A multicultural/intercultural conceptual framework for training music professionals for disadvantage youth, social inclusion and music – Suggested activities and model of implementation

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Introduction – The strategic importance of identities

Social inclusion in music for the youth and identity are interrelated elements. *Social inclusion* is 'the process of improving the terms for individuals and groups to take part in society' and 'the process of improving the ability, opportunity, and dignity of people, disadvantaged on the basis of their identity, to take part in society' (The World Bank, 2013). Identity is a vital concept that affects social inclusion and is constructed based on successful human relationships, which cultivate and promote human potential.

Identity is a person's or a social group's source of meaning and human communication. Understanding of 'self' and 'other' helps people to define themselves, provides a strong sense of cultural belongingness and equips them with the confidence to communicate with the other. A sense of belonging to a particular culture allows for a dialectical relationship with the different 'other', and Huntington (1993) agrees that 'identity at any level … can only be defined in relation to an "other", a different person, tribe, race or civilization' (p.129), with reference to 'kinship, occupational, cultural, institutional, territorial, educational, partisan, ideological and others' (ibid., p.128). Identity formation requires differences that define the content and processes of a culture and the boundaries at which one different culture begins and another ends (Hall 1996). Such boundaries can be also fluid, often contextually formulated as a result of multiple cultural consciousness (Pieridou Skoutella 2015).

Every young person forms several and multiple identities that arise from the demands or relevance of each context in relation to them and those parts of their individual identity through which to 'represent oneself to oneself and to others by oneself and by others' (Turino 2008, p.95). Such aspects of oneself are considered by the individual to be relevant or useful within given contexts. Thus, each person chooses to foreground those aspects that are regarded as significant and needed by himself/herself and in social interactions at any time. As Erickson puts it (1968/1994), a young individual

> … Must learn to be most himself where he means most to others – those others, to be sure, who have come to mean most to him. … The term 'identity' expresses such a mutual relation in that it connotes both a persistent sameness within oneself (selfsameness) and a persistent sharing of some kind of essential character with others. (p.109)

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Young people construct varied and differentiated workable identities in their daily life by projecting certain signs. As Giddens (1990) suggested, identity 'has to be routinely created and sustained in the reflexive activities of the individual' (p.52). Young people's construction of their individual musical narratives 'links the actuality of a living past with that of a promising future' (Erickson 1950/1995, p.310) that motivates them to imagine, explore, affirm and celebrate their desired musical identity. At the same time, they seek out 'ideal' human relationships which form the core of their 'musicking', meaning those relationships that they seek and imagine to be real, and act out when constructing musical meaning (Small 1998, p.13).

Musical identity is a process of construction of a workable musical self. At the same time there is inner natural potential, skills and talent in every person. As a result, musical identity formation also includes processes of discovery and exploration and cultivation of this potential, and of personal expressiveness and self-realisation through engagement in activities that resonate with or reflect it. Young people appear eager to experiment with their lives in all contexts of their daily worlds, and seek musical competence by choosing those actions, behaviours and perspectives that feel right to them and that relate to themselves. By repeating and seeking such activities, they gradually form identities that correlate with their personally meaningful activities and choices within the worlds around them. Such activities are those towards which individuals feel naturally drawn, that are appropriately challenging to each person's talent or skill, and that produce feelings of optimal experience and flow (Csikszentimihalyi 1990). Flow includes intense involvement in an activity, a distorted sense of time, the loss of self-consciousness, and feelings of success and of self-fitting in the engagement (see later in the chapter). Young people's musical identities reveal their need for personal relationships, which are charged with happiness, sadness, comfort, the pride and pleasure of creation, recreation or invention, and joy in expressing themselves and their inner potential and skills. Musical products and learning processes gain value from such emotions, which then provide the 'conviction that one is learning effective steps towards a tangible future and is developing into a defined self within a social reality' (Erickson 1995, p.212). The discussion points to the importance for social inclusion and participation in the musical experience collectively for the development of workable musical identities. It also points to the concept of musical youth as poly-musical, multicultural and intercultural that celebrate human diversity and social inclusivity. Therefore, this chapter advocates for a multicultural and intercultural approach based on musical meaning theorisation, uses and functions of music and musical identities.

Multiculturalism and interculturalism in musically training the youth
Multiculturalism and interculturalism in music education proposed in this chapter goes beyond the issues of migration and the ethnic rigid conceptions of difference in musically educating the youth. It surpasses the narrow definitions of interculturality based on ethnic and national divisions and rigid conceptions of imagined purity and authenticity, and goes deeper in order to connect the self to heterogeneity, creativity, cultural continuities, and transformations. Terms such as disadvantage or disaffected youth refer to almost all youth in contemporary society as they imply various kinds of deteriorating differences of various reasons and causes, which may be related to economic problems, ethnic minorities and refugee marginalisation, mental issues or physical particularities, problems in human communication and collaboration. Our perspective embraces a wide and deep sense of difference, being financial, ethnic, regional, religious or social, mental or physical aiming to social inclusion, respect, communication, creativity workable musical identities and the creation of more joyful musical and social lives. The proposed multicultural and intercultural framework is bottom-up, identity grounded considering global, regional and local forms of diversification, syncretism and heterogeneity.

