a teacher, including 'opinion giving, elaborating, orienting, testing and

checking, summarizing, stimulating' (Koopman, 2007 p.157). These attributes tally with Mullen's definition of what a facilitator is in a community music setting (2008 p.9). The educator and author Ken Robinson believes similarly, that the roles of the arts teacher should be divided into sub-categories such as 'facilitator', 'mediator', 'partner' and 'questioner' (Robinson, quoted by B. Russell, personal communication 7th April 2016). This terminology begins to move the onus away from a directorial approach to group leadership and allows the teacher figure to again be an innocent aid to creativity rather than an implement of state control. Interestingly, John Stevens has frequently been described as a teacher in relation to his community work, by both colleagues and academics (Scott, 1987; Bailey, 1993 p.118; Higham, 1990 p.2). One can only assume that the definitions of teacher being used here relate to the nurturing and facilitating-type roles Koopman used – especially when considering Stevens's own description of his 'teaching' in Derek Bailey's *Improvisation: Its nature and practice in music*:

> I remember getting together with a brass band cornet player in the army. There was no-one else in the block at that time and I said to him 'come in here and play' and he said 'what shall I play then?' and I said 'play anything you like and I'll drum with it.' He said 'but I can't do that' and I said 'but you can – just blow a note – any note – and I'll play this and you play that.' And so that was a sort of beginning. And when I teach now it's not that different. (Bailey, 1993 p.118)

It can be argued then that community music can be defined as anti-teaching only when one considers the definition of a teacher to be much more black and white than the definition of community music itself. Instead it is the intentions and actions of the practitioner that define the term, and their outlook on society aligning with their activity in engaging others.

A more current example of how a project can be defined as being part of the sphere of community music based primarily on the intentions of the practitioner, over and above any political or philosophical goal, can be found in Pete Moser's work with More Music in Morecambe (MMM). MMM is an example of how an intervention in a community can reach out to an entire town that many had classed as being disadvantaged – it has been known as 'officially the most depressed town in the country' (McKay, 2005 p.71) based on prescriptions of anti-depressants. It began as a successful funding application made by Moser to develop a rehearsal space and recording studio to run community music classes (McKay, 2005 p.69) and grew to include 'contemporary music projects with teenagers, a song-cycle performed at a self-produced choral festival… several special needs projects and a set of professional training weekends' among other successful community projects (Higgins, 2012 p.109). MMM worked to provide a range of activities for a diverse group of people, where the emphasis, according to Moser, was still on the social benefits music can bring to a community:

> Community music for me has always been a mixture of being a social worker and a composer and finding ways of bridging that… I passionately believe that music has the ability to make communities pull together (Moser & McKay, 2005 p.68).

MMM is now a registered company with charitable status, and has links with local health services, youth services and arts centres across Lancashire (McKay, 2005 p.70). It can be fair to say that it casts a dominant shadow across the community arts scene in the county and receives a large portion of allocated funding by bodies such as Arts Council England and the National Lottery. The sheer size and scope of what was initially a single man's idea to improve access to arts amongst the community of a neglected seaside town makes it hard to equate its move towards being its own established company

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(and arguably part of the wider *establishment*) with the ideology of the transferral of artistic power that defined community music in the 1970s and 80s. Can Moser still be successful in bringing beneficial social change to a community if the framework in which he operates belongs more and more to government-backed initiatives and less to the people that actually participate? George McKay believes the answer is yes, even when taking into account the fact that the pressure of showing results to funders means that MMM can often be 'unlike other community music programmes, which emphasise the continuity of process over one-off end products' (2005, p.73). A focus on product over process is almost the antithesis of the community music ideal, but according to McKay the massive social benefit participants gain from attending an MMM group, along with the leadership style of the facilitators of the individual classes, means that the organisation can still be considered part of the community music tradition. He writes that despite it being 'corporate-style' in approach, MMM's aim to 'encourage original creativity and performance… with open access for the community' means it is 'one of the lasting cultural, educational and social achievements of generations of idealistic cultural workers' (2005 p.76).

McKay's point is that the framework in which community artists work has changed significantly, and that the best way artists can continue to work within groups is to work with government bodies and intervene in communities from within the establishment, rather than rally against it and end up with limited resources to create change. He quotes Dave Price, who, along with McKay, is a practicing community musician and artist that took up the profession in its initial mid-80s boom period:

> In 1989 community music often defined itself in oppositional terms. We didn't quite know what we were, but we were sure that we were

not formalised education, nor were we anything to do with the dominant ideology. Indeed some of us (somewhat grandiosely, it must be admitted) saw ourselves as acting in open defiance of the Thatcher administration … How things have changed … It is a remarkable transformation, which has come about for a number of reasons, but perhaps the most significant being the willingness of the 1997-elected Labour government to establish a dialogue with artists, educators and social scientists in addressing … 'social exclusion' … The ideas which emerged from that dialogue, however, could never have been implemented without the National Lottery [funding] (Price, cited in McKay, 2005 p.67).

According to McKay and Price, the moral focus and politics of the community musician are still present, but they now try and communicate with the government and associated funding bodies – as allies – and work within the areas these bodies decide are appropriate to instigate the social benefits of a community arts group. Whilst some community musicians may still be suspicious of people who Barry Russell says 'chase the funding first and then go for the client group' (2016) it is often the only way to reach out to those who are unable to access music-making opportunities and create the 'intervention' Higgins refers to. So the work of MMM can be seen as a modern day community music project on a massive scale and an example of how community music practitioners can work within existing fields to follow on from the pioneering work of John Paynter, John Stevens and many others.

Chapter 1.2:

Group work reflection: social, behavioural and community

Hoot Creative Arts is an organisation that works in a similar way to More Music in Morecambe, running several schemes and groups that all aim to increase participation, confidence and creativity in individuals who previously have had limited or no access to music and the arts. It also, like MMM, operates as a charitable company that relies on donations, small charges to attend certain sessions and grants from the Arts Council and other funding bodies. Hoot's specialism is 'working with adults with mental health needs' and, to that end, all their programs are devised to connect with such individuals to offer what they term: 'creative activities with proven benefits for mental health and wellbeing' (Hoot Creative Arts, 2016).

Hoot as an organisation carries on from the tradition of community music, a stance echoed by Hoot artist and project manager Jess Baker, who cited Moser & McKay's *Community Music: A Handbook* (2005) as an influential text on her and Hoot's work (personal communication, 16th June, 2016). She also stated Hoot's belief in core community music principles such as valuing process over product and encouraging contribution and interaction in sessions (2016). My work within the Hoot group Another Planet aimed to build on these principles whilst learning and developing leadership skills that would allow the participants of the group to flourish. To do this, I aimed to act as a 'facilitator of learning' in accordance with Carl Rogers's strategy towards effective group leadership (1994, p.170). To be a facilitator, one must possess skills such as 'genuineness and empathy' (p.170) and encourage independence and decision-making within the group (p.171). This approach allowed me to guide sessions, ask questions to the group as to

what they thought, and, eventually, offer the space for them to produce their own composition based on the musical ideas I had brought to them in the sessions, of the core experimental composers mentioned above (the composition can be heard in audio excerpt 1, see appendix 1 for details).

This composition was graphic in notation, with symbols representing instrumentation, dynamics and articulation innovatively cut out so they could be placed anywhere on the large A3-sized score. The score itself was a spiralling line with peaks, troughs, and gaps for pauses. I purposely allowed myself no input in the design of the composition and instead acted as a sounding board for the participants to discuss ideas. The week most of the composition work was completed was in the 'DIY week', a session set by Hoot to be run without the leading artist to encourage participants' self-determination of the artist's ideas. I asked the group to work on their own piece using the ideas of openness, inclusivity and space we had talked about and what resulted was a truly collaborative, inclusive piece that focussed on the group's strengths. There were opportunities for layered rhythms (with several percussion symbols) and dynamic contrast. Each member was also effectively given the chance to take a lead in the piece with a solo part, if they so chose to place a single instrumental symbol on its own. My favourite symbol that was created was a drawing of an ear, which meant 'listen.' This symbol represented for me that the group had independently taken the communicative ideas on board that I had brought to them, and applied it to their own work without needing it to be dictated to them. As Carl Rogers states, this facilitation encourages people to 'follow up their own leads and engage in a great deal of independent study… the freedom of interaction that grows out of the climate I have so briefly described makes it possible to use a great untapped resource – the ability of one to help another' (1994,

p.171). By guiding and not teaching, I used a community music-style facilitative approach to encourage the group to find creative, inclusive musical ideas themselves.

In edges ensemble, I thought it was very important to follow up this approach by encouraging members to bring in their own pieces they had composed for the group, and workshop, discuss and eventually perform them in front of an audience. This is a tradition that began under Philip Thomas, who stated that he was always 'very keen for people to try out music, write stuff themselves' (personal communication, 23rd June 2016). Allowing group members to bring material to a session allows them to have a form of control that other university and performing music groups might not. It is a way of increasing the level of community, and one that on reflection, edges ensemble members are very proud of. In my discussion with Thomas, he mentioned how he would 'deliberately come to edges quite unprepared, so that people would take more ownership' (2016). This sort of action may be seen as an abdication of responsibility, but it is something that is required in order to let group members know that their influence is necessary in order for the group to be a success. Gaie Houston talks about how group leaders can create 'infant-group members' who feel 'dependent' and 'powerless' when the group leader tries to be omnipotent and over prepare (Houston, 1993 pp.22-23). This is the sort of action Thomas tried to avoid by refraining from bringing music to the group and the group tended to respond without fail (as I know from attending the ensemble as a member) by bringing their own music and suggesting improvised activity. I tried to continue this approach and schedule time in early rehearsals in the second term for student pieces, not knowing what, if any, pieces would be brought in. This led to rehearsals at the beginning of the second term having an air of unpredictability, and on

one or two occasions a lack of contributions meant resorting to unprepared improvisations to fill time, but members in general responded well and in the end the group had created enough material to fill entire sessions from their own contributions. This in turn helped members to have a sense of ownership over the group, seeing how they could directly contribute to the musical direction of the ensemble. Performing the majority of these pieces in a major performance, as we did at the Hepworth Gallery in Wakefield, added to this sense of contribution. As ensemble member Fiona Pacey stated: 'I thought there was a good mix between student pieces and "grown-up" pieces… everybody (I think) has had a voice when they wanted one, partly from the nature of the music, which is essentially dependent on collaboration and cooperation' (F. Pacey, personal communication 18th June 2016).

Part of this desire from members to help out and contribute may have partly come from my own lack of obvious authority – from being a student just like them. Without a leader, generous and open as Thomas was, who had an obvious level of experience, members perhaps felt more on an equal footing and therefore more assured that their work would be accepted gratefully and without judgement. In the words of Fiona Pacey:

> Whilst we missed Philip's experience and knowledge, we gained as much or even more from being much more democratic and everybody feeling they can chip in with pieces and ideas. No disrespect to Philip, he did try to get us to contribute. Perhaps we were in awe of him! It's a cliché, but we had much more ownership of both rehearsals and performances (2016).

So it was perhaps by the leader being on a similar level to the rest of the group, to the extent that it was entirely student led, that edges could move closer to the practice of community music. If we think of the definitions of community music as including a value of process over product; having an

'access for all' policy; and for members to have the opportunity to influence the musical and organisational nature of the group, then this year, edges ensemble could be said to at least partly qualify. The obvious disparity is in the fact that the ensemble exists within an academic institution, which instantly puts it out of reach of a great deal of people who would otherwise be interested in joining the group but do not wish to join university. However, when viewed within the terms of the framework in which it operates, edges ensemble is clearly the only inclusive, open, performing ensemble that exists in the area. It is the only directed ensemble at the university that doesn't require instrumental ability or music reading ability, and there are no requirements to attend a certain number of rehearsals or concerts to be a member. It is as simple, as Thomas says, as just wanting to be in the group. Because of this inclusivity, edges ensemble has welcomed members who otherwise have struggled to fit in or find a community within the structure of the university. Thomas believes that, under his leadership, 'edges has been a place for a lot of people who've really found an identity where they might have even… just left university were it not for edges, they might have not found their place' (2016). Jo Kennedy, who was a new member this year, echoes this sentiment, saying that: 'when I arrived at university, the first week or two, there was a big push by the staff to get people involved in performance, through ensembles, or the choir or orchestra groups. And I wasn't able to join any of those because I don't play a musical instrument well enough' (personal communication, 17th June 2016). Kennedy then joined edges ensemble, and found that her inability to play an instrument to a high standard was irrelevant:

> …Mainly because there have been other people there as well. I kind of think, well if you're going to just bash that, and call it music, then I can do that as well can't I?… Even though the noises we were making were totally unconventional, people were still taking us seriously (2016).

So, although the ensemble could never be a creative outlet for parts of the community that do not have access to music resources at all, it can be a home for an undervalued minority within a university, and a close-knit community that doesn't discriminate based on traditional musical ability.

The balance between process and product in edges ensemble is a complex issue that in previous years has been compounded by the group having an informal commitment to performing at the Huddersfield Contemporary Music Festival (hcmf) every November. As Thomas says, 'what emerged was a pattern that kind of, I'm not entirely convinced by, but for obvious reasons it felt like the way forward was that in the first term of an academic year we tend to orientate what we did towards the Huddersfield festival' (2016). This meant that in the opening term of every year there was a skew in ensemble rehearsals towards a 'product', a performance at hcmf. This led to Thomas taking 'much more of an obvious leadership role' (2016) in this period. This was something I wanted to avoid to promote an open, community-style group and approach to leadership, so it was fortunate that due to complications with my take over of the running of the group, no hcmf performance was scheduled. This meant that the instant focus from the first session could be the 'process'; asking questions of the group, facilitating musical responses, and developing confidence and musical ability in new and old members without giving direct orders as to how and why certain pieces should be played. It helped that the musical ideas I wanted to promote – of listening, collaboration, decision-making and inclusivity – were already key ideas under Thomas's direction, but for new members (of which there were several this year) this informal, indirect approach allowed them to be more inquisitive when playing and not in awe and dependent on existing members and the group leader to show them the correct way to perform the repertoire

in front of them. Kennedy summarised this approach quite succinctly when she said that:

> 'I'm quite interested in the whole background of where these scores came from, the whole kind of like socio-political stuff around it as well. We haven't really talked about – we don't talk much in edges. We just bash things [laughs]. So, maybe some discussions, [would have been useful] but that's not really what it's for is it? It's a group for playing music' (2016).

