

**Musical Dialogues:
Narrative explorations of Buber's ideas of 'Meeting'
and 'Living Center' within the creative musical
collaborations of a professional singing group and a
children's after-school music program**

**by
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Abstract

A major influence in the contemporary understanding of dialogue has been Martin Buber's seminal book *I and Thou*, first published in 1923. In this book Buber points to a relational approach in our interactions with others, with nature and with God.

In my own daily interactions I have noticed the profound effects of dialogue, particularly in educational and musical contexts. Musical interactions can be viewed as dialogical, with some of the most meaningful encounters (meetings) occurring with a common understanding of music as living center. That music can be seen as the living center, and that we can find dialogical meeting through music is something that is supported by Buber's philosophy.

In exploring moments of meeting and mismeeting, an understanding of how the dialogical values of listening and voicing are realized in musical contexts, and an understanding of the limitless possibilities of dialogue, may be revealed. In this thesis I inquire into the meaning of Buber's ideas of meeting and living center, and seek to understand how these key concepts can be realized in music making environments.

Keywords: dialogue; meeting; living center; music; listening; voicing

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Glossary

Blues Form	A song structure, usually 12 measures in length, characterized by a chord progression using I, IV and V chords (chords built on the first, fourth and fifth degrees of the scale).
Divisi	The dividing of voices (singers) among the parts to be sung.
Ear Training	The process of developing aural musical skills, traditionally done by using drills and repetition.
Minimalism	A style of music characterized by repetitive melodic and rhythmic patterns and simple sonorities.
Soundscapes	Music based on sounds from the environment, both natural and man-made.

Chapter 1.

Introduction

Martin Buber's philosophy of dialogue understands human beings as fundamentally relational, and that relationships provide a context for dialogic communication. Music making is also described as a form of human communication, and therefore must be relational, with relationships existing between collaborating artists, the artist and the art, and/or the artist and the audience. These musical relationships could be viewed through the lens of dialogue.

Two spheres of dialogue that Buber identifies seem particularly salient to the practice of creative, collaborative music making:

1. The idea of 'Meeting' the other; what is meant by meeting and how is meeting realized in collaborative communities?
2. The 'Living Center' (part 2, pp 53-54); what could this refer to and how may this concept apply to creative collaboration?

In this research, I am interested in exploring how these two spheres of Buber's philosophy of dialogue are enacted in creative music making environments. Based on my experience in teaching and participating in creative, collaborative music making settings, I will be seeking to identify how dialogue within collaborative spaces can create a connection to music and to the "Other".

I will be using the following two primary musical experiences in this study:

1. For the last 15 years I have been singing with a group of 8-12 professional singers called *musica intima*. A key feature of this group is that we work collaboratively and have developed over time a process to realize our art, connect with it, and to our audience, while keeping collaboration as a core value. We have chosen to embrace the challenges and have appreciated the rewards. In working with *musica intima* I have learned to identify the practice of dialogue within our evolving collaborative process. I feel at home in an environment that

values learning, process, creativity, collaboration, community, and art, and I have come to recognize the importance of dialogue in achieving these elements of our collaborative singing practice. By looking closely at our rehearsal process, I would like to understand what might be meant by 'Meeting' when artists work together, as well as the identity of the 'Living Center', and its role in creative collaboration.

2. This past year I have been working on a project through SFU that has explored creative learning in children aged 10 to 14 years. One of the objectives in implementing the Creative Music Practice Program (CMPP) under the direction of Dr. Susan O'Neill, Principal Investigator and program creator, at two independent music schools, was to look at the student's engagement in music in a program that supplemented their regular private music lessons. Over the year, Cary Campbell (SFU PhD candidate and research assistant) and myself were in the classroom with students, focusing on creative concepts over three units from October to June. Through the experiences of working with these students, I have become ever more curious about the role that dialogue may play in the context of a creative and collaborative teaching, learning, and working environment. I would like to understand how moments of meeting can be fostered between student artists and instructor artists, and the role of the living center in finding these moments of meeting.

Using 'focus moments' from these two musical experiences, I structured the research in this way:

- I inquired into Buber's philosophy of dialogue, in particular these ideas of 'Meeting' and the 'Living Center', to understand whether artists and educators can develop a practice that can lead to moments of dialogue.
- I wrote a narrative describing these 'focus moments', which took place in the two creative environments; my work with *musica intima* vocal ensemble, and the Creative Music Practice Program (CMPP).
- I used reflective inquiry (*musica intima*) and narrative analysis (CMPP) to endeavor to identify 1. how 'Meeting' is enacted in collaborative music making spaces, and 2. how the 'Living Center' can be conceptualized within these two types of communities.

In Chapter 1 I will describe how I have come to recognize the importance of dialogue by reflecting on some personal experiences that I now appreciate as having influenced my understanding of dialogue and its importance in my music making life.