> Intercultural training has to be directed towards eliminating psychosomatic blockades, which favor the rooting of prejudices. The persistence of stereotypes about other countries and cultures shows how difficult this task is to achieve. Their main advantage consists of the fact that they reduce complexity and confer a security that diminishes anxiety, but simultaneously they impede

new experiences and a broadening of horizons. If intercultural learning focuses on the encounter with what is strange is not reducible to what is known. The aim cannot be to assimilate what is strange through understanding nor is to annihilate it by transferring it to what is known (Wulf 1996, in Dietz 2009).

In addition, increasing people on the margins weakens the centre and human society's mechanisms for survival, production and reproduction. Celebration of diversity in workable ways improves social cohesion. Therefore, we propose multicultural and intercultural education through and in many human cultures. Multicultural and intercultural education in particular enables students to function competently and musically within the multiple music-cultures of a society or within several musical cultures relevant or of interest to them. It promotes respect and understanding for 'other' musical culture(s) and self-respect through increased awareness. Such music education builds bridges valuing differences as strengths of creativity and positive emotions of friendship and compassionate love. Young people learn that their culture or a 'dominant' culture does not and cannot determine the rest of the world by enforcing their beliefs, their needs and their practices (Reimer 1994).

The matter of differences and principles in interculturalism and music education

Interculturalism in this paper refers to interethnic, interreligious and intergenerational/cross-age relations, interlingual relations, and time–space relations (see figure 1). An important principle of interculturalism is that of difference, including differences between people and generations, between youth and adults as one enters the world of the other, between each person's personal, idiosyncratic, social, cultural and unique biography, and environmental particularities and past histories. Relevant but not exhaustive to this discussion are:

- differences between youth and adults as one enters into the world of other;
- differences in terms of each person's personal, idiosyncratic, social, cultural and unique biography and environmental particularities;
- differences of musical performance, even of the same performance in the classroom and in different school settings at different times;
- issue of time and space;
- classroom or learning space is not only physical space, but also social and symbolic, multiplied articulated context of heterogeneous 'real life';
- cross-boundaries transcendental imagination;
- positive emotions.

Figure 1: Multicultural and intercultural worlds, diversity and principles

Factual level = the fact, history, past and present, the lived experience	Multiculturality Cultural, religious, social, ethnic, age-specific, person-idiosyncratic, linguistic diversity & heterogeneity plurality of 'life-worlds'	Interculturality Interethnic, interreligious, Intergenerational cross-age and/or inter-lingual relations, time relations, space relations
Archetypical level = pedagogical, sociopolitical socio-musical or anthropological proposals	Multiculturalism Recognition of heterogeneity: 1. Principle of equality 2. Principle of communication 3. Principle of difference 4. Principle of heterogeneity	Interculturalism Coexistence in heterogeneity and diversity 1. Principle of equality 2. Principle of difference (even of the same performance at different times) 3. Principle of cross-boundaries positive interaction

		4. Principle of fluidity, hybridity, syncretism
		5. Principle of transcendental imagination
		6. Principle of love-in-action

Our proposition departs from the definition of music as

> … humanly organized sound and its effectiveness and value as a means of expression rest ultimately on the kind and quality of human experience involved in its creation and performance (Blacking 1995, p. 53).

While Reimer (1994) explained that:

> No musical process can be undertaken unrelated to a musical utterance which gives the process an identity, and no musical utterance – no musical episode, or piece or artefact – can exist without the processes constituting it. To think of music as just something people do' is to misrepresent the reality that in 'doing music' people must necessarily give form to sounds in distinct and recognizable units (1994, p.236).

The five dimensions of multicultural education (Banks 2004) are the following:
1. *Content integration* directs educators to the use of examples and content from a variety of cultures in teaching key concepts
2. *Knowledge construction* suggests that educators help students understand how cultural assumptions and biases within a discipline influence the ways in which knowledge is constructed within.
3. *Prejudice reduction* focuses on the racial attitudes of students and how they can be modified by teaching methods and materials.
4. *Equity pedagogy* is an important means by which educators modify their teaching in ways that facilitate the academic achievement of students from diverse racial, cultural, and social class groups.
5. *Empowering school culture and social structure* enables the abandonment and reconsideration of grouping and labelling of students and empowers students from diverse racial, ethnic, cultural and social group can be formed.

The Intercultural understanding-learning continuum is organised into four interrelated organising elements accepting equitable cultural diversity and plurality, diversification, which are:
- Recognising 'self' and 'other' culture and developing respect,
- Interacting and empathizing with 'my' and 'yours' sounds and socio-musical practices,
- Creating intercultural experiences and taking responsibility,
- Testing and exploring self and other continuously, creating and recreating musical meaning, contrast and sameness, personal and collective local musical identities in heterogeneous, poly-glossic, multicultural modes and contexts of practice.