Although Kennedy believed that discussions during sessions, informing her decisions in performance, would have been beneficial to her, she admitted also that it was in asking questions independently after rehearsal that encouraged her to follow her own musical direction:

> I had those questions about 'what's behind' in terms of indeterminacy and that type of music. Which I did ask, maybe after the sessions were finished. So, yeah I think it's very relaxed. I would imagine everybody feels like they can just be themselves. They don't have to assert themselves (2016).

For me, this is vindication of the 'process over product' and informal approaches to leadership that characterise community music groups. Kennedy might have at first felt that she needed instant direction from a leader, but by enquiring in her own time and working out her own direction she became independent and able to perform the music in her own way without fear of being incorrect. This is a result Carl Rogers sees often when group leaders adopt a facilitative approach, arguing that then a climate is created in which people 'feel free to be curious, will feel free to make mistakes, will feel free to learn from the environment, from fellow students, from me, from experience' (1994, p.170).

The group at the Lead The Way day centre for adults with learning difficulties was one that did require more direction and natural leadership to promote the ideas and values of the session and for the group to create music together. Although I continued the facilitative approach outlined by Rogers, the nature of the musical ability of the group meant I also had to take on more of a 'teacher' role, demonstrating and asking group members to follow my example before asking them to lead and make ideas of their own. This example of leadership closely follows Phil Mullen's adaptation of Townsend and Donovan's 'facilitraining' leadership model (Mullen, 2008, pp.7-8). Mullen developed a structure used to increase empowerment of staff in a corporate environment to show the stages a community musician must pass through in order to allow a group to become fully independent and the leader to achieve 'true abdication' of responsibility – their work as leader having been completed (p.8). The first stage on Mullen's structure is 'Presenting and Demonstrating: showing to the group, explaining, playing for the group', followed by 'Teaching: transmitting information and ensuring it has been received' (p.8). With Lead The Way, I felt it necessary to pass through these stages at the beginning of every session and every new activity to give the group chance to build confidence in what was being asked of them, before moving towards Mullen's final stages of 'facilitation' and 'abdication', giving group members the chance to direct proceedings and create their own musical sounds and ideas. This style of leadership is shown in audio excerpt 2, in which I demonstrate three simple drumming rhythms and then teach them to sub-sections of the group. Then by bringing the group and the rhythms together the group began to understand the meaning of the process. It was only after this direction I could then ask group members to lead by asking them to create their own rhythms for the rest to copy and then create a rhythmic performance of their own.

So, there is never one true style of facilitative leadership that works for all groups, and often a much more direct, teacher-style role is needed to increase confidence and creative participation in groups with limited musical knowledge and background. This is especially the case in groups with participants with learning difficulties (LD), such as Lead The Way. In fact, partly because of this change in leadership style, often music groups for LD participants are classed as music therapy groups rather than as part of the sphere of community music. This is perhaps because, according to Leslie Bunt, the development of music therapy as a practice originated from, and is inextricably linked to, work with adults with LD (Bunt, 1994 p.8) and that has resulted in a 'music therapy culture,' in which staff of day centres and other institutions looking after adults with LD 'become used to referring Johnny and Sarah for music therapy not "because they like music" but for other reasons over and above music's aesthetic, pleasurable and recreational aspects' (1994 p.161). Bunt's comments suggest that the style of leadership and group work in a music therapy group is aimed more towards achieving an outcome or physical goal with the participants, and not in the creative act of music-making itself. This does not mean of course that all music groups for people with learning difficulties, including Lead The Way, are therapy groups, and merely instead that definitions can blur between practices, based on the role of the leader. On top of my aims in leading the Lead The Way group, to use core ideas of experimental repertoire to increase musical confidence and ability (which will be discussed in section 2.2), I, as a practitioner indirectly employed by Hoot, had to follow their core values, which correspond to the typical values of a community musician: 'Invitation, Expression, Challenge, Interaction, Growth and Giving' (Baker 2016). I wanted to promote these characteristics in my own leadership and in the groups' creativity, and I could not achieve this by remaining in the staff-client

'culture' of music therapy or the teacher-student dynamic of formal education it was easy to fall into. Lead The Way was a community music group because the participants were there because they wanted to play music, and they had had difficulties finding opportunities to do so until now. It was my responsibility as the group leader to give them that opportunity and show participants how they can use it to be creative within and outside the weekly sessions.

However, the boundary between music therapy and community music is somewhat blurred. Some, such as music therapist Kalani Das, claim that music therapy is based purely on a 'delivery of music-based services by a board-certified music therapist within a client-therapist relationship' (Das, 2016) – and therefore far away from the informal nature of a community music session. Others such as Ken Bruscia expand the 'notion of "client" to include a community, environment, ecological context, or individual' (Bruscia, 1998 p.229). Bruscia also refers to music therapy as a 'process of intervention' (1998, p.20), which bears hallmarks of Lee Higgins's definition of community music as an 'intentional intervention' (Higgins, 2007 p.23). So, if the changing roles of the group leader from session to session (and from activity to activity) are admitted, along with the idea that a leader can intervene within a community on both a social and therapeutic basis, then it can be said that there is little reason why my work with Lead The Way can't be considered to be both a music therapy group and a community music group. My style of leadership had to undergo several stages of progress following Mullen's 'facilitraining' model and include elements that fit within an educational or therapeutic practice of instructing and directing as well as facilitative, questioning roles that fit the community musician's brief.

The lack of concrete definitions surrounding music practices also meant it is difficult to categorise beyond doubt the work John Singh does with Subvert Your Ears at Greenhead college. My sessions there felt in many ways like my sessions with Another Planet; asking questions, provoking ideas and encouraging participants to engage with experimental music ideas of indeterminacy and individual decision making to take ownership of their creative practice. I was facilitating a music group with participants of whom all but one had no previous experience of music performance and felt that other opportunities for music performance in bands and orchestras were either inadequate or inaccessible to them. In other words, it felt like a typical community music group. However, the sessions were run at a 6th form college as part of a curricular enrichment scheme set up by a psychology teacher who had to adhere to standards by a 'supervisor', including 'an approximate scheme of work, objectives that you're going to achieve, looking at it to see that structurally there's something there that you can make sense of' (J. Singh, personal communication, 14th April 2016). It was 'very formalised' (Singh, 2016) and, on paper, actually quite far away from the open, participant-led structure of a typical community music group.

This style of informal music-making in schools is a practice that originated from John Paynter's *Classroom Projects* as mentioned in section 1.1. Presently, these student-led music education groups exist in programs such as the Paul Hamlyn Foundation funded *Musical Futures* initiative. Musical Futures is a 'series of models and approaches' that can be adopted in part or in full by music teachers and schools, rather than a full scheme of work (Paul Hamlyn Foundation, 2014), which utilises what Abigail D'Amore, the national coordinator of the project, describes as: 'non-formal teaching and informal learning approaches into the more formal context of schools' (D'Amore,

2014). The description Musical Futures ascribes to 'non-formal teaching' – including a 'fully inclusive approach to music making' and 'a sense of immediacy and exploration' (Musical Futures, 2015) – does seem, on the surface, to tally with descriptions of facilitative community music-style leadership, in accordance with Rogers's and Mullen's theories detailed above, and Veblen & Olssons' outline of the aims of a community musician (2002). Their website describes the approach of the practice to be 'based on the real-world practices of popular and community musicians,' in effect re-positioning the emphasis of community music back towards the educational sector, and the creative, indirect teaching methods of John Paynter. Some examples of Musical Futures schemes include 'Find Your Voice', a vocal music group 'integrating performing, composing, listening and improvising'; and 'On Cue', a model for music groups and ensembles of any ability, which uses techniques such as 'body percussion, vocalising, singing, playing by ear and improvising' (Musical Futures, 2015). Both these groups are designed so that non-musicians can create music. The core question the 'On Cue' program asks is: 'Can instrumental music be truly inclusive if playing in ensembles demands a certain standard of note reading ability and instrumental skill?' (2015). This focus on inclusivity again brings to mind one of the core definitions of community music and brings into doubt the dividing line between community music practices and music educational practices outlined by Kelly (1984), Mullen (2008), and Veblen (2007) among others.

However, there are those who doubt the authenticity of the claims of Musical Futures' claims to be 'based on the practices of community musicians'. Barry Russell, a practising community musician and animateur, questions Musical Futures' non-formal approach, believing that in an educational setting it is

inappropriate for a teacher to 'stand off and not interfere… you have to share expertise' (B. Russell, personal communication, 6th April 2016). John Singh's approach with Subvert Your Ears could be said to combine the non-formal approach of Musical Futures with a 'teacherly' sharing of expertise. In interview, Singh talked of his desire when leading the group to move away from being seen as a teacher, going as far as 'dropping the "F-word" in the very first session' in order to 'reset the social parameters of what we're doing' (Singh, 2016). However, he still had to 'share expertise', as Russell put it, informing and guiding the group on different forms and styles of music in the opening sessions, such as minimalism, Indian classical music, noise music and the musical features of timbre, melody and dynamics that are associated with those forms (Singh, 2016). Then the group could choose to go their own way, and often they worked individually creating compositions by themselves, influenced by the ideas mentioned above but with freedom of choice and structure. It became clear that when performing, the group were interested more in noise-based improvisation, and they explored that process and were given the opportunity to showcase that work in both group sessions and in a concert situation (see audio excerpt 3 for a rehearsal improvisation and https://soundcloud.com/greenhead-music/15-improvisations for the concert recording) (Singh, 2016). This freedom of choice feels to be more similar to a community music ethos than the inclusive but ultimately teacher-led approach (in terms of musical direction and leadership) of Musical Futures and other non-formal musical educational programs. Musical Futures is also perhaps part of what Matarasso describes when talking about the 'depoliticisation of community art in Britain' (2013), in that its focus is simply on 'participation' and is not connected to the socialist, 'politicised and collectivist action' that was the motivation of community artists from the 1970s onwards (Matarasso, 2013 p.2). Subvert Your Ears on the surface feels

more connected to these political origins, with Singh's desire to aim for 'subversion' and to deliberately remove 'that power dynamic of being told what to do' (Singh, 2016).

If Subvert Your Ears is a true community music group, in which the participants have been given the opportunity to make their own decisions in a creative, collectivist way, then my role when leading the group was to carry this idea further. I also aimed to introduce pieces and ideas that could help the group to understand the sorts of interpretative decisions a performer can make, within a performance of a particular kind of group-based experimental music. Despite the group's emerging confidence when performing, the members were often quiet and perhaps still slightly stuck in the teacher-student relationship from their curricular activities, despite Singh's best efforts to make the group 'feel more like a group of friends' (2016). I could sense a similar issue in my first two sessions with the group, in which members had to be encouraged to suggest ideas. I countered this by refusing to dictate, and instead ask questions about what sounds members would like to produce and then sort out an instrument and style of playing that would suit. By my third session, the group opened up and started feeling more able to talk generally with me and with other members, moving away from a strict 'music ensemble' atmosphere into something much more akin to the communal atmosphere I found at Another Planet and Lead The Way – a 'group of friends' and a community. It was only from this social interaction that the confidence and conversation of the group naturally turned into musical questioning and decision-making. Such discussion led to trying out new sounds to create the sonic world of Malcolm Goldstein's *Two Silences* (2003, see fig.1), as talking about using coins as an instrument became a debate about 'grainy sounds' (personal communication, 28th April 2016). The

style of leadership John created and I promoted in Subvert Your Ears probably lies somewhere in-between the 'non-formal teaching' of Musical Futures, Russell's 'sharing of expertise' and the open, facilitative approach of Carl Rogers, and was a blend that was needed to tease out the creativity of a group used to being told what to do in an educational environment. The result was a group of friends, or a 'collective working in a similar vein' (Singh, 2016) that felt more confident and open with each other and in making music and performing than they had before the group was formed.

This open, conversational approach that began to foster in Subvert Your Ears was already a key part of Another Planet's natural dynamic. Several musical discoveries were made out of discussing and comparing ideas and opinions, which often came themselves from general conversation. For example, a discussion about being influenced by other performers in Eddie Prévost's circle improvisation became a talk about how to make music that sounds like machinery and the environment, and one member commenting that 'at one point, if you closed your eyes, it was like giving in to nature' (personal communication 7th January 2016). This in turn influenced the sonic quality of the following music. Another Planet has existed much longer as a group, with a consistent core of members, so it is natural that discussion would flow easily and allow a healthy sharing of influences and comparison of ideas. It was my job to latch on to that and not be afraid to let it flourish. This was hard, especially when it felt like discussions were veering quite far off-topic, and there were times when I had to raise my voice and steer the group back into the right direction. On the few occasions I did this, it felt slightly like a renouncing of Rogers's facilitative approach and a retreat back into the domain of the teacher. However, when discussing the need to issue direction with Barry Russell and Philip Thomas, both agreed that at certain times,

despite any community musician's desire to let the group lead the way, there has to be a person who has the overall picture and plan in their head and be willing to 'come in and out of role' (B. Russell, personal communication, 6th April 2016) or be prepared to 'shut something down… that [is] unsettling' (P. Thomas, personal communication, 23rd June 2016). Russell compares the role of leading a community music group to that of an actor, where the leader can have a flexibility of approach according to the needs of the group. Despite, or perhaps because of, Another Planet's experience and confidence, it was clear at certain times they needed reigning in and focussing on the piece and performance at hand instead of moving away from independent decision making towards disregarding a piece or idea altogether. Baker reflected on this need to be flexible with the group when pointing out that their attitude in the session, like with any group, 'does depend what their mood's like' (2016), but that in the end 'they do sort of approach things *as a group*, and with an element of fun, but they are quite intelligent as a group.' This was a summary I agreed with based on my time with them. It meant that having a level of trust and confidence in their intelligence was necessary to allow the group to get the most out of the sessions they possibly could.

Chapter 2.1:

Overview and analysis of core experimental group practitioners

The idea that there can be a canon and fixed repertoire of community music pieces can rightly be dismissed as a fallacy, when the sheer variety of community music projects and groups (with few common threads between them) is understood. However, in order for a community music project to fit with the aims and definitions of the term as set out above – to put bluntly, communal music making with social goals – any musical work created and/or performed in a community setting must have at its core an opportunity for the entire group to make shared decisions as to the direction the music takes. However, these musical features as described are not unique to community music projects. They exist in a variety of ways in the work of several composers and practitioners who broadly operate in the experimental field of music composition.

I have focussed on four composers or groups and taken certain pieces and ideas from them into the groups I led. Below is an outline and comparison of their varied approaches, followed by my reflections on using this repertoire in a community and group setting.

The Scratch Orchestra & Cornelius Cardew

The emergence of the Scratch Orchestra, founded by Cornelius Cardew, Howard Skempton and Michael Parsons in 1969 existed very much in parallel to the rise of community arts and music, sharing as it did a similar philosophy at a similar time – that of creative redistribution away from the establishment and towards the amateur and uneducated. Their ethos, as outlined in the

'Draft Constitution' published in *The Musical Times* to promote their first official meeting, and reprinted in *Scratch Music* (Cardew, 1972 pp.10-11), was highly driven by a radical socialism that echoed the desire of community musicians such as John Stevens and educators like John Paynter to re-appropriate the means of art production.

The Scratch Orchestra arose from experimental music workshops and classes Cardew taught at Morley college from 1968, which usually consisted of a mixture of working on specific pieces in the experimental tradition (such as those of Cage and Feldman) and improvisation (Harris, 2013 pp.52-54). The class existed in stark contrast to the much more formal position Cardew held as a part-time composition tutor at the Royal Academy of Music, which favoured a 'conservative' approach to music making Cardew found 'stifling' (Tilbury, 2008 p.343) The make up of these classes included – according to early attender Harold Skempton – a significant number of amateur and non-musicians, who 'clearly didn't have the skills to go to the Academy but they had plenty of enthusiasm' (Harris, 2013 p.53). This more open form of music making tallied much more with Cardew's developing Maoist politics, and these dual socio-political and musical forces effectively germinated the creation of the Scratch Orchestra as a collective in its own right.

The weighting of these two forces in terms of their importance to the ethos of the Scratch Orchestra is hotly debated. Rod Eley, in his history of the orchestra commissioned by Cardew for his book *Stockhausen Serves Imperialism* (1974) wrote that 'the inception of the Scratch Orchestra was an unconscious… rejection of the culture and values of the ruling class, of bourgeoisie' (1974 p.11), albeit one that was 'negative, self-indulgent, and basically reactionary' (p.11). He also described the members of the orchestra

as holding 'a genuine, serious and principled interest in finding out what was the right way to contribute to society' (p.15). However, this text was written under the backdrop of the Orchestra's fragmentation along political lines, and can perhaps be viewed as an attempt to re-frame history in order to persuade some of the less obviously Marxist members of the orchestra that their presence was a real tool for revolutionary progress. Tony Harris's interviews with Michael Parsons and Howard Skempton suggest instead that, whilst still carrying a political dimension, the reasons for forming the ensemble were more about changing perceptions of music-making than challenging capitalist values. Parsons believes that 'in the early days, [Cardew] was more concerned with the effect on performers themselves – liberating peoples' potential and encouraging them to work together.' (2013, p.58). Skempton echoes this position, saying to Harris that 'although [the Scratch Orchestra] wasn't a socialist organisation it served to democratise art in a big way. That was the whole idea.' (p.59).

It is these two key points, being concerned with the music's effect on the performers and a move to democratise art and put it into public hands and public spaces, that align most closely with the idea of community art and music, and especially the definition of community art outlined by the Baldry Report just two years after the Scratch Orchestra was founded. Cardew's social politics may have developed at first alongside the orchestra, and eventually away from it, but it is difficult to argue with the assertion that at this stage in his life, Cardew's work with the Scratch Orchestra could clearly be defined by his 'attitude and morality' as much as his unique compositional ability, with his 'primary concern' being his 'impact on a community' (in this case the Morley College/Scratch community) and him seeing his work 'as a

means of change, whether psychological, social, or political' (Kelly, 1984 p.16) – just as the Baldry Report outlined.

The outcome of this unique combination of contextual and musical influences led to pieces such as *The Great Learning* (1971). Although some parts of the overall piece can realistically only be performed by those with knowledge of staff notation (mainly the organ parts in paragraphs one and four and the 'Ode Machines' for voices in paragraph five) the majority of the piece is written specifically for 'untrained musicians'. Paragraphs six and seven in particular give performers options within a set framework to make individual choices that influence the overall group sound – diverting musical decisions away from a leader or composer, in keeping with the ethos of community music and Cardew's own politics. Paragraph six carries the note that performers can move through the given instructions independently and at their own pace, and have a free choice of sounding material. Paragraph seven also allows performers to decide the musical pitch content of the performance. The instruction indicates that a performer sings the first line of given text at any pitch of their choosing, and subsequently moves to a pitch they hear being heard by a fellow performer. The harmonic and melodic pattern of the paragraph is completely out of the hands of the composer, freeing another element of the composition from the tyranny of the ensemble leader.

The Great Learning is a piece for a community, and was composed with inclusivity at the forefront of the composer's mind. As the conventionally notated parts of the piece imply, the piece aims to bridge the gap between amateur and professional music making, and not replace one with the other. It is for all to play and learn from each other, and bring them together, as

Michael Parsons writes, 'into a participatory situation in which different abilities and techniques could be fruitfully combined and contrasted… and so extend the creative capacities of all participants' (Parsons, 1984; in Prévost, 2006 p.319). Cardew wrote several other pieces that allow for as much, if not more, freedom and interpretation for the performer, the clearest example being his epic graphic work *Treatise* (1963-7). Pieces such as *Treatise* can and have been performed in groups with no formal musical training – as I have done myself with Another Planet – but it does not foster the same sense of community and social interaction that *The Great Learning* does. *Treatise* does not necessarily imply a shared mode of interpretation, or a need to listen and respond to fellow performers. It can be successfully performed as a solo piece, which obviously cannot be said of *The Great Learning*. It is the fluctuating group dynamic of pieces such as *The Great Learning* that allies the Scratch Orchestra most clearly with the performance strategies of a typical community music group as we would recognise one today.

One contradiction that can be highlighted when comparing the Scratch Orchestra's similarity to forms of community music is the nature of Cardew's own role as leader of the group. Tony Harris believes performances of *The Great Learning* require a leader to provide 'facilitation, if not direction' (2013 p.70), which at the surface appears to equate with the role of a community music leader discussed above; someone who stimulates and encourages musical decisions within the group whilst still operating as a focal point. However, as Cardew became more closely aligned to the Maoist politics of that time (an association that is also indelibly linked to *The Great Learning* itself, its text being constructed from Ezra Pound's reputedly fascist translations of Maoist text (Harris, 2013 p.78)), his role within the group is

said to have shifted towards a less open form of leadership. Eddie Prévost, a former member of the Scratch Orchestra, described Cardew's shift in this period as a transition from being a 'father figure' to having a 'perceived authoritarianism' (personal communication, 27th November 2015). This change coincided with a change in priorities for Cardew. Harris cites Cardew taking up activities with the Communist Party of England (Marxist-Leninist) at a grassroots level as the beginning of the end for both Cardew's interest in inclusive forms of music making and ensemble leading, and the Scratch Orchestra itself (2013, p.78, p.93). However, these events do not change the musical and social significance of that period in terms of the emergence of community ideas in experimental and contemporary music, and Cardew's role in re-defining the role a music leader should have in creating music-making and listening opportunities to a much wider field. Michael Parsons, Barry Russell and Prévost all claim Cardew's legacy lies in the fact he gave people 'permission' to move away into new territories and explore ones own path (Harris, 2013 pp.53-54; B. Russell, personal communication 6th April 2016; E. Prévost personal communication, 27th November 2015). It is this granting of permission regardless of ability or background that marks Cardew out as a community-minded composer and is the reason why his work is performed in both amateur and professional contexts in the present day.

Eddie Prévost

Eddie Prévost runs – or, in his own words, 'convenes' (E. Prévost, personal communication, 27th November 2015) – a free improvisation workshop every Friday evening near London Bridge train station. The driving force of the group is a desire to explore and expand on a simple quote from Cornelius Cardew, used to describe his musical work with Prévost in the group AMM:

> We are searching for sounds and for the responses that attach to them, rather than thinking them up, preparing them and producing them. The search is conducted in the medium of sound and the musician himself is at the heart of the experiment. (Cardew, 1971, in Prévost, 2006)

As a previous attendee of the workshop, I am familiar with the practicalities of what the 'searching for sounds' entails. The evening always begins with a series of improvised duets between neighbours in a circle that rotates anti-clockwise, with the entry of one performer signalling the exit of another. This circle of duets serves, in my mind, two purposes. The first is to give attendees the opportunity to explore their sound source in enough space to be able to listen fully to themselves and their surroundings, making it possible to instantly assess and reflect on the sounds created. Having one and briefly two partners at a time allows external influence to infiltrate the searching process and prevent creativity quickly running dry without the overload of multiple performers hindering listening opportunities. So the circle is a practical aid to technical improvement in achieving the desired goal.

The second purpose of the circular set up of the workshop is not as obvious, or even intentional, but it is in many ways the most interesting. With everybody sat facing each other, geared to listen, the focus becomes social. It is well documented that circles are used in community music to increase interaction amongst groups, the reasons being that 'in a circle everyone is equal, people can't disappear, and they have to engage with the activity' (Moser & McKay, 2005 p.5). So the use of the circle in the workshop appears to be one of the key reasons why I could observe such a strong sense of community amongst this group of people from a variety of ages and

backgrounds every Friday night, even as attendees varied from week to week.

I raised this point with Prévost; to see if he felt that his workshop was just as important for the social benefits it brings to the participants as the technical benefits it was set up for. He was very open to the idea that many people came to the workshop just to be part of a community, writing that:

> It might be that music is simply the means to bring people together, in the same location and with the same activity to engage with, and what is really going on is a kind of social meeting, with music as a kind of medium for that. And I think that's valid. (Prévost, 2015).

Links can start to be established now between Prévost's new music workshop and the practice of community music. One key similarity between the two is a shared foregrounding of process above end product. Prévost discreetly asks participants to eschew any idea of success or finality in favour of technical improvement ('the idea of performance is quietly discouraged… We allow ourselves to risk failure. The attempt is more important than avoiding a mistake' Prévost, 2011 p.120) and often in a community music context, the idea of having learnt a skill or achieved a clear final product isn't as important as the way in which participants get to that point. This is something Steve Lewis explains in his chapter on the use of drum rhythms in community music: 'Drumming, silence and making it up' in *Community Music: A Handbook* (Moser & McKay, 2005 pp. 35-48). Lewis articulates here a strong belief that aspects of technique can't be taught without first growing and establishing confidence amongst a group, which can be immeasurable, like the silences between individual claps (pp. 37-38).

Prévost's approach to leadership draws similar parallels. Gaie Houston talks of how in community groups it is very important to refrain from having an authoritarian leadership style, in order to maximise the participation – and therefore the benefits – of the group members, as well as preventing members from rebelling against the leader (1990, pp. 23-24). Prévost has a similar approach in that he steadfastly refuses to even admit in writing to being a leader of a group, although he does concede some authority in conversation: 'All I'm trying to do is distance myself from being perceived as – which I know I am, but I'm trying to resist – as an authority' (2015). This tacit admission of leadership is counterbalanced with a need to direct this influence in a suitable place, and for Prévost, this means guiding people away from a reliance on authority altogether: 'Any success that I might have is in watching people become more creative and more self-motivated, so they don't need you. That's the biggest success you can have, because you want people to become free, creative, confident agents' (2015). This is akin to community musician Barry Russell's description of his leadership style: in interview he said that he has developed his way of leading groups so that 'increasingly I'll develop a style where the people participating are becoming more and more in charge, and then you just start standing back' (personal communication, 6th April 2016). This movement away from authority is perhaps one of the hallmarks of community leadership, and is one Prévost clearly ascribes to.

These responses appear to indicate an understanding of the extra-musical outcomes of attending any group music workshop, in either a new or community music setting. Prévost's intention is to avoid excessive instruction, which would diminish both technical and social self-reliance, and it is generally accepted that this principle should overrule a desire to maintain the

aesthetic, musical goal of the workshop, namely Cardew's idea of 'searching for sounds'. As Prévost writes in *The First Concert* (2011) when talking about the concerns of the workshop, there can often be no separating the 'technical and social processes inherent in the discovery of such material' (p. 140). With this being the case, it would be counter-intuitive for him to direct proceedings as an 'Attila The Hun leader' (Houston, 1990 p.5) determined to impose one's own aesthetic code onto the group. By letting the group make their own decisions they are more likely to truly discover the aims of the workshop simply by being part of a social collective with a common, albeit often unspoken, goal.

Prévost's interest in the social qualities of group music making can also be seen in his interest in the work of John Blacking. Blacking's work, in particular *How Musical Is Man?* (1973) was a great influence on early community musicians and educators such as Christopher Small in its formation of the notion that music depends on 'associations between people' to have meaning (Blacking, 1973 p.vi). This idea is a cornerstone of community music ideology and is also one Prévost takes keen interest in. He expands on the concept, noting that Blacking goes as far as believing that music can even suggest or anticipate social and political change, as it can express 'the true nature of the predicament of the people' (Blacking, 1995; in Prévost, 2011 p.54). Prévost's interest and emphasis on the ideas on using music as a tool for social change can be seen as a product of his close association of Cornelius Cardew's musical politics, but carries on into his own workshop practice. In an interview with George McKay, Prévost states when referring to his workshop that 'part of the music-making process is the development of a social relationship' (McKay, 2002). It appears that one of the core goals of the workshop is to increase social and emotional interaction and well-being,

which is one step short of Cardew's aim for musical revolution and one step closer to the informal, personal mode of community music social practice. Prévost's workshop, although on the surface a musically advanced form of free improvisation, has a subtext of interaction, communication and social development that places it on a closer sphere to a community music group than a new music ensemble.

Pauline Oliveros

Perhaps Pauline Oliveros's most famous body of work is associated with her Deep Listening class, and related band. Deep Listening is broadly speaking an expansion of her compositions, mainly the *Sonic Meditations* (1971) that aimed to encourage both the performer and the audience to consciously listen in new ways to each other and the environment around them (Oliveros, 2005 p. xvii). The practise is now taught at retreats in the USA and Europe in which the core tenets of the original compositions are supplemented by extra-musical activities such as meditation, T'ai Chi and 'listening through dreaming' (Oliveros, 2005 p. xviii).