Music-in-human culture: Uses and functions
Music is an intentional human activity that involves the doer, the doing, the outcome of the activity and the context in which the makers perform the activity. These four dimensions form a dynamic relationships and point to music as a multidimensional human phenomenon that embraces every musical experience in any part of the world. In addition, music is created in the context of a specific

time, place and a specific tradition/culture/style of music making and performing. As a result, there are different musical meanings and different uses and functions of music. Uses of music refer to the ways in which music is employed in human society in a habitual or customary manner, solo in certain situations or in relation to other activities. Functions of music refer to the deeper comprehension of the significance of the phenomenon under consideration and concern the reasons for its employment and particularly the broader purpose that it serves (Merriam 1964). According to Merriam, there are ten different functions of music in the human world that each music educator should have in mind when designing training sessions or music lessons for studying the purpose of music or a particular musical culture and style in contemporary society:

1. The function of emotional expression on a number of levels, from religious exaltation and grief, to passion and love songs, tranquillity, nostalgia etc.
2. The function of aesthetic enjoyment.
3. The function of entertainment: there is a distinction between pure entertainment, which seems to be a particular feature of music in western society and entertainment combined with other functions.
4. The function of communication: Music is not a universal language, but making and participating in music is a biological trait of man, which is shaped in terms of the culture of which it is a part, e.g., lullabies and lap songs convey emotions but also embodied forms of non-verbal communication, Shostakovich 5th symphony conveys certain meanings and messages for social change, shaped in a powerful manner.
5. The function of symbolic representation: Aristotle considered music as the most mimetic and the most expressive form of art because it expresses *emotion* in the most authentic way. Mimesis, as an activity in the present (Aristotle, *Poetics*), just like music, and its embodiment and representation in a continuous present, incorporates a direct experience of existing musical identities, continuous musical becoming and a final transformed identity. Mimesis allows people to place themselves in imaginative cultural narratives and form multiple identities and ideas.
6. The function of physical response: Music elicits physical response, shaped by cultural conventions (e.g. jazz versus European art music), crowd behaviour, and physical response of dance.
7. The function of enforcing conformity to social norms (e.g. songs of social control, songs of protest, etc.
8. The function of validation of social institutions and religious rituals, (e.g. in religious songs, or songs that tell people what to do and how to do it)
9. The function of contribution to the continuity and stability of culture: Music plays an important part of continuing and stabilizing a culture. Music serves and constitutes expression of values, shaping individual and group system of value mission and visions of a culture, which are exposed, cultivated, in affirmative and assertive ways. It is a carrier and constructive agent of history, past and present, identities, myths and stories, and legends that contribute to the stability of culture. At the same time its temporary character and the formation of identities during each musical act ensures that each member produces and reproduces cultural elements along the right path. Music reinforces their understanding of being members of certain cultures, shaping musical identities and validating systems of religious beliefs, symbols, of boundaries, of excluding others and including oneself.
10. The function of contribution to the integration of society: Music provides solidarity and unifying point around which members of society congregate (e.g. teenagers' subcultures). On one hand people participate in something familiar and on the other hand they feel the assurance of belonging to a group sharing in similar values, similar ways of life.

<u>Sample Activity</u>
- Select one of these categories of uses and functions and invite your class to bring music (e.g. songs and dances) from their cultures that fulfil such function.
- Gradually introduce other functions and bring or invite other pieces of music along with stories and histories that relate with them.
- Discuss them in terms of their function and meaning, identifying how this is accomplished each time.
- Encourage musical performances and reflections upon them.
- Create a comparative map and discuss issues pertinent to musical elements (such as rhythm, melody, form, etc. comparatively) in relation to function.
- Help your students to:
  - Gain clear musical understanding of different singing, playing and or dancing genres, thematically related with a common function.
  - Learn about folk musical material, genres of relevant National School and contemporary music genres and composers.
  - Find similarities and differences through musical sources (e.g. audio and visual material, music scores) and other primary sources (e.g. documents, biographies, letters, photographs, oral histories), and discuss human elements (love, death, mourning, celebrations, etc.) in different cultures and express their ideas and thoughts in sincere and respectful manner.
  - Relate topics and issues, which arise from their respective cultures with other cultures through music and other cultural topics, arts and education.
  - Explore the use of musical elements, discuss about their strengths and limitations, investigate respective music theory systems from other cultures and compare them to the European art music and theory.
  - Discuss among them and in groups the role of women and men, youth and elders in different cultures through music, in the past and in contemporary times.
  - Discuss among them and in groups the role of music carriers (makers, singers, dancers, instrumentalists) and the function of aural/oral transmission and improvisation-in-performance
  - Discuss the meaning in the song lyrics
  - Increase musical instrument awareness (types, particular instruments cultural status, timbre and aesthetic of sound).
  - Compare the uses and functions of certain musical material upon a platform of equality, respect and appreciation.

The theory of inherent and delineated musical meaning – Some suggestions
Green's (1988) theory of musical meaning and experience appears helpful in dealing with students' musical understanding and negotiating musical alienation and ambiguity.