However, the main focus of Deep Listening is to just listen. Oliveros has designed a number of exercises and compositions that encourage 'learning to expand the perception of sounds to include the whole space/time continuum and to perceive the detail or trajectory of the sound' (Oliveros, 2005 p. xxiii). These pieces are all composed in such a way that people with no musical training can perform them. At the Deep Listening classes and retreats there are also spaces for improvised group pieces that act as introductions and warm ups to the Deep Listening ideology. Some of these warm ups appear to have much in common with common community music practices. For example, it is seen to be essential that the group forms a circle,

as 'it is an equalizing symbol and may strengthen the understanding that learning comes through shared experiences' (Oliveros, 2005 p. 3). It is also important that the leader (referred to as the 'instructor') takes their place in the circle to avoid any sort of hierarchy (2005 p. 3). The importance of the circle in community music has already been emphasised above by Moser & McKay (2005 p. 5) in order to allow participants to all engage in an activity equally. Deep Listening requires an intense engagement with the process and any other starting formation than a circle would only be a hindrance.

Oliveros's use of structured improvisation within Deep Listening also appears on the surface to be a technique that can be highly applicable in a community setting. George McKay has written about how the origins of community music making in Britain trace back to the free-jazz and free-improvisatory groups active in the 1960s (McKay, 2005 p.62). Although the form of improvisation used by Oliveros has a stricter framework than the much freer practise McKay is referring to, and also the methodology of Eddie Prévost's workshop outlined above, the aim is still to promote an inclusive form of music making.

Two elements of the Deep Listening class that are strong examples of this inclusivity are the Breath Improvisation and the Extreme Slow Walk (2005, pp. 10-20). Both of these improvisatory frameworks are based on activities that are undertaken every day and often without second thought. Oliveros's intention with these sketches is to bring these activities up to a conscious level, with a high level of focus needed by the performer to listen fully to their actions and the actions of the rest of the group. The works are explorations of the capabilities of the body and the environment as a sounding tool, in a similar way to how the improvisations in Prévost's

workshop are intended as explorations of the sounding capabilities of a musical instrument. Whilst these two pieces are only intended as warm ups and introductions to the class, similar ideas are explored in further detail across her body of compositions. *Wind Horse* (1989), for example, is a detailed graphic score with a series of linked, one-word instructions, each outlining possibilities of musical interaction. The core instruction on this piece, at the centre of the page, is the word 'listen.' The focus on listening gives a performer permission to take stock and play only when and what they feel is appropriate. *Four Meditations For Orchestra* (1996) is a slightly more complex piece, but it encapsulates some of the key similarities between Oliveros's musical approaches and those of community musicians such as John Stevens. The third meditation in particular, 'Interdependence' utilises 'super-short staccatos', the shortest possible sounds a performer can possibly make, to send signals for fellow performers to react instantly to. The level of alertness and focus required to instantly respond to these super-short notes can only be achieved when a performer is constantly and subconsciously listening to the entire group. By moving away from the individual, the ideas of social integration and unity become even more apparent in Oliveros's work. This idea is also used by John Stevens, in *Click Piece*, for very similar reasons (2007, pp.63-64). Stevens's interest is to use 'clicks' – essentially the same sound as Oliveros's 'super-short staccato' to achieve a 'sound balance' (p.64) in which no single player dominates, an interest that Oliveros clearly shares.

The listening skills Oliveros aims to teach within the Deep Listening methodology are also highly applicable across other forms of musical and non-musical education. The academic and former high-school teacher Susan Key has conducted informal experiments on the effect of practising Deep

Listening methods in schools, by teaching classroom teachers several exercises from the Deep Listening class to pass on to their pupils as part of their music lessons (Key, 2012 pp.169-190). She found that by introducing methods of what she termed 'multi dimensional listening (with ears, eyes, bodies, minds and emotions)' (p. 174) both teachers and pupils ended up having a 'deeper and longer term engagement' (p. 185) with many different forms of music. The result was that by teaching a wider range of listening skills that are inherent in Oliveros's practices, even people resistant to musical education (as some of the pupils and teachers in the project were) can begin to develop a greater understanding and enjoyment of the wider musical world. By using these methods in a community music setting with people who have an interest in music but minimal training, I would expect the results to be equally successful in developing ensemble listening skills in a group. This is also consistent with Oliveros's wish for Deep Listening to be an inclusive music that 'anyone can practice' (Oliveros, 2005 p. xxi).

One feature of the Deep Listening aesthetic that differentiates it from other forms of both experimental and community music is its closeness to non-musical, spiritual activities such as meditation. This is something that Oliveros appears to embrace as part of her ideology, by stating that: 'Deep listening is a form of meditation' and that 'the practice is intended to expand consciousness to the whole space/time continuum of sound/silences' (2005 p. xxv). The periods of the day set aside for 'non-verbal time' (p. xviii) in the Deep Listening retreats also emphasises the weight Oliveros places on silence in her musical process. The results Oliveros expects from these ideas feel close to the 'spiritual warmth' John Stevens was also interested in relating to group music-making (Spontaneous Music Ensemble 1968), but in terms of the physical, left-wing political history of community music, there is

less similarity in intention and ideology. However, considering the vastly different context and background Oliveros's processes arose from – 1950s California compared to 1970s London – the end products of her and community musics' ideas are remarkably similar. The fact that these ideas are based on a spiritual rather than political underpinning is merely contextual; and an aside to the end processes of social inclusivity and understanding.

However, it is perhaps telling that Oliveros chooses to label her and other leaders of Deep Listening groups 'instructors', rather than as leaders, directors, or even 'conveners' á la Prévost. The word instructor appears to me to be a non-musical word to describe a teacher of a method to a group of beginners or novices. Someone who teaches skiing or yoga would generally be described as an instructor, to pick two examples, but in music groups, words such as director or conductor are often used. These words tend to imply a less authoritative method of leadership to some extent, which is something that other new music practitioners (such as Prévost) are often keen to avoid. This does not detract from the inclusive nature of Deep Listening compositions, but instead perhaps moves the overall practice further to the periphery of what could be considered community music. However, the fact that Oliveros's work eschews formality, is embraced as equally by non-musicians as it is professionals, and has the same emphasis on social, non-musical results, means her work can comfortably be considered when programming a selection of music intended for a community group, without appearing out of place.

Malcolm Goldstein

Malcolm Goldstein is a composer and improviser who uses the term 'soundings' to categorise most of his work. 'Sounding' for Goldstein means:

'exploring rich sound possibilities… There is no pre-set structure, rather it is the process of discovering new qualities and relationships, that is the flow of the music' (Goldstein, 1988 p. i). He has written extensively in the book *Sounding The Full Circle* about his belief that there has been a steadily widening gap between the two poles of composition and improvisation, starting from the Baroque era where composers such as Bach were as well known for their ability to improvise as for their composing (1988, p. 9, 29, 42). His own pieces – particularly from 1965 onwards (Garland 2008) – are often therefore without standard notation and instead include graphics and guidelines giving the performer a range of possibilities to express their individuality within the framework of the composition. Goldstein likens this practice to the cadenza in the concerto, only with: 'this moment, improvised, realised in sound. Each performance unique, responsive to the experience' (Goldstein, 1988 p. 11). The performer in Goldstein's music has the opportunity to find a space within the instruction given to react and respond to external events and feel less tied to the tradition of their instrument and their music preceding them.

His piece *The Seasons: Vermont* is an example of this freedom within a structure. In this piece the performer responds to a backing track, or 'tape collage' (Goldstein, 1983), which includes a variety of environmental sounds that correspond to events at certain times of year in the town of Vermont. There are also a series of graphic symbols that dictate to the performer a type of sound they could perform, with some 'seasons' having more specific instructions than others. Goldstein's main wish with the piece was to 'create sound effects, textures and phrases that are analogous in richness in possibilities and variety of nuances' (1983) as the tape collage, but for the performers to 'extend the sounds of the natural environment into the

sound/space of human gesture' (1983) rather than simply copy what is heard on the tape. This echoes Goldstein's practice in his solo 'sounding' as it encourages a performer to move beyond traditional technique into improvised ideas that extend from the self out towards their musical instrument. *Two Silences* (2003) also explores the idea of nuance or subtle variation. In this piece, performers are asked to create their own 'timbre-texture', which has 'endless varieties of nuance, realised through improvisation'. In this piece the group sound is paramount, and although the individual sounds are improvised, for the piece to be successful the performer's focus needs to be on their relative level within the group, so that no one sound sticks out above the rest. The move away from the individual, whilst still allowing choice and relative freedom draws parallels both with Pauline Oliveros and John Stevens' compositional strategies to focus on group texture and social cohesion by setting musical boundaries.

Some of these ideas correspond with the work of the practitioners discussed above. Goldstein's practice of discarding compositions in which a performer is expected to play a piece by rote, and instead writing music in order to encourage discovery of new sounds, shares similarities with the aesthetic of Eddie Prévost's workshop (only with Prévost removing the compositional element entirely). Goldstein also has more of an interest in the process and act of creation than any fully realised final product, writing in *Sounding The Full Circle* about how he sees the goal of much of his work as changing the intention of performance, from 'aiming at a performance well done' to 'finding/revealing [ourselves] on paths untravelled' (Goldstein, 1988 p. 1). Also in common with Prévost, Goldstein is wary of the use of 'extended techniques' in an overtly technical way in a musical performance, calling it 'the new virtuoso' and something that isn't as important to him as an

'embracing of all virtues/qualities' (1988 p. 70). Prévost echoes this statement in *The Last Concert* when he talks about the difficulty of marrying technical virtuosity with the informal and almost childlike discovery inherent in much of the free improvisation at his workshops (2011, p. 112).

His interest in the sounds of the natural world, in particular the rural environment of Vermont, is something he shares with Pauline Oliveros. One of the core focuses of her Deep Listening practice is to keep a 'listening journal' (Oliveros, 2005 p. 17) in which participants in the class keep a detailed record of everything they can hear over a period of time in order to reflect and re-evaluate the sonic value of their environment. Goldstein recommends a similar approach, using what he terms 'a diary in sound' to focus the mind and remember in detail the minutiae of everyday sound (Goldstein, 1988 p. 5).

Although Goldstein mainly practices as a solo musician, a lot of his compositional work has a strong social focus. At the very beginning of *Sounding The Full Circle* is a short essay entitled 'People Making Music', which could easily be interpreted as an outline of the core philosophy in his music:

> People Making Music. To begin with, people: people doing something, interacting and through their play, music becoming. Improvisation as a social fabric, of people focused within a context; not a piece of music but the whole of our living tissue. A dynamic process; each individual unfolding, the breath expanding in gestures of becoming sound. (Goldstein, 1988 p. 1)

This use of interaction and play as inclusive methods of music making are very similar to the work of John Stevens. The pieces performed in his workshops are often extensions of musical games that encourage listening,

engagement and interaction between performers. Goldstein is not as well known for his work as a group or workshop leader but he appears to be exploring ideas often used in these settings in a formal compositional environment. He also places value in trusting his performers to realise his ideas without excess instruction. Having trust in a group to be able to create is often spoken about as being one of the key abilities needed in a community music leader, as written by Houston (1990, pp. 31-33) and Moser & McKay (2005, p. 6). Goldstein writes of his surprise that many of his contemporaries do not share the same trust in their performers; recounting a story in the article 'Some Anecdotal Evidence' about a new music director who was puzzled by the openness of Goldstein's work and asked him how he controlled his musicians, to which he replied: 'I don't control them. I show them what is possible within the parameters of each piece and then I trust them' (Goldstein, 2008 p. 504). It is these opinions and methods that make Goldstein a highly relevant figure to the broad community music sphere. Despite operating in an entirely different field for the majority of his work, there are great overlaps between his improvisatory style and the workshop practitioners discussed above, and he shares a core belief in the social value of music making which is integral to the community music movement itself.

Goldstein talks little about the workshops he does give, but what he has said reveals further insight into his aesthetic of individuality and giving freedom to express within a larger from. He writes about one workshop experience in particular, in which he has a discussion with a fellow group leader about styles of approaching starting a class. Goldstein disagreed with his colleague who felt that groups should always begin by focussing on ensemble playing. He felt that 'each person be given the time-space to be in touch with him/herself'. On responding to his colleague's insistence that by doing this

he was not really teaching his group anything at all Goldstein countered by explaining that he preferred to:

> …Present them with frameworks of activity/focus in which each one can find what is relevant to themselves so as to eventually, hopefully, find their own voice, that ensemble then can evolve from a coming together of their differences rather than an image of sameness. If they learned to imitate me/my voice-way, then I had failed as a teacher. (Goldstein, 2008 p. 511)

This understanding of the inherent differences and individuality of all people in a group is another core element of community music that Goldstein adheres to strongly, and his view of his 'teaching' as simply ushering, guiding, and not really teaching at all also echoes the stances taken by many community leaders and workshop practitioners who focus on the social elements of music performance. It is perhaps for this reason that he has chosen to document little of this side to his practice. He allows his group to work out solutions themselves – similar to Houston's evaluation of Carl Rogers's group leading (Houston, 1990, pp. 48-50) – and for this reason there are few techniques, styles, or approaches he may feel he can write about. A community musician is generally interested in practice and process, and not recording results. Goldstein therefore, like Oliveros, could be considered to have all the attributes of a community musician, just without the contextual background or a full awareness of what the term means.

Chapter 2.2:

Group work reflection: repertoire and musicality

This year, edges ensemble performed works and used ideas from each of the four composers/practitioners above, mainly within the autumn term. In these opening weeks several new participants joined the group alongside a core of returning members. The result of this high enthusiasm and mixture of experience meant there was seemingly a sense of renewal occurring within the group, of what Philip Thomas termed edges ensemble's 'own little dynamics' (personal communication 23rd June 2016). This meant that any repertoire chosen by either the group or myself could significantly shape the direction of the ensemble and move it closer or further away from being a fully accessible group driven by the interests of its participants. So at first, rather than introduce any overly complex or time-consuming pieces, we performed a selection of guided improvisations based on either simple text scores, graphic pieces from previous years or by simply discussing with the group simple boundaries within which we could improvise. These discussed boundaries included Eddie Prévost's 'circle improvisation' of duets and trios, and ideas taken from exercises in John Stevens's handbook *Search & Reflect,* such as 'Free Space', 'Sustain' (see fig. 2) and the idea of subconscious 'scribbling' (Stevens *et al,* 2007 p.60). Participants also contributed rules and boundaries in improvisations that helped the group as a whole find their 'little dynamics' in a performance space. I felt this soft introduction to inclusive new music performance was necessary to indirectly encourage equal participation and decision making amongst all members before moving to pieces that, although were still non-notated and indeterminate, perhaps required more direction to achieve the desired musical outcome. The ideas of Prévost and Stevens and the improvisationary background they

both came from were key drivers in allowing edges ensemble to move closer towards the aesthetic of a community group, through the process of rehearsals, as was my intention. Stevens's dual, intertwining backgrounds of free improvisation and community music, as summarised by Davidson (1996) felt a particularly key musical route to take in order to position edges in the border between experimental and community group music. The freedom of his études in *Search & Reflect* was vital to increase the freedom of the creative decisions of edges ensemble members. As Higham writes, community music repertoire is:

> …almost exclusively an aural repertoire of varied musical structures that are consistently approached as performance pieces. This process allows the individuals to come to terms with and then extend the limits of their own knowledge and ability and to appreciate the value of a mutual learning situation (Higham, 1990 p.38).

The above is a very apt description of Stevens's explorations of musical ideas and set structures that are designed to be explained aurally (Stevens *et al*, 2007 p.4). This aural, experimental repertoire set the foundations for the pieces and performances ensemble members and I brought throughout the year that cemented the link between the two traditions.

With Lead The Way, I followed a similar strategy to aurally present most repertoire, but without a move into scored pieces after the initial ideas had been absorbed. The reasons for this were twofold. The first reason was practical, as the nature of some of the participants' learning difficulties meant it would have been unnecessarily challenging and exclusive to use written scores, and the most effective way to capture attention and gain understanding was by explaining pieces and concepts verbally, giving time for participants to ask questions or raise doubts. Secondary to this, I felt it important to follow on from Higham's assertion that community music

repertoire is 'almost exclusively an aural repertoire' (p.38). Before even considering the individual needs of participants, I had to find a way to best serve the interests of the group, which was formed with the purpose of promoting fun, accessible music-making, and the simplest way to follow through with these interests was by demonstrating and talking through musical games and ideas without being slowed down by written works. The ideas I promoted where in keeping with those of the practitioners above. Pauline Oliveros's 'Breathing Meditation' (2005, pp.10-11) was one piece that could be explained aurally without using specific musical terminology and jargon, and could also be expanded into a vocal improvisation in which the group were encouraged to make many different mouth and breath sounds whilst listening and responding to others. Oliveros intended the meditation to be used as a way of accessibly approaching an aesthetic of group music performance that encourages listening and communication above all else, (Oliveros, 2005 pp.10-11) and despite me transmitting the piece to the group aurally with only a simple description of these aims it felt in performance like the group treated these ideas with respect and appreciation. Oliveros's Deep Listening exercises were highly adaptable starting points for musical discussion and development with the group, and the freedom within the pieces meant the group became more confident performing quieter pieces, and in smaller, more exposed groups. In later sessions with Lead The Way I adapted and combined ideas from Oliveros's exercises and Eddie Prévost's duet improvisations and had small groups of two or three people improvising with the rest listening, with feedback-type sessions afterwards. This was a way of integrating the experimental repertoire I wanted to promote with some of the key social elements of a community music group, encouraging shared support and increasing confidence within the group. Many participants found this exposed improvisation challenging at first, including

carers, but this lack of confidence eased once those listening and commenting on the improvisations made highly positive, supportive remarks about the music they heard. This shared support was evident after each mini-groups' performance and showed how certain aspects of experimental repertoire can be used in a community setting with participants with no previous knowledge or experience of improvised and indeterminate forms to promote a social benefit in participants.

This idea of creating mini-groups to perform certain repertoire in order to encourage group support and increase confidence was something that occurred to a different end in Subvert Your Ears. At certain periods in the year, John Singh found that the group naturally split off into subsections, in which 'some will work on the computers' creating compositions and experimenting with solo ideas and others will work 'in the group' (J. Singh, personal communication, 14th April 2016), performing improvisations and pieces with each other. Singh was unconcerned by this natural split in the direction of the group, believing that it was 'interesting' to let group members go in their own direction, even if it led to a mixture of different styles and individual projects and performances, leading to something akin to the 'Greenhead scene' rather than a community group (2016). However, Singh admits this direction is counter to both the experimental collective work of the Scratch Orchestra and the community workshops led by John Stevens, saying that:

> I think [Subvert Your Ears] is more fluid than the Scratch Orchestra or John Stevens ['s workshops] because it isn't all about sitting down and listening to each other. I would say about a third of the course has been about purely their own material, developing their own ideas (2016).

However valid this willingness to let the group take separate directions is, it admittedly did not fit with my goals with Subvert Your Ears to promote an inclusive style of experimental music repertoire to a whole group; to re-create a community music group atmosphere in an educational setting. Therefore, for the sessions I led, the entire group worked together on set pieces by all four of the core experimental practitioners above. We workshopped and performed: Prévost's circle improvisation; Oliveros's *Wind Horse* (1989, fig. 3); Malcolm Goldstein's *Two Silences*; and a selection of 'Improvisation Rites' from Cardew's *Nature Study Notes* (1969). With Subvert Your Ears, I felt it would be more appropriate to present scores to the group for them to gain a deeper understanding on how the composers presented their ideas of openness and indeterminacy. With the pieces in front of them, the group members could engage directly with the work and ask the insightful questions about how to approach the material that were becoming more commonplace as they increased in confidence. *Wind Horse* was one piece that the group worked through by firstly asking about how to negotiate moving between the various signs that make up the score, before commencing a performance in which each participant engaged and interacted with the score, fellow performers and the environment without reticence. Perhaps one downfall of their performance in this piece was their lack of silence or restraint when following the 'listen' sign that is the centre-point of both the score and Oliveros's compositional aesthetic. The group were clearly listening to each other, improvising by matching and reacting to patterns and themes other members were playing, but perhaps not taking enough time to let listening be their primary activity. This focus on listening was one of the main reasons I brought Oliveros's music to the group, to give them a chance to focus as a collective and as a community, but on performing *Wind Horse* it was clear that there was still a strong streak of

individuality running through the group that certain repertoire couldn't change on its own. In this respect then it is difficult to claim that the experimental repertoire chosen had a positive influence on the community music ethos I tried to instil in Subvert Your Ears.

One positive effect the choice of repertoire did have on Subvert Your Ears was in cementing the group's political closeness to traditional community music ideas. The message of subversion of typical musical methods, groups and institutions is made explicit in the group's name and is echoed by Singh's comments that he wanted to 'mess with' the formality of the enrichment structure within which the group was based (2016). Showing the group books like *Scratch Music* (Cardew, 1974), and the partly irreverent and partly incendiary diagrams, sketches and texts that make up the 'Improvisation Rites' within *Nature Study Notes* felt like a way of showing that it was possible to make music as a group in a light-hearted way whilst still acting in opposition to the set standards and aims of a formalised music ensemble. The improvisation rite that we performed, 'CCAR17' (fig. 4), was admittedly one that was not particularly subversive of itself, but its liberation of soloists and accompanists and the freedom it gave for one member of the group to take centre stage at any one time was something the participants had great fun with, each player performing confident solo parts whilst taking their turn to be in the background, listening and aware. Their interaction and willingness to listen on this piece felt like an improvement from their interpretation of *Wind Horse*. Perhaps because the context of the work had been shown to them more clearly beforehand the group could see how the Scratch Orchestra had come from a similar background (with both groups being a mixture of amateur and non-musicians performing experimental music as a collective) and had similar aims of removing historic boundaries of

music performance and opening up creative ideas to those in the wider community without previous training.

If politics was central to the repertoire of Subvert Your Ears, then it was the raison d'être of Another Planet. As Jess Baker put it, the members of Another Planet are 'politically angry' (personal communication, 16th June 2016) and tend to have socialist responses to typical political issues such as the role of the welfare state, funding for the arts and the organisation of government. This is perhaps no surprise when one considers the fact that Another Planet as a group bares more similarities to the traditional, 'New Left' social politics that the community arts originally arose from than the other three groups I led this year. The selection of music I brought, again including *Wind Horse*, *Two Silences* and the circle improvisations, along with a selection of pages from Cardew's *Treatise* and other graphic and text scores, also has political subtext, but in some cases perhaps less obviously. As discussed above, the musical work of Cardew is often viewed through the prism of his left-wing political ideology, but the work of North American composers Oliveros and Goldstein arguably has a less obvious political affiliation. However, the freedom and openness of some of their works means their oeuvres are set apart from those within the traditional musical canon, and fit more easily within the boundaries of social and community music making, where musical virtuosity is not required or even a hindrance to the egalitarian nature of the musical material itself. This is despite their music coming from a tradition of Experimental music that itself arose out of the contemporary classical and avant-garde music of the 20th century that Jess Baker would not be alone in describing as 'elitist' (2016). It was obvious from my first session with them that Another Planet could see past the perceived elitism of this repertoire and instead view the social similarities between their own political and

musical mindset and the work of Cardew, Oliveros, Goldstein and Prévost among others. Their interpretation of the pages of *Treatise* we played through (1967, fig. 5) was for them a journey of understanding and acceptance. There were clearly initial misgivings within the group and confusion over what the signs and symbols meant, and a desire to map certain musical ideas onto parts of the score, in order to create a literal interpretation of the piece. The first discussions and performances were of the general theme of 'which member will play what' and an assigning of performative roles to be stuck to. However, as the group began to realise the myriad of different meanings each line and shape could carry, the benefits of a freer, open, more improvisatory approach became apparent to the group and subsequent performances had lucidity and an exploratory quality much more in keeping with the wariness for musical and political rules the participants naturally held. This change in mindset and detailed understanding, and opening up of what was possible within a piece of music, was achieved despite (or because of) my reluctance to give direct instruction to the group. My preferred role was to wait for suggestions, and ask quieter participants for ideas of their own, before pooling the ideas together into a workable interpretation of a piece. After each run through I would ask for thoughts and opinions, and the group would subsequently add more and more freedom to their own playing after reflection. This approach to leadership I felt was a necessary foil to the freedom of the repertoire, and one led to the other comfortably. The nature of the pieces I led only required a leader to provoke and guide, meaning this experimental group repertoire naturally fitted a facilitative, 'community music' style of leadership.

Edges ensemble is not a community music group and therefore does not have the political background Another Planet does. It is only as socially and

community minded as the music the ensemble performs. So after laying the initial groundwork of aural repertoire to establish the social function of the group to new members, the set scores we performed needed to build on the political and social subtext that repertoire had created. Again the music of Oliveros and Goldstein was important to build on this theme, and with the opportunity to work towards a concert performance in December *Two Silences* and Oliveros's *Four Meditations for Orchestra* (fig. 6) were chosen to be focus points in ensemble sessions. *Four Meditations for Orchestra* is a compilation of four pieces, three composed between 1995-1997, and 'Tuning Meditation' from 1971. The process we went through of discussing how to interpret the composer's instructions for each 'Meditation' in order to perform the piece successfully in concert is a strong example of the nature of ensemble sessions throughout the year. The overall piece is said to 'exemplify Oliveros's approach to musical composition', an approach that 'disrupt[s] composer-performer relationships, reorganizing how musicians accumulate artistic and economic material' (Lange, 2008 pp.40-42). In rehearsals, I tried to follow this principle by allowing the performers to make their own interpretative decisions within the confines of the score. This meant at times allowing some participants to either dominate or sit back, affecting the overall sonic balance of the group, and at times make 'mistakes', playing material that wasn't permitted – coming in at the same time as another performer during the first meditation, 'From Unknown Silences', for example. It is an approach to leadership that had the benefit of time, as I knew that as the members of the ensemble looked over the score and thought about what decisions to make, a consensus would be reached by the time of the concert and each member of the group would have an equal, non-dominant musical role. This is in keeping with Barbara Lange's description of how Oliveros's works 'perform egalitarianism' (2008 p.40), and Oliveros's own notes

accompanying the score that state that 'the creative process is shared' (Oliveros, 1996) between the composer and all performers. The meditation that is the most key to achieve the sense of egalitarianism between performers (and composer and audience) is the third in the series, 'Interdependence.' The title of this movement (and the description of it in Oliveros's accompanying commentary that the intended effect of this meditation was for each player to react to another's short sound so fast that a 'rippling effect' (1996) would occur) implies that this movement relies on the equality and communal attitude of its performers to be a success more directly than any other. Oliveros sees the 'super short staccato' (1996) sounds that she asks performers to create as a subconscious 'bypassing of that certain kind of critical, judgmental and analytical circuitry' (Oliveros, in Lange, 2008 p.53). This is an effect that is very difficult to achieve, as anyone performing has to remove any conscious musicality or artistic choice and instead behave instinctually to react as fast as possible to another person's sound. Lange notes how in this meditation the aim to reach a subconscious understanding can be achieved through regular intense rehearsal, but that performers with certain levels of musical training tended to have a 'blockage that came from the demands of classical music to create discrete pitches' (Lange, 2008 p.53). In edges ensemble, the mixture of backgrounds and musical training amongst the group could be heard in their performances in rehearsals. There was often a strain to be 'musical' and create patterns and melodies where none were necessary. As a performer in the group as well as leader, I would place myself firmly in this 'blockage' category along with around half of the ensemble. As Lange correctly identified, having weekly rehearsals on this movement with a strong focus on removing any inherent 'musicality' helped us address this issue. As I identified myself as being part of the problem, I felt I was justified in giving clear direction to the group as to

how to musically address this performance issue, using Oliveros's thoughts on the work as justification. Instructing the whole group on how to (non-) musically approach an entire movement still felt very counter to the community music style of leadership I was trying to promote. However, I had to balance this approach in the frame of a performing experimental music ensemble, and compromises in leadership style were necessary to ensure that the ensemble still reached the high standards of performance they are known for. I took lead from Barry Russell's comparison of the music group leader as 'actor' (personal communication, 6th April, 2016) and George McKay's description of the community group MMM as being focused on product over process (McKay, 2005 p.73) and took on the temporary role of 'experimental music group director', using my position of authority to inform the group how best to play the piece, in order to direct the group to achieve the larger aim of being able to fulfil the communal, social aims of Oliveros's work in general.