Green makes a theoretical distinction between two kinds of musical meaning that co-exist in every musical experience. The first is what she names "inherent musical meaning" which refers to the interrelationships between musical sounds within the musical piece (e.g., melodic patterns, harmony, cadences, rhythm, form, etc.). Its comprehension depends to each listener. Thus, if listeners do not understand the specific organisation, this music might not carry any or few inherent meanings for them.

Experiencing inherent meaning implies simultaneous experience of the other which is the delineated meaning; the latter refer to the extra-musical, social and cultural meanings of music that affect the production, distribution and reception of music in a particular musical experience. Delineated musical meaning might refer to social, ethnic, race, political, gender, class and age elements.

Both types of musical meanings are interpreted by each individual listener. When the reactions to both inherent and delineated meanings are affirmative and positive, then an experience of musical

celebration is produced. On the contrary, when the response to both meanings is aggravating and negative, then musical alienation is produced. If understanding of these two types of meanings is contradictory then musical ambiguity is produced.

Green's theory is helpful in preventing students' possible alienations and aggravations towards "other" musical cultures and working towards a shared celebrated musical experience. For example, if a group of young people appeared aggravated with a particular music's inherent meanings and are also highly negative regarding its delineations then it is not only unlikely to be affirmed by its inherent meanings but also unlikely to get themselves in a position to become sufficiently familiar with its inherent meanings for affirmation to take place (Green 1988). A music educator needs to consider the acquisition of both types of musical meanings by students. Otherwise, alienation and ambiguity might prevent the fostering of a culturally inclusive music education and promote discrimination instead.

Suggestions
Start with familiar songs that your students bring into the classroom. Gradually introduce other variations of the same song(s) and invite their reflections on how the inherent meaning changes their understanding of the delineated meaning and vice versa. It is important to relate performing of the songs to all students' ethnicity regardless of minority or majority culture in order to engage and motivate all students from an early stage in the lesson, making it easier to build connections to "other" cultures. Investigate issues of orchestration, video presentations, images and age of the performers in relation to delineations and preferences in order to challenge delineations and musical understanding and at the same time establish connections with other cultures and musical styles.

Our aim is to break out of limited worlds of culturally defined subjectivities and promote imaginative criticism; by enabling educators and young people to understand and learn the musical cultures of their country and their nation, community and region allow access to learn and to comparatively understand and appreciate all music on equal terms.

Sounds, rhythms and dance movements have been traveling around Europe for centuries. There is the Italian song *Alla fiera del' Est* sung by the Italian singer Brandouardi in 1976, which was translated into Greek and performed in Greek by the male singer Lavrenti Macheritsa a few years ago. The song is based on the cumulative Hebrew Passover song *Chad Gadya*, also found in an Israeli movie back in 1947. The song is based on a German melody from the 16th century. Eventually, students should realise how easy it is to challenge the notions of 'your' versus 'my' music and 'authentic' versus 'syncretic', as music travels around the European continent and beyond, taking different musical meanings and performances.

Musical activities should promote socialisation, collaboration and integration. For example, cultural diversity can be cultivated through performing in classroom and through relating performing with listening and composition. At first, students might perform excerpts of the works and then listen, analyse and discuss musical excerpts in relation to both its musical elements and social issues, so that they experience celebrated inherent and delineated meanings. For example, they can relate local and regional rhythmic patterns to dances, melodic patterns and words and the role of the composer in relation to orchestration matters. Pertinent to this discussion lay different social and cultural issues that illuminate how the musical works under study have been created, produced, performed and integrated in the lives of each human culture and society. The reflection can be extended by investigation about the importance and relation of such works in the daily lives of the young people.

During listening and appraising, students should be given opportunities to challenge strongly held stereotypes, beliefs, prejudice and misconceptions. Every student should be invited to express his/her opinion and support it with arguments or to modify it if she/he wishes to do so within a context of respect, safety, understanding and empathy. Statements that 'essentialise' stereotypes should be avoided in such reflection. Students can also compose their own music, using the elements they have both already experienced through performing, to express their values, beliefs, and idiosyncratic or group meanings and promote intercultural collaboration and creativity.

The proposed 3-step intercultural approach - Aims
The approach goes through a journey of three stages:

1. The study of a particular musical culture is considered in terms of its own internal logic, customs, and the artistic, aesthetic, social, cultural values of those who live it and cultivate it. This stage enables us to understand and appreciate the uniqueness of each culture and value the differences and particularities.

2. The comparative investigation focuses on the similarities and universals of music across the different musical cultures and practices, thus it promotes a view of the network of relationships that bind the musical cultures of the world or those in a defined geographical-cultural region. It establishes different types of linkages between musical traditions (similar elements/values may be found in different contexts, or elements that seem different cross-culturally may operate in similar contexts). Both approaches are related to the phenomenon of music – music as culture and music in human culture. Therefore, they both help us to understand music globally. A multicultural approach to music learning organises educational experiences for students that develop sensitivity, understanding and respect for people from a spectrum of ethic-cultural and social backgrounds. The comparative approach recognises the many cultural contributions made by different people. This perspective centres on developing an understanding that there are many different but equally valid forms of cultural expressions and invites students to develop an understanding of a variety of opinions, arguments and approaches.