I felt justified changing my leadership role at this point as it meant we as an ensemble could be more in tune with the politics of Oliveros's piece. Oliveros created her 'Sonic Mediations' series of pieces, from which *Four Meditations for Orchestra* is developed, as a 'deeply political' collection, in that it 'challenges certain premises in the musical establishment, that it opens the way for people to participate who aren't musicians' (Smith and Smith, 1995, in Lange, 2008 p.41) and that the score itself is 'a symbol of control' (Oliveros and Maus, 1994 p.184). These statements clearly echo the socialist, creative politics of the typical community musician, and are why Oliveros's works have been well received in both the community and performing ensembles I have led this year. However, it was only with edges ensemble that I have had the opportunity to explore these musical ideas in detail with a

group over an extended period of time, and work together with a group to realise these ideas in a performance. The video of *Four Meditations for Orchestra* taken from the edges ensemble concert at Wharf Chambers in Leeds (excerpt 4) is the product of weeks of mainly co-led discussions between participants and myself about the best ways to interpret Oliveros's social politics and musical directions, and what resulted is a flowing sequence of meditations that, whilst still needing occasional support and direction, shows an equally balanced ensemble that listens to one another and makes interpretative decisions in the moment that showcases each member's individuality without dominating the group texture. It is the repertoire of Oliveros, Goldstein, the Scratch Orchestra and Eddie Prévost that has helped influence this social, community-minded performance strategy, and one that validates the work of many new and experimental composers in a community music setting.

The core ideas of inclusivity at the heart of each of these composers' repertoire were used to promote the musicality and social confidence of the members of Lead The Way. Oliveros's Deep Listening exercises and a combination of Eddie Prévost's and John Stevens's improvisation strategies put across what was a new way of working for the group, in which they were given the opportunity to lead activities and make their own musical choices, instead of following the 'music therapy culture' as discussed by Bunt (1994 p.161), of using music to achieve particular behavioural or mental goals. I instead wanted to set the group up in the mould of the Scratch Orchestra – as a brand-new group of amateur musicians performing experimental music within a community but primarily for their own creative and artistic needs. As Scratch Orchestra co-founders Michael Parsons and Howard Skempton have attested in interview with Tony Harris, the main aim of the Scratch Orchestra

was to promote new forms of music-making and encourage creativity in those who hadn't previously had access or opportunity to make collaborative music (Harris, 2013 pp.57-58). This focus on accessibility and community is the reason the group at Lead The Way were set up, and my purpose as the group facilitator was to encourage and promote musical activity with participants who had just as much 'enthusiasm' and the original Scratch attendees (Harris, 2013 p.53).

The final link between Scratch Orchestra and Lead The Way is one of repertoire. The Scratch Orchestra were first and foremost a pioneering experimental music ensemble, and I wanted Lead The Way to take influence from the unique place the Scratch Orchestra positioned itself in the sphere of 20th century experimental and community music. Cornelius Cardew's invention of 'Scratch Music', 'halfway between composing and improvising' (Cardew, 1972 p.9) was a unique form of playing music that was highly adaptable and seen as 'training ground' (1972 p.9) in the musical development of group members. Although I didn't pass on the instruction to the group that every group keep a notebook or 'Scratchbook' (p.10) to record musical ideas, I followed Cardew's philosophy that every member perform an 'accompaniment' in order for one to perform a solo (p.10). The majority of sessions in Lead The Way included an open or semi-structured improvisation in which participants were encouraged in turn to take the lead and perform a solo, with everyone else accompanying, listening and responding to the material of the soloist. This activity was a favourite of the group, with soloist's faces visibly lighting up at times knowing that they were in musical control, and with this level of awareness and concentration continuing even whilst in the mode of accompanist. The fact that this improvisationary approach is based on the repertoire of an experimental

music ensemble and was widely successful in achieving the creative aims of a community music group gives credence to the idea that the social politics of experimental and community music strongly overlap.

The Scratch Music of solo and accompaniment that was performed with Lead The Way was also used with Subvert your Ears and Another Planet. This was through the 'Improvisation Rite' CCAR17 as mentioned above, which uses the same principles of solo and accompaniment but allowing performers to 'rise' and perform a solo at their own discretion. This way I could once again allow group members to make their own musical decisions as to how much they contributed to the ensemble sound or their own individual performance. In both groups it was clear that members were reluctant to take solo parts at first, in great contrast to the readiness of Lead The Way members to shift between primary and secondary roles. The reasons for this are probably threefold, with a combination of lack of confidence among members, a lack of direct instruction on my part, and also a reluctance to take attention away from the egalitarianism and community of the group itself. This third reason I believe applies particularly to Another Planet. As a close-knit group embedded in the culture and political ideology of community music, many members would have found the idea of taking a solo unusual and would be something not normally asked of them in sessions. The confidence of the group was mixed, but generally higher than in both Lead The Way and Subvert Your Ears, which leads me to believe that it was an ingrained sense of social community that prevented members from taking the lead as readily as might have been expected. In this case then the repertoire chosen felt against the community spirit of the group, even if the same piece helped build such an ethos in the other three ensembles.

The work that felt most successful with Another Planet was Eddie Prévost's circle improvisation. We performed through the circle twice in the first week and again in the final session. In the initial run-through, after a brief introduction to Prévost's ideas of 'childlike' exploration of new and different instrumental sounds, it was apparent that most of the group were trying to deal with too much new information, and both the structure of the duets & trios and the performance itself didn't come off. Some of the group carried on playing out of turn, and a lot of the sounds made were fairly typical instrumental sounds. After discussing with the group and showing from example how sonic inspiration can be gained from listening to others in the circle, the second performance, as can be heard in excerpt 5, shows a much greater awareness of the intended outcome. I could begin to see that the comfort zone of the group was to lock into a rhythmic comfort zone and 'jam' but some participants were already consciously trying to move away from that. The interplay between guitar, flute and later percussion heard from around four minutes into the excerpt is a particular example of hearing the performers try and balance between listening to each other and responding, and discovering new sounds on their instrument. The guitarist heard in that segment changed his approach radically in the second realisation of the circle, moving from playing simple chords to preparing his instrument with a drumstick placed underneath the strings and tapping the fretboard in various places. He said that he had the idea to do this on the spur of the moment after listening to the percussive sounds made by other group members: 'as they were coming round I thought, hang on, there's something in there! [the drumstick on the fretboard]' (personal communication, 7th January 2016). It is this change in approach that I wanted to help instigate. Prévost's improvisation workshop, where the circle of duets and trios originated, aims to unlock 'technical and social processes… the creative procedures, the

social relations' (Prévost, 2011 p.140). Another Planet's performance of Prévost's improvisation ideas fit this template comfortably, as can be heard in the excerpt when new musical, creative discoveries are made by listening to fellow performers and understanding and reacting to partners in performance. It was this shared collective attitude that Another Planet thrived from much more than in the stark soloistic approach of the Scratch Music.

Repertoire in a community music setting is not universal, and different groups suit different styles of music, just as would be the case with any performing group. The social politics and musical freedom of much experimental work meant for open groups fit the community music ethos very neatly, despite the perceived 'elitism' of the form. However, when choosing experimental repertoire for a community music group, the musical experience, background and social abilities of the members of the group should be taken into account just as much as any aesthetic concerns of the group leader. Another Planet were too much of a united group to want to take direct musical leadership and so rejected a piece based on solo and accompaniment, and preferred instead the collective listening and discovery of Prévost's circle improvisation. The members of Lead The Way took great enjoyment from leading and directing in turn but would have been turned off by having to follow complex graphic and text scores by composers such as Oliveros and Goldstein. Subvert Your Ears struggled with pieces that championed collectivism and instead preferred pieces in which individuality could be expressed, such as *Two Silences*; and the innate musicality and experience of much of edges ensemble meant the instinctual, subconscious reactions needed to perform movement III of *Four Meditations For Orchestra* didn't come as naturally as the intelligence and awareness needed to perform the rest of the piece. These are all observations that would appear after working

with a range of pieces with any music group, and there is no reason why special considerations should be made when choosing repertoire for a community music group over and above the needs and wishes of the group members themselves. The open, experimental music as analysed feels a natural fit, as the lack of standard notation implies accessibility and the political backgrounds of both movements carry similarities. But community music lacks a specific musical identity. In the words of Higham:

> The community is made up of many individuals with immensely various musical experience… Almost all are aware of the power of music of many kinds and most have a desire, often secret, to participate actively in music but believe they have not the skills or aptitude, due to lack of educational facilities or the kind of musical training on offer… These people come from many different ethnic, cultural and social environments and have a huge and varied concept of what music is. The issue is to find a way of involving so many concepts and levels of ability and confidence in a learning process that is practical, stimulating and joyful. (Higham, 1990 p.36).

To serve this lack of identity with a specific musical form would be to deny the rich variety of musical experience to those who have already been denied the chance to perform music at all. Experimental music serves community music well, and their historical paths are shared, but even within this form a program of repertoire must be tailored to an individual group. Only this way can repertoire be used to positively affect the creative and social needs of a community.

Conclusion

According to Higham, the 'skills and qualities needed by a community musician are experience and confidence in a particular musical form coupled with a desire to actively encourage and enable people to make music' (1990 p.38). The musical form I have the 'experience and confidence' in was of the experimental and improvised traditions, a form exemplified by the composers above. In my work with the four groups this year, my aim as a leader and practitioner was as Higham describes, to facilitate and promote active music making and create a safe space for participants to be musically creative, especially when they have previously had little opportunity. This opportunity may be completely new and fresh, in the case of Lead The Way, where adults with learning difficulties had formed a music group for the first time and in many cases had their first experiences of creating and performing music of any sort. It may also be an opportunity to create a space for musical risk-taking and unorthodox, un-virtuosic performance for participants that were used to being part of the wider, formal music establishment, as is the case with edges ensemble, and to a lesser extent Subvert Your Ears. I would argue that these spaces, these communities, are as indicative of the community music movement as the 'interventions' into underprivileged and disenfranchised areas that Higgins (2012) and Moser & McKay (2005) among others see as typical community music practice.

In my interview with Barry Russell, he indicated two key points that define for him a 'community music' approach: making music 'with people' instead of 'at people'; and 'giving permission to experiment with music and sound' (personal communication, 6th April, 2016). The first of these points implies a style of leadership that has basis in Carl Rogers's 'facilitation' (1983, 1994) that Lee Higgins expands on by adding the additional concepts of

'unconditional hospitality', 'trust' and a 'submission to the inventiveness of others' (2012 pp.147-148). All these qualities and ideas together add up to a leader not interested in ego or ability (of him/herself or of participants) but of welcoming any and all comers to create music. This is Russell's 'with', an invitation to create and not an order to copy and follow. My aim was to follow these leadership guidelines in each of the groups I led. With edges ensemble, a group of already confident and capable musicians, this meant allowing the group to make mistakes without fear of reprimand, and also to allow their taste and value judgements stand on an equal level to mine, and not to impose my own aesthetic value on to pieces that the group could interpret their own way. With Lead The Way, this meant not being patronising and overly didactic to a group of participants that were new to the ideas I was promoting, and not being afraid to let participants take control of activities and games, even if there were risks of failure. This leadership approach was a general success, and I think in keeping with what is expected of any community musician.

Russell's idea of giving 'permission to experiment' is a statement frequently heard when describing the impact of the Scratch Orchestra on experimental and group music practice (Harris, 2013). It implies, even if it is not limited to, performing a style of music that does not have set notation, or instruments, or conclusions. It implies improvisation, and chance and indeterminacy. These attributes are not exclusive to the Experimental music of the mid 20th century and onwards, as defined by Nyman (2011), but they exemplify and help to define the genre. It is through the opening up of large-scale musical works to 'amateur and non-musicians' as Cardew did (1972), and making it 'possible for people to work together using sound and music', as Oliveros did (Oliveros & Maus, 1994 p.179) that music performance in the world of

concert halls and recitals could become accessible for all abilities and backgrounds, just as the socialist community music movement was doing the same. By 'giving permission' to musicians, composers and group leaders relinquish ego and again move towards the facilitative ethic that is the foundation of true whole-group creation. This is why the experimental repertoire was received warmly in the typical community music groups of Lead The Way and Subvert Your Ears, and a facilitative, non-directorial mode of leadership suited the experimental but institutionalised music groups at Huddersfield University and Greenhead College.

Britain in the 1960s was a time of cultural and social renewal. Alongside the changing political spectrum and emergence of the 'New Left', the movements of community arts, experimental and avant-garde composition, informal music education, and freely improvised music all evolved together, crossing paths through the ideas of people such as John Stevens, Cornelius Cardew and John Paynter. It is only a small extension of thought to map certain aspects of the North American experimental music tradition that also developed in the mid 20th century on to these radical new forms of art and education. Communal aesthetics and social politics were shared across borders – the egalitarian spirituality and breaking of composer-performer boundaries that were the ideologies of Pauline Oliveros and Malcolm Goldstein fits in with the political and musical attitudes that run through the heart of the manifesto of the Scratch Orchestra and John Stevens's own musical manifesto, *Search & Reflect*. All this indicates that experimental group music is compatible with community group music, on a personal, creative and political level, as long as the individual needs and aims of participants are given priority and they are allowed to raise objections or

change the direction and style of the music – as any good, facilitative community musician would allow.

However, the political standpoint of community music has shifted significantly since the formation of the ACA in 1971. The New Left and the socialist 'third way' (Davis, 2016) inspired the original community artists to unite under a new form of 'cultural democracy' (Higgins, 2012 p.32). The socialism of the New Left and cultural democracy encouraged mass grassroots action and an enabling and encouraging of arts participation – not just 'arts consumerism'– in order to shift the balance of cultural power away from the elite and the bourgeoisie (Higgins, 2012 p.33). The deeply political origins of community art and music are imprinted on the DNA of the form, most pertinently in the continued use of terms like 'animateur' to describe a community music leader; a term that was coined by French cultural philosopher August Girard to describe a social and arts worker engaged in this practice of cultural democracy (Girard, 1972; Higgins, 2012 p.33). Barry Russell is not alone in continuing to claim the job title of 'animateur' (2016), with the recruitment website Music Match listing a total of 1029 freelancers and music professionals in the UK who define themselves as being an 'animateur' as of August 1st 2016 (Music Match 2016).

The idea of cultural democracy and the role of the animateur is traditionally one of allowing individuals and groups to create their own culture, and not simply make them 'choose between the different packets on the supermarket shelves' when 'the choice of what should be put on the shelves in the first place is a job for experts', as Kelly puts it (1984, p.25). This is a radical standpoint that community music is perhaps losing as the New Left and other socialist, grassroots, political alternatives move further and further away from

the mainstream. Instead community music is often re-defined as 'participatory music', a term defined by Anthony Everitt in 1997 (the year of Tony Blair's election as Prime Minister) as part of a thorough investigation into group music making in the UK, in order to:

> …Redefine the purposes of community music, shifting the emphasis from a territorital definition of community to the multifarious and often provisional forms of socialisation that have emerged in today's climate of shifting allegiances… It is time to ditch the term and replace it with 'participatory music' (Everitt, 1997 p.160).