3. The intercultural music education approach attempts to provide a creative advancing synthesis of the previous two stages. It enables the formation of 'transcendental musical experiences' as a way to overcome cultural, social and ethnic boundaries and breaks the limits of strong idiomatic classifications. Its primary aim is to raise consciousness and purposefully, sensitively and critically explore a number of musical procedures, through the lived experiences of various intercultural and socio-musical encounters. Intercultural music education accepts the notion that music can travel and be continually transformed, transcending both culture and self, thus promotes a deeper and more person-centred notion of authenticity embracing the real life of music in the world. These primary goals are musical, referring to teaching the major structural components within different musical styles and traditions. We as educators, and our students, should get a perspective of music in culture and as culture – through the stories and fairy tales, dances, the musical and cultural experience we should explore together. Music directs the content, structure and methodology of our teaching practices, lesson plans and material. What is it that gives the music is cohesiveness? What is the meaning of the music to people who created it? The creator might be Mozart or Chopin, or a musician from Bulgaria, Germany, a young composer or an elder improvisator. All cultures have their own native or local musical expressions, which can be readily exploited in the classroom, and the affective and conciliatory nature of these musical expressions can provoke equally conciliatory reactions among people from different cultures, the teaching of music merely through the exposure of students to the 'songs of many lands' should be avoided. Music educators can start by working with less culturally embedded music and gradually expand their students' horizons. Music educators are responsible for:

   Illuminating the two essential dimensions of all music- first, that it is sonorous expressive form, not in isolation, but as culturally derived, and second that cultural values and experiences become music when given sonorous expressive form (Reimer 1994).

Therefore, our approach encourages encounters between different cultural elements in order to facilitate socialisation, integration and adaptation processes for young people who will enjoy the company of classmates regardless of their background culture. By realising how music is created and appreciated in different cultures, one attempts to understand the particularly complex relationship

between man and sound and develop prepared and receptive ears and hearts to the novel, the new and the unknown.

It promotes empathy from multiple cultural perspectives. Such approach gives students the opportunity to learn music from their own and other cultural backgrounds, to appreciate music from other cultures and benefit from multicultural elements present in the school or community. Music education should encourage equality towards all cultures existing in the school by the sharing of knowledge and encourage familiarity between classmates of the same and different cultures through learning activities and improve respect, tolerance, self-esteem, inspire friendship and cultivate a culture of piece through musical activities.

> When I listen to music I fear no danger, I am invulnerable,
> I see no enemies, I am in harmony
> with the earliest times and with the latest.
> H.D. Thoreau, Journal (1857)

Our music education methodologies should offer a music-centred education acknowledging that there are different yet equal principles and values for different cultures and musical practices and shared universal principles and values. Our aims include:
- to overcome obstacles of prejudice, stereotyping, and discrimination and to create awareness of national and cultural boundaries;
- to foster the development of personal beliefs and social behaviour towards European cosmopolitanism;
- to empower learners to function competently (culturally and musically) within the many and multiple music-cultures of a society or within several musical cultures across the region;
- to create the necessary conditions for a sustained development of self-esteem and self-respect;
- to cultivate peace and bridges of knowledge, understanding and communication in order to understand human relationships across Europe.

Our musical goals include:
- to develop receptive learners to diverse and rich types of musical expression;
- to develop a deeper understanding of the sonorous expressiveness of music and understand how the musical experience is related to cultural values and experiences. We use musical elements and concepts as unifying elements allowing the students to experience them in an immediate and direct way. It is a broader, global and musically-oriented approach.
- to develop musical 'flexibility' and 'polymusicality';
- to increase individuals' ability to perform, listen intelligently and appreciate many types of music;
- to develop the feeling of compassionate love, empathy and friendship.

The main points to consider in planning music learning/teaching activities include the following:
- Respect, celebration and recognition of the normality of diversity in human musical life across Europe and induces the learner to the processes by which humans have naturally developed a range of different ways of musical being and becoming, enveloping customs, worldviews and musical products; that this breadth of human life enriches all of us.
- Promotion of equality and human rights and which challenges as unfair any historical discrimination among any national or ethnic entity in Europe.
- Contribution to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others
- Preparation of the young person for the responsibilities of musical citizenship in the national, political context and across the European political context,
- Focus on cultural differences and similarities across Europe and beyond.

- Enable all youth to musically speak for themselves and articulate their cultures and histories musically.
- Intercultural education happens naturally through musical identities formation, musical performance and creativity, critical thinking and emotional development.
- The importance of specific aspects of musical traditions is culturally determined, so instructional goals and the content and instructional use of materials varies across Europe.