Everitt's aims are bold and his wish for 'easy access to music-making within striking distance of everyone in the country' (1997, p.161) is a desire that the community artists of the 1970s would share. However, it is his hint of 'shifting allegiances', at a time of centrist, liberal 'New Labour' politics and a marginalisation of the socialist oppositional ideas of the preceding two decades, that most reflects the changing role of community music in British society. I would argue that this participatory music, most probably unintentionally, cancels out the ideas of cultural creation and democracy that define community music just as much as participation and inclusivity does. Community artists must be careful to give participants a choice other than what is already 'on the shelves'. This why groups such as edges ensemble and Subvert Your Ears connect with their members, as participants form sub-cultures and sub-communities within these groups, where they are given the opportunity to create in a way that they previously hadn't been able to. This is probably the greatest role for experimental and improvised music in the community setting. Its openness means the music is ripe for alteration and even destruction, and the direction of any performance is entirely in the hands of the players, not the composer, the audience, or even the practitioner. Projects like Musical Futures, and CoMA, although vital to

increase participation and awareness, and invaluable in their outreach work, are not based on the cultural democracy that makes community music and art one of the few remaining thriving and successful socialist movements in the UK today.

Organisations like Hoot Creative arts and MMM are also facing pressure to move towards a participatory direction instead of a community direction, as their institutions and their funding awards get larger, and the requirements of those funding bodies to increase arts participation at all costs become more and more prevalent to the 'manifestos' or 'mission statements' (McKay, 2005 p.76) of the organisation. It is increasingly difficult and increasingly irrelevant to engage organisations and community groups to create new works and ideas instead of just participating in music-making within cultural and stylistic boundaries, at a time when the state, as Kelly said it would, attempts in its reframing of the practice to 'decry the claims of community artists that they are creating work collectively' (Kelly, 1984 p.60). This was a battle I struggled with as leader of groups such as Another Planet and Lead The Way, both of which exist either directly or indirectly under the Hoot umbrella. Lead the Way were a group of individuals lacking confidence that they were able to make their own musical decisions, and were often happy to be 'taught' and to copy my instruction and follow direction. I had to consciously try and reject what would have been an easy route to simply perpetuate this learning style, and instead ask group members to take charge, and decide what they wanted to play and how they wanted to play it. In the limited time I had, I could see the group beginning to take more ownership of their creation, and their confidence and happiness as individuals visibly increased, and their acceptance of improvisation and their ability to listen and create new musical ideas as I gave them more chance to learn for themselves instead of copying

and repeating set ideas. Another Planet was a group that carried the confidence of ten years of music-making and creating, but even then it took a few weeks and particular pieces and improvisation ideas (such as Prévost's duets and *Treatise*) to encourage the group to take the lead instead of allowing me to tell them what to play. The composition that they created by the final session I had with them was their opportunity to decide what they would accept and reject from ideas of experimental music, and they were not afraid to accept silence, listening, and communication, and utilise those ideas within the typical harmonies and melodies of popular music that came out in their improvisations. It is the challenge of the community musician not to simply assume their work is done upon the act of turning up to facilitate a group, and feel they are doing 'a service' in doing so, as Jess Baker put it (2016). Baker understood that instead the role of the facilitator is also to challenge and cajole, to tell a group that they don't have to be told what to do and that they can create things themselves. And that is why Another Planet, with ten years of music making and a few weeks of experimental music experience behind them, eventually had the confidence to take my ideas and push them in a new direction with their own composition. This is why Hoot, despite challenges from funders, participants and the state to be a participatory, 'terribly worthy' (Russell 2016) charity, aims higher than participation, to follow the goals of cultural democracy and community music.

To conclude, it must be said that to be a successful community musician, no matter what the choice of repertoire, one has to enjoy the company of their group and have fun. Higgins, when asking several community musicians how they defined their relationship with their groups, found the most common response was one of friendship (2012, pp.161-162). In this instance,

friendship implies a willingness to 'go the extra mile', to be challenged, and to work towards a common goal (p.162). It is under the informality of a friendship group that participants can feel most free to create, and it is a feeling that John Singh had with the people of Subvert Your Ears (2016), and one that I feel strongly with the members of edges ensemble and Lead The Way, and despite my limited time with them, began to feel with those in Another Planet and Subvert Your Ears. I would like to think that this is both my greatest pleasure and greatest strength as a leader and facilitator. I hope that my groups would agree with me that they have enjoyed the new challenges and ideas of working with experimental music, and that this music has inspired them to create their own culture and ideas, and carry on the tradition of cultural democracy. I hope also that they have felt willing and able to welcome and include me to their group, just as I have welcomed and included them to my ideas and approaches. It is by sharing these thoughts and emotions that we strengthen our bonds as friends, and it is this that I will take out of my work more than anything else.

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Appendix 1

List of Supporting Audio/Video Extracts

The audio and video files listed below can be found on the accompanying DVD if in possession of the physical copy of the thesis.

Excerpt 1: A performance of Another Planet's own composition (audio only).
Recorded 11th February 2016, duration 05:40.

Excerpt 2: An example of Lead The Way independently creating and learning drumming rhythms (audio only).
Recorded 29th October 2015, duration 11:14.

Excerpt 3: A free improvisation with Subvert Your Ears showcasing their musical direction and sensibilities (audio only).
Recorded 28th April 2016, duration 07:08.

Excerpt 4: edges ensemble performing *Four Mediations for Orchestra* at in concert at Wharf Chambers (video & audio).
Recorded 6th December 2015, duration 18:50.

Excerpt 5: The last half of Another Planet performing a realisation of Eddie Prévost's circle improvisation, followed by discussion (audio only).
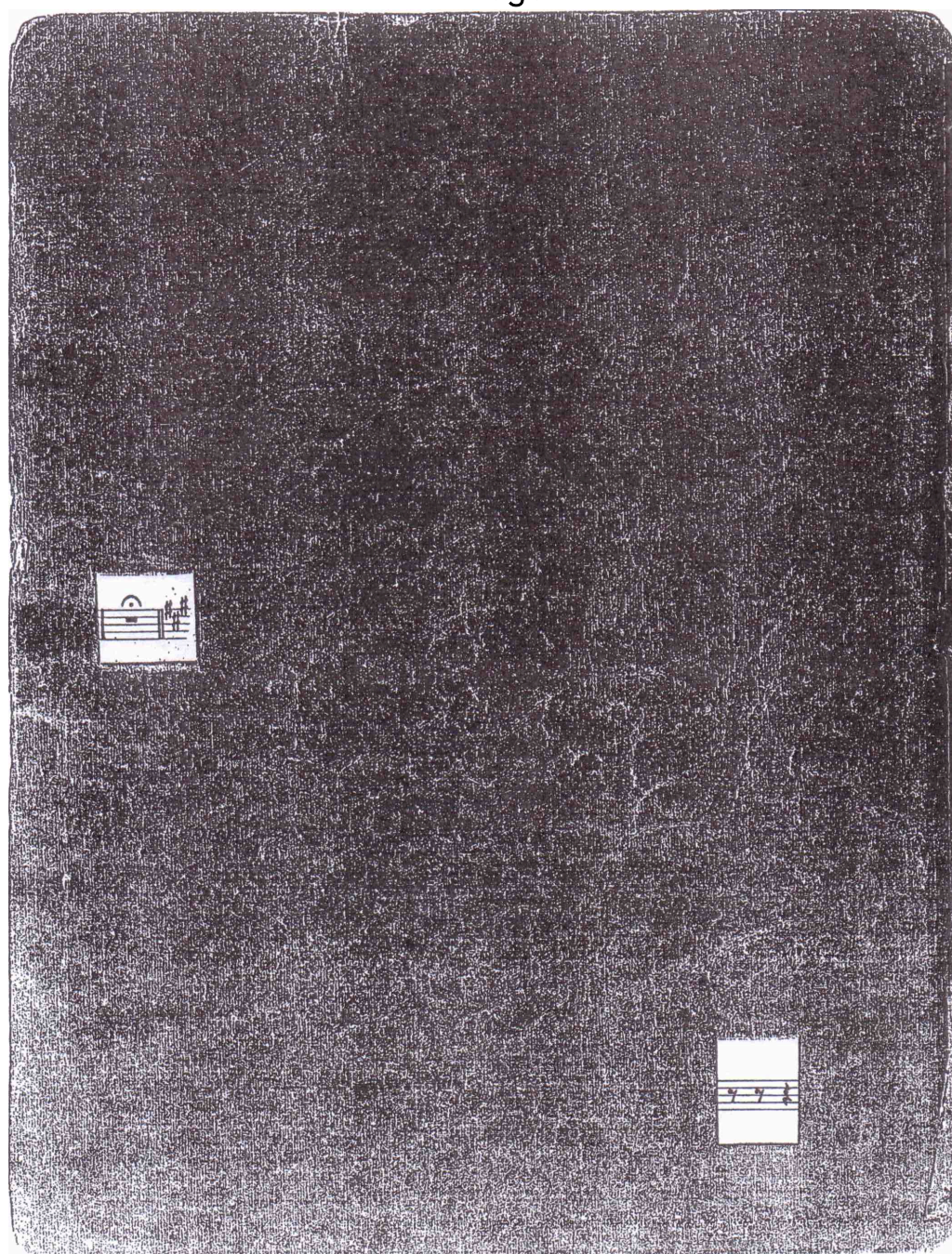Recorded 7th January 2016, duration 07:57.

Appendix 2

Compositions Performed With Groups

The following are scanned images of full or parts of pieces performed with one or more of the groups.

Fig. 1: *Two Silences* – Malcolm Goldstein (2003). Performed with edges ensemble, Another Planet and Subvert Your Ears.

Page 1

Two Silences

(version for small ensemble ~ any combination of instruments ~ or possible as a solo)

~ by Malcolm Goldstein

Each musician performs their own timbre-texture*, moderately soft within a limited tonal area (perfect 5th or less) and/or noise/tonal area in any register, sustained for the duration of the sounding. *(Timbre-texture is a clearly defined quality of sound activity with endless internal varieties of nuance, realized through improvisation; very fluid and without any patterns of tone or rhythm.) All begin together.
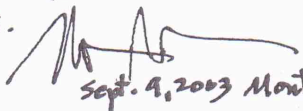
After the cued ensemble pause [𝄐] the same timbre-texture is sustained once again. (Refer to graphic score.)

After the cued ensemble pause [𝄐]* each musician chooses a different timbre-texture to perform. Choice of new material can be a radical change or a subtle one, though clearly recognized as different. It is possible to use some aspect of someone else's previous timbre-texture/quality/tonal area/register, etc. or not. Dynamics are always moderately soft.
*(Note: The three sharps do not indicate a specific Key to be used; rather a change to some new material.)

The sequence of silences, and therefore which timbre-texture to play is not pre-determined but rather decided in performance. Duration of silences: ♩= about one second.

Duration of timbre-textures (two different ones, one of which is repeated) are about 7, 5 and 3 minutes each, sustained once, performed in any sequence (though 3,5,7 and 7,5,3 are to be avoided). Longer durations are also possible, but with this approximate relationship of durations.
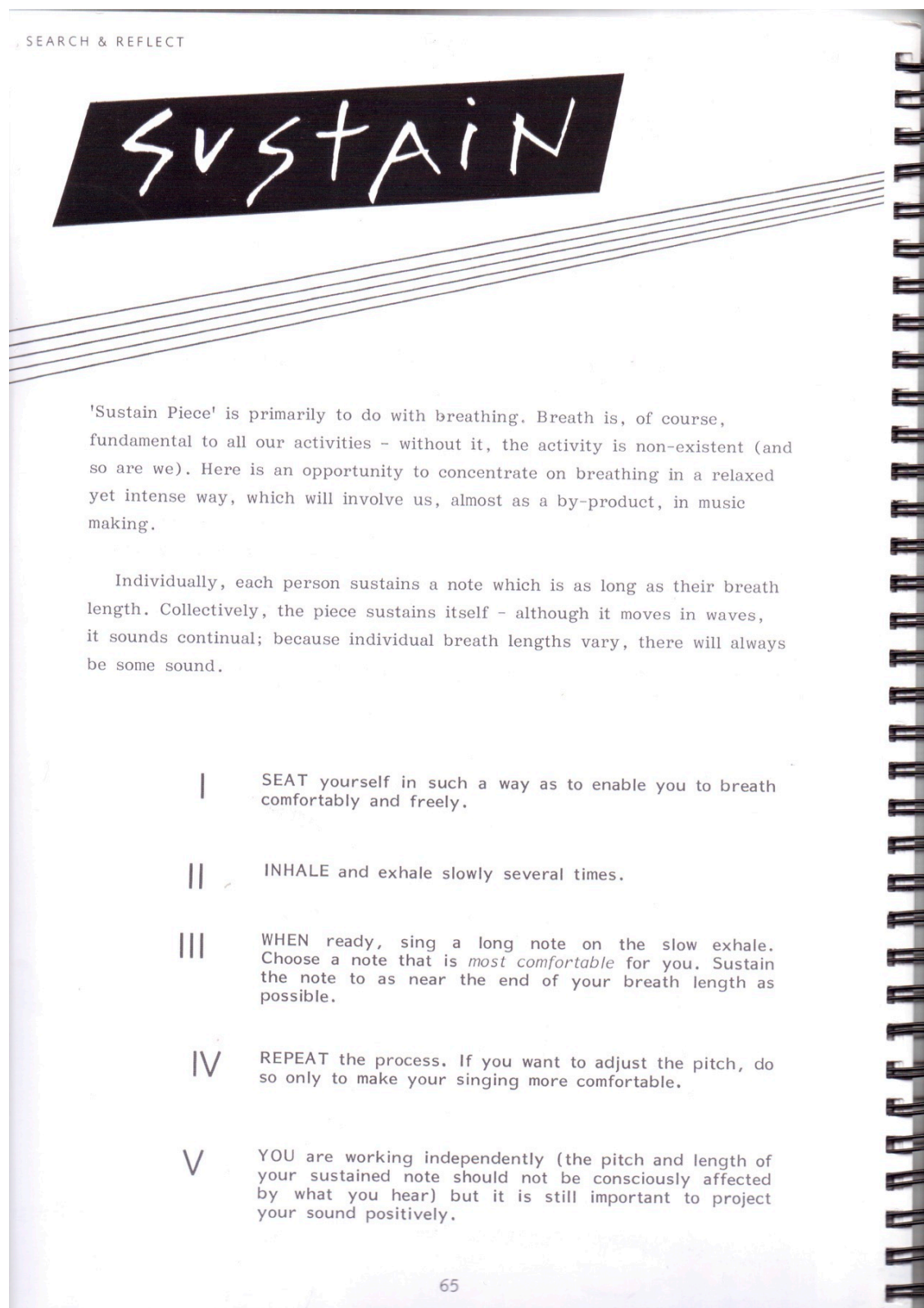
The leader/instrumentalist cues beginning and ending of the timbre-texture activity, determines which duration is being performed, and which silence to realize (without visual conducting). Total duration: about 15 minutes, plus.