Integrated Activity 1
Rivers of musical lives
This activity aims to connect music with life events and stories and goes deeper to connect music with self. It allows the participants to improve self-knowledge and knowledge of the other. It promotes, multicultural understanding, empathy and intercultural collaboration

1. A river has a start, just like our lives. A river flows just like our lives. Different things happen with different meanings for us.
2. Close your eyes and try to go back and remember your earliest memory in life. Take a piece of paper with colour pencils, and draw what you saw. Write what you feel and think about it. Connect it with a song, a piece of music or a sound.
3. As the river of life flows and you remember the different episodes of your life, take more pieces of paper and draw them. Create the river of your life.
4. Along with different episodes or characteristics of your life, put the music that connects with them.
5. Share some of your stories with the group – Explain elements of your river verbally.
6. Describe your river or episodes of your life musically.
7. Compare the meaning of different musical sounds to different rivers of the group in relation to other related issues.
8. Discuss similarities and differences. Bring our bridges and commonalities (musical, social, cultural, ethnic, personal, etc.).
9. Evaluate how music helps you express difficult situations/problems and even helps you deal with them in manifold ways.
10. Turn this into a performance project in relation with theatre/drama, creative writing and performance of one shared composition or different compositions that reflect the work done in the previous steps.

Integrated Activity 2
The Eurovision Song Contest – Recontextualisation
- Invite your students to bring excerpts of the Eurovision Song Contest that they favour. Bring along older examples of the Contest as well.
- Map the musical history of the Competition and invite student reflections in terms of musical meaning, performance quality, ethnicity, nationalism and identities. Discussion - Allow personal opinions to evolve and critical perspectives to be examined (also see Pieridou Skoutella 2015 Chapter 10).
- Ask your students to organise their own contest using the structure and processes of the Eurovision Song Contest in a new context, in their musical worlds and daily lives. They are allowed to make any modification they consider suitable for their needs, ideas and limitations and possibilities. Give them the freedom to choose the songs they want to perform (not necessarily Eurovision songs), to develop their performance groups or solo performers, make decisions regarding their outfit, judges' selections, the content of the music break, the presenters, staging, awards etc.
- Have a staged performance (socio-musical event) of the complete competition in which the young people have the leading role in developing it.
- Reflection time: Help the students realise that by re-contextualizing the Competition in a new setting, the goals were very different and were related with enjoyment, their need to

express and create, their personal choices that reflect their inner potential and aspire role in the students' community. Their activity can lead to more intrinsic rewards and emotions of social inclusion since all students had a significant role in the play. Encourage discussions regarding the reason for their different choices, how they consider these choices can be improved, and to consider whether different choices may be more relevant.

Towards the development of a training model
The proposal for a training model provides the integrated intercultural perspective which was delineated above in this chapter. Young people's practices, expressions, music meaning making and musical worlds are essentially intercultural, since youth in the 21st century live and negotiate their lives in diverse cultural settings such as modern and traditional; home, schooling and public spaces (real and virtual). Such a model could comprise:

- 30-hours training;
- application of the model in educators and trainers' musical and cultural practices over a period of three-six months with the submission of lesson plans and a diary;
- Submission of 3-5,000 words research or personal reflections paper submission;
- A series of workshops with immersed activities with carriers of local or regional musical cultures, to understand the music of a specific culture is a result of having experience with it. Musical experience increases our understanding of human music making and facilitates our knowledge of the human phenomenon of music as expressive culture. A music teacher from a specific music culture who is expressive in the language of the culture should lead such workshops.

The following diagram provides a holistic proposal for an action plan of interdisciplinary and cross-disciplinary implementation.
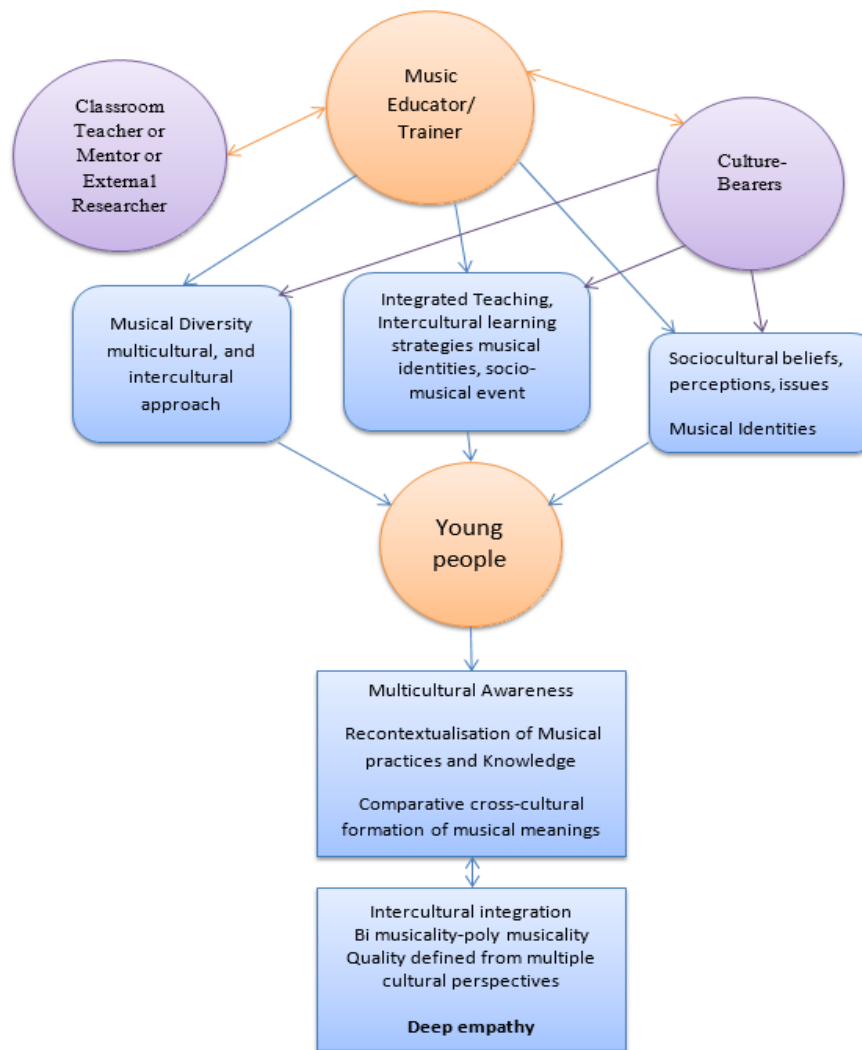
The course should address the trainee's:
- attitudes towards youth and issues of disadvantage;
- cultural responsiveness towards culturally diverse musical elements and practices;
- pedagogical strategies and approaches;
- communication and language;
- critical perspectives.

The course aims:
- to balance between expressions of group, individual, geographical, ethnic, local and age difference;
- to offer methodologies relevant to contemporary multyculturality and interculturality away from the dominant influences of European classical musical tradition, high versus low ideologies and state or nationalist politics;
- to provide music professionals with criteria for selection of quality, challenging and diverse repertoires;
- to offer connections between music and other disciplines;
- to stress music as a practical, dynamic, and live essence, to be experienced through intensive activities of listening, performing and creating;
- to offer innovating intercultural perspectives to enable the trainees to develop their intercultural approach from a music-centred, 'feeling-full', emergent and integrated

perspective. Each young person, including the disaffected ones, is as an artistic agent. Trainers need to rethink the learning-teaching process from a one-way process to an active dialectical process between youth, peers and adults, where both become co-teachers, co-partners and co-players while the role of co-learners is foundational in each role;

- to cultivate and promote through knowledge of 'self' and 'other', identity formation, self-growth, individuals' capacity for action in relation to music and their ability to navigate within subjectively and socially experienced musical and cultural realities;
- to involve music professionals in the process of learning new roles and the unlearning of old processes. Changes are required in teaching behaviour as well as in beliefs, attitudes and understanding;
- to promote active musicking, unconditional inclusion, regardless of age, musical skills and "talent", differences and disadvantages, focusing on the social and cultural dimension, cultural democracy, and equality;
- to challenge music professionals to explore teaching possibilities outside areas of immediate expertise;
- to provide trainees with the desire to explore and teach music from human diverse cultures;
- to interweave actual music making/learning into the different multifaceted music education and to contextualise and reconceptualise concepts, and to allow the emergence of intercultural musical events formal music learning/teaching;
- to nurture independent thought and holistic artistic attitudes and processes;
- to nurture dispositions to non-traditional approaches to music education and include multicultural music when teaching.

The training course envisages to music educators/musicians/trainers:
- who can function in traditional and non-traditional settings;
- who can function across and within the fluid, contextual, diversified and syncretic European and global socio-cultural and musical environment while conversing with global perspectives;
- who understand that teaching in a musical or cultural tradition other than their own is possible;
- willing to move beyond a single "methodology" and construct unique relevant pedagogical approaches;
- with excellent aural/oral musicianship;
- willing to take risks;
- willing to explore different teaching/professional "identities" in young people music education;
- willing to examine their perceptions and break stereotypes regarding disadvantage/disaffected youth and their musical and sociocultural worlds.

It adopts ten themes, which are presented below in progressive order:
1. Awareness and appreciation of cultures
2. Broader choices of styles and sounds
3. Awareness and appreciation own culture
4. Awareness and appreciation of youth differences and particularities
5. Broadened techniques
6. Breath and relevance of methodologies
7. Stimulating creativity
8. Musical event
9. Interdisciplinary – cross disciplinary
10. Embracing new –recontextualisation of cultural symbols and ideas

The following diagram identifies the qualities of an intercultural/multicultural teacher in music education for disaffected youth.

Such a profile of a creative and compassionate music educator implements creative musical engagements based on the concept of musical identity as explained before closely linking to flow. Such profiles promotes during the music lesson, values that are inherently musical and humanistic. Thus I suggest an approach to music learning and teaching based on three fundamental aspects: (a) The influence of significant others, adults and peers in developing appropriate for challenge social contexts (b) The strategies youth themselves use in the learning process, which ask for acknowledgement and autonomy grant, (c) Intrinsically engagement in each musical activity which points to artistic and developmentally appropriate pedagogy.