Sept. 9, 2003 Montréal

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Fig. 2: 'Sustain', from *Search & Reflect* – John Stevens (2007). Performed with all groups.

Page 1

SEARCH & REFLECT

SUSTAIN

'Sustain Piece' is primarily to do with breathing. Breath is, of course, fundamental to all our activities – without it, the activity is non-existent (and so are we). Here is an opportunity to concentrate on breathing in a relaxed yet intense way, which will involve us, almost as a by-product, in music making.

Individually, each person sustains a note which is as long as their breath length. Collectively, the piece sustains itself – although it moves in waves, it sounds continual; because individual breath lengths vary, there will always be some sound.

I   SEAT yourself in such a way as to enable you to breath comfortably and freely.

II   INHALE and exhale slowly several times.

III   WHEN ready, sing a long note on the slow exhale. Choose a note that is *most comfortable* for you. Sustain the note to as near the end of your breath length as possible.

IV   REPEAT the process. If you want to adjust the pitch, do so only to make your singing more comfortable.

V   YOU are working independently (the pitch and length of your sustained note should not be consciously affected by what you hear) but it is still important to project your sound positively.
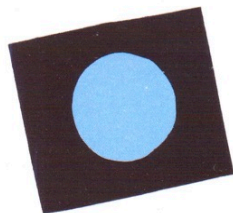
65

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Check

If you feel inhibited about singing, start quietly and gradually increase the intensity of the note.

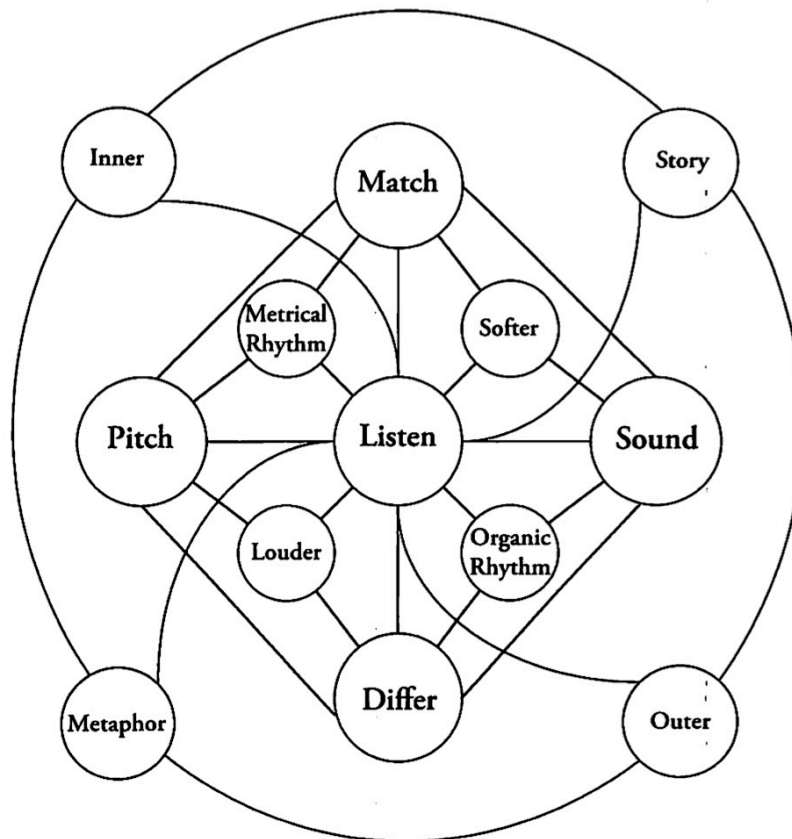Very loud or forced notes defeat the object of this piece.

'Sustain Piece' can also be played on instruments in the same way as above. On a non-sustaining instrument (such as guitar, or drums or percussion), a trill can be used to sustain the note to the same length as your breath. As before, choose your note for comfort (imagine you have to play it for six hours): don't change the pitch for harmonic reasons. As your breath runs out, stop the note/trill/roll, take in a new breath, then continue to play the sustained note on your exhale. You are still producing a sound of the same length as your physical breath length.

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Fig. 3: *Wind Horse* – Pauline Oliveros (1989). Performed with Another Planet, Subvert Your Ears and edges ensemble.

Wind Horse
for chorus

Pauline Oliveros

Wind Horse is a chorus based on listening and responding in a variety of ways and using the *Wind Horse* mandala as a kind of map for organizing and creating the performance.

From the center circle marked **Listen** each individual performer chooses her own optional pathways, returning to the center circle at any time. The length of time spent on any circle could be as little as a comfortable breath or many breaths. The total performance time is approximate and may be pre-determined or not.

Listen – Include all that it is possible to hear. Be aware of the sources. Decide whether to match what is heard or differ from it.
Pitch – Listen for or create a tone, vocal or otherwise, that focuses on a regular vibration or frequency.
Sound – Listen for or create an irregular vibration or noise that is not centered on a pitch. Examples could be vocal fry, a sneeze or a rustling etc.
Match – Selectively tune as exactly as possible to a pitch or sound.
Differ – Selectively differ from what is heard. Differing from a pitch could be from a tiny interval, just enough to cause beats, to a large interval, to a sound. Response to a sound might be a different sound or a pitch.
Metrical Rhythm – means to apply to a **Pitch** or **Sound** a rhythm that can be measured.
Organic Rhythm – means to apply to a **Pitch** or **Sound** a rhythm that is a process like breath or clouds moving or wind blowing.
Louder/Softer – means to apply to a **Pitch** or **Sound** dynamic shapes relative to what is heard.
Story– tell about an experience with the wind or a dream or fantasy about the wind.
Metaphor – make sounds which stand for the wind either solo or with others.
Inner – Listen or respond to what is perceived in imagination or memory.
Outer – Listen or respond to what is perceived outside of oneself from others or the environment.

Remember that others are listening for you and responding to you.

Fig. 4: 'Improvisation Rite CCAR17' from *Nature Study Notes* – Cornelius Cardew (1969). Performed with all groups.

CCAR17 At a signal all players commence playing a continuous accompaniment. As the spirit moves them, individual players rise and play solos. After soloing, rest. After resting, play more accompaniment (the same as before or different). Cease playing at a signal.
Definition: An accompaniment is music that allows a solo – in the event of one being played – to be appreciated as such.

Fig. 5: An annotated copy by a member of Another Planet of page 23 of *Treatise* – Cornelius Cardew (1967).

Fig. 6: *Four Meditations For Orchestra* – Pauline Oliveros (1996). Performed by edges ensemble.

<div align="center">

Page 1

</div>

Four Meditations for Orchestra

<div align="right">

Pauline Oliveros
July 23, 1996
December 31, 1996

</div>

I
From Unknown Silences (1996)

II
The Tuning Meditation (1971)

III
Interdependence (1997)

IV
Approaches and Departures (1995)

Notes

Each of the Four Meditations for Orchestra has been performed in versions for voices or smaller instrumental ensembles. There is no conventional notation used. The score consists of recipe-like instructions which are the same for each player. Each performer is responsible for their own part within the guidelines given. Since there is no written part to watch, all the performers' attention can be given to sound and invention.

The shape of each meditation emerges from the nature of the score guidelines and the dynamic interplay of the orchestra members. There is no melody, no harmony and no metrical rhythm. The direction is sound-oriented.

Each meditation has a specific focus. *From Unknown Silences* is continuous variation on sounds. Each sound that each player makes is intended to be unique — different from all other sounds in the meditation.

In *The Tuning Meditation,* players are asked to tune exactly to another player or to contribute a pitch which no one else is sounding. In *Interdependence,* reaction time is the focus — responding as quickly as possible.

In *Approaches and Departures,* each player carries a specific pitch which is expressed or implied. Each player invents musical approaches and departures to their specific pitch.

The boundary between composer and performer is greatly diminished in this work. The creative process is shared.

I

From Unknown Silences (1996)

This is an invitation to create and play single independent sounds — no melodies. One unique sound at a time.

Sound means any type of sound including pitched or non-pitched (noise) to make an inclusive and very wide variety of sounds.

Silence before — silence after each sound, listening for the beginning and ending of each sound. Each sound and silence as dissimilar as possible in every aspect .

Duration of sounds and silences are free — silences need as much variety in duration as sounds.

Articulations and dynamics include the full range that is possible.

The piece is over when there is no more sound.

An optional soft ensemble performs the same score at a very low dynamic level (*ppp*) moving slowly in and around the audience and adjoining spaces such as the foyer or other entry ways. Depending on the duration of the piece the performers gradually make their way to the stage to be with the other players for the final silence.

Commentary
From Unknown Silences (1996) is influenced by the following statement by John Cage:

> "Sound has four characteristics: pitch, timbre, loudness, and duration. The opposite and necessary coexistent of sound is silence. Therefore, a structure based on durations (rhythmic: phrase and time lengths) is correct (corresponds with the nature of the material), whereas harmonic structure is incorrect (derived from pitch, which has no being in silence)." Cage 1961.

From Unknown Silences is continuous variation. Each sound framed by silence — each silence framed by sound. Each sound or silence stands alone — independent without attempted connection to other sounds or silences yet interconnected.

II
The Tuning Meditation (1971)

Begin by playing a pitch that you hear in your imagination. After contributing your pitch, listen for another player's pitch and tune in unison to the pitch as exactly as possible. Listen again and play a pitch that no one else is playing. The duration of pitches is determined by the duration of a comfortable breath or bow. The dynamic level is soft through out the piece. Brass players use mutes.

Continue by alternating between the three options described above:

• playing a new pitch of your own that no one else is playing
• just listening
• tuning in unison to the pitch of another player.

Introduce new pitches at will and tune to as many different players as are present. Although the dynamic level is soft make your tones available to others.

Play warmly with variations in tone quality.

Commentary
The Tuning Meditation is not difficult technically for the players since there is no metrical demand. However concentration is necessary and the ability to match pitch. If the instructions are followed carefully then a beautiful texture arises with common tones threading through the cloud of sound.

III

Interdependence (1997)

♪ — Super short staccato only.

𝕆 — Breath or bow length in duration.

Dynamics are *pp – ff*.

Options

Either send or receive.

To send, play ♪ once at any time — any pitch any dynamic.

To receive, play ♪ once as a response to another ♪.

React as fast as possible as a receiver. Reaction time is more important than pitch selection.

Each performer decides independently whether to send or to receive.

Each performer may change from sender to receiver at will (any time).

The following variations are introduced in order:

Variation I
To send, play ♪
To receive, respond with ♪ or 𝕆

Variation II
To send, play ♪
To receive, respond to ♪ or to the end of 𝕆 either with ♪ or with 𝕆

Variation III
To send, play ♪
To receive, respond to ♪ or to the end of 𝕆 either with ♪ or 𝕆 or with 𝕆 (gliss up) or 𝕆 (gliss down).

Commentary

The ♪ pitches that are sent must be super short in order to be instantaneously received. by another player. The correct player reactions can create an atmosphere of electricity that runs through the ensemble in a rippling effect. These ripples of pitches will be in random patterns depending on the decisions of the players. A ripple could be short (one sender with two or three receivers) or longer depending on the decisions and reaction times of the players. An effective reaction time means that the player is aware of their own response slightly after the reaction has already happened (milliseconds).

The variations introduce long tones which develop into chords and textures inside of the ripples.

The glissandi in Variation III should be very slow. Players remain autonomous in their decisions to send or receive throughout the meditation.

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IV
Approaches and Departures (1995)

Each player selects independently one pitch (or sound) to be used for the entire piece.
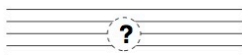
Each player invents unique stylistic musical approaches and departures to and from their selected pitch (or sound) using the following options. Options may be selected in any order. All options are repeatable:

- Just play the pitch (or sound) with a clean attack and release. Duration, dynamics and articulations are free

- Approach the selected pitch (or sound)

- Depart from the selected pitch (or sound)

- Play an approach without sounding the selected pitch (or sound)

- Play a departure without sounding the selected pitch (or sound)

- Play or sing a quotation from some other piece of music at a very soft threshold dynamic level

- Just listen

Commentary
Whatever pitch (or sound) is selected by the player stays the same for all options for the duration of the piece. The duration of the pitch (or sound) is a value selected from a range of the shortest to the longest possible value — each time the pitch (or sound) is played or heard internally express a different value than before. The duration of the piece is arbitrary.

Each performer selects options and plays independently.

Each approach or departure should be unique — distinctly different in style and all elements (rhythm, timbre, articulation, dynamics etc.). For example an approach or a departure could be a single grace note, a melismatic group of notes, disjunct leaps etc. all using different styles.

For Keyboard players:
Each hand is independent. Chords may be substituted for the single pitch.

For vocalists
Use the following repeatable options in any order:

- Using a variety of vowel sounds sing long tones tuning to and merging with the instrumental sounds.

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(Page 6 header)

- Sing a quotation from some other piece of music at a very soft threshold dynamic level. The duration of the quotation is arbitrary.

- Just listen

- Choose from the following texts by Ione and chant using neighboring tones to emphasize selected words:

Who
Night and the owl's calling.
While sleeping
in the guest room
the guest arrives.

Dreaming I Am
Dreaming I am
inside the places that I am
Always knowing more
than after
or before.

Moon Swallow Sun Bee

Moon swallow	in my hair
Sun bee	buzzing
Moon buzzing	swallows
my hair	
Sun be	Sun be

Le Voyage
Faire un voyage
dans le rêve—
être le rêve—
rêver d'être—
être le voyage
voyager
être

Moon Chant
Be who you are
Be who You Are
I am who I am
I am who I am
I am who you Are

For actors or dancers (Optional):
Appear in the performance space and disappear without distracting the audience. If there is a stage approach it and depart from it in as many different ways as possible i.e. walk, crawl, glide, run etc. Try to be invisible until you are discovered. Merge with the music.