Flow and its significance for music education
The term 'flow' came directly from the research of Mihalayi Csikszentmihalyi's (1990) investigation regarding intrinsic motivation and its relation to artistic creation. The four emerged dimensions of internal experience (a) affect (indicators of happy, cheerful, sociable and friendly), (b) activation (defined by alertness, activeness, strength and excitement), (c) cognitive efficiency (defined by the variables of concentration, easiness and degree of concentration, self-consciousness and clear mood) and (d) motivation (which includes the wish and desire and intrinsic vision to carry out the activity, control over the activity and feeling involved) appear to be high when flow experiences were high. In later studies by the same researcher and others there were additions such as the self-concept, which also includes the vision to reach up to own expectations and personal satisfaction, cooperation in connection with the available energy level and quality or chosen expendable energy for the chosen

activity, satisfaction, creativity and relaxation and self-esteem. Concentration and motivation-potency are totally related to flow while happiness (or positive affect) is considered as a result of being in flow.

However when participants feel strong, active, and motivated then they appear more efficient and cognitively more concentrated. Students' self-esteem is a crucial element in flow and when working with friends they appeared happier and more motivated. Musical and artistic engagement leads to more intrinsic awards and more flow experiences than mathematics and science showing higher scores of affect, potency, self-esteem and intrinsic motivation. Therefore, appropriate teaching styles should be developed that are in alignment with flow experience.

The concept of flow (Csikszentmihalayi 1990) refers to a state of heightened concentration, when the person is very intent on the activity at hand being fully in the present. The most important condition for flow is that the activity must include the proper balance between the inherent challenges and the skill level of the actor. If the challenges are too low, the activity becomes disinteresting; if the challenges are too high, the activity leads to frustration and the actor cannot engage fully. When the balance is just right, it results in a kind of heightened, immediate social discourse. It enhances deep concentration and that sense of moving and sounding together, at one with the musical activity, creating a sense of belongingness, of deeply felt similarity and of feelings of social-musical synchrony; feelings of control, social comfort, belonging and identity. Thus, flow is intimately tight with musical identity formulation. Music is a powerful medium of flow experiences due it is participatory and ritual nature, which invites clear goals, spontaneity, sharing and creativity. The heightened repetition of forms and melodic material in participatory forms of music and music learning provides security in constancy and celebrations of shared feelings and actions. Since flow is experienced as pleasurable and self-rewarding, people tend to return repeatedly to such a state. As they do so, skill level grows, requiring the challenges to increase if the proper balance is to be maintained. The trainers are able to observe the numerous micro-behaviours and action expressions and words that point to intrinsic rewards and musical communication, learning and teaching each other. Thus, they are able to appreciate them and to acknowledge them in building a loving caring relationship with the young people and connect with the sounds and cultures, places and people of Europe and beyond. Conclusively while planning each lesson and activity the educators should incorporate and develop states of flow. They need to consider the following elements:

- Good balance between challenge and the skill of an actor in a given activity. If the challenges are too high, the activity leads to low self-perceptions of confidence and frustration. If they are too simple they lead to boredom and disinterest.
- Deep concentration in the present, a sense of collective music-making and performing, of belonging to a musical activity and a community.
- Feelings of control and belonging.
- Having entered into a state of pleasure, performers keep repeating their activity over long and different periods of time modifying and adding elements at their own pace in order to rise to greater challenges. They maintained a proper balance, thereby remaining in this state of pleasure and reward.
- Well-established, clearly defined goals.
- Intrinsically rewarding activity.
- Step-by step feedback.

Flow allows deeper access to the inherently musical qualities of a musical work and promotes central values of music making, which is a unique source of self-growth, self-knowledge, self-esteem, enjoyment, optimal experience, sense of achievement. Music makers (including performers and listeners) also obtain a sense of personal wholeness, integration and self-growth during (and/or following) their active engagement in music making performing and/or listening.

Conclusion

Our intercultural proposal delineated in this chapter is framed by and at the same time cultivates a rich array of positive emotions and feelings, such as joy, love, sense of accomplishment, belonging, and a sense of control, appreciation and respect. Such emotions and feelings are necessary and indispensable parts of intercultural artistic and educational work and of human survival, expression, transformation and peaceful coexistence in heterogeneity and diversity.

Love is a fundamental ingredient in efficient, productive and creative intercultural training. It accentuates the importance of solidarity, sharing, interaction, trust, honesty, openness, caring, courage, fairness, support, gratitude, respect, dialogue, and ethical responsibility in our music teaching. Interculturality asks for 'a willingness towards dialogue, willingness towards responsibility, a choice for encounter and response, a turning towards rather than turning away' (Bird Rose, 2011). Love, empathy, care, solidarity and fairness are participatory emotions and social practices that can both inform and underpin intercultural artist musical actions, educator training, and communication with disaffected young people and their ways of learning. Love-in-action should be grounded and cultivated during the coursework, mentorship and activities' implementation in the classroom. The ingredients of the proposed intercultural framework discussed in this chapter can help trainers sustain their motivation to stretch, understand, accept and give, in order to allow all youth musical practices to flourish and advance.

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