In Chapter 2 I will provide some background on Martin Buber and the values of dialogue that have been most influential in my teaching and working environments. I will focus on two values, 'Meeting' and 'Living Center'. In the literature review I will outline the articles and books I have read which discuss dialogue and its application in educational and collaborative environments. I will then outline the methods by which I will be exploring dialogue in the two main musical experiences, my work with the CMPP project and my work in the collaborative ensemble *musica intima*.

In Chapter 3 I will describe and analyze one particular moment of mismeeting which occurred while I was a member of the ensemble *musica intima*. This example of mismeeting has informed my understanding of 'Meeting' and 'Living Center', and its importance in music making environments. I will conclude this chapter by looking at a collaborative project involving *musica intima* called Soncology.

In Chapter 4, using a focus moment from the CMPP project, I will describe and analyze the encounter, pointing out themes that have been influential in my understanding of the role dialogue can have in my educational practice.

In the final chapter I will summarize the main themes, discuss the limitations of this research, as well as the educational implications.

1.1. The Seeds of Dialogue

My growth toward dialogue has been quietly evolving, punctuated by moments which in some ways were like epiphanies. The epiphanies have not necessarily been life changing events where I 'saw the light', but rather moments in which I realized what had been happening, slowly, all along. These moments have confirmed and reinforced what I believe in, and perhaps also what I have been looking for. They have also helped me realize my interest in dialogue, and how dialogue can lead to more meaningful relationships with music and other people.

One of these moments happened more than twenty years ago when I was just starting to teach piano to children. It didn't seem particularly noteworthy at the time, however, I remember clearly how I felt and the questions that came out of it, and these questions continue to be something I think about when I consider my relationship with music. Reflecting on it now many years later, I realize that it may have had quite a lot of significance, and it has since helped to define my relationship to, and interaction with, music.

I was a beginning piano teacher working with a group of pianists, all of us teaching the same piano methods program, called the Pace Piano Method. We would get together for meetings to talk about regular yearly planning details such as scheduling, student workload distribution between teachers, recitals, and special events. Some of these meetings were meant for professional development, occasionally with a guest, video, or article as the focus. At one such meeting, we watched a video by a well-known piano instructor (I no longer remember who it was) who was suggesting techniques for teaching young students. The main pedagogical idea being discussed in this video was that of visual imaging as a way to help students play their pieces more musically. The suggestion was to come up with a "story" for the pieces the students were playing, for example, the piece may aurally depict an argument between two neighbours, or the experiences one might encounter while going for a walk, or the different things one might see at a birthday party. Being the newest and youngest of the group I refrained from saying anything at the time, but I clearly remember thinking that this was not at all how I have interacted with music, not then as a teacher, and not as a child. Without wanting to discount the usefulness of visual images in performance and practice (I know I have used this technique to a certain degree), it felt that there was something about this that seemed artificial. Can music only speak to a child or a student if there are pictures or stories attached to it? Is it not possible for music to speak directly to the student, rather than having to be interpreted in a way their teachers can explain? This seemed to be giving neither the music nor the student much credit. It also seemed to be depriving the student of a potentially rich musical relationship.

Many (many) years later, as I described this moment to Drs. Michael Ling and Charles Scott, SFU professors, in a meeting about dialogue, the meaning of this moment seemed more profound than I had originally thought. It was an early indication of the importance not only of music, but of dialogue to me, even if I didn't understand it as

dialogue at the time. What struck me in the moment many years ago was how, in our efforts to come up with teaching strategies and tools, we replace genuine interaction with music with something that may seem more concrete, easier to teach and explain, and easier to grab on to. Now, after reading and finding a connection with the philosophy of dialogue found in the book *I and Thou* by Martin Buber (1958), I might describe this as reducing the possibility of an *I-Thou* relationship with art to *I-It*. Instead of encouraging the student to find a way to dialogue with music, something is placed between the student and the music, which then means the student is retelling a story, almost like working from a script. That piece will always be remembered as the walk through the forest when they encountered a bear, or the birthday party with the clowns and popping balloons. It will remain a part of their experience; a picture or event set in a specific time and place.

Buber (1958) does say that *I-It* relationships are a normal and necessary part of our lives. *I-It* is, however, limiting. When a teacher tells a student how they should listen to music and what they should hear, the student isn't given the opportunity or space to develop their own relationship with the music. A living relationship with music or people asks more of us and can't be accomplished as quickly and easily as coming up with a story around what one is hearing or asking someone about their day. The way to find relationship isn't as easy as reaching in to the toolbox and coming up with some "tricks". There are no steps, and there is no formula. Often there are no words.

1.2. Philosophy of Dialogue

The word dialogue is used in many different contexts and has many different interpretations. It is important to distinguish what is meant when looking at dialogue as a philosophy, separating it from the same word when it is used in business, therapy, negotiations or any pop culture context like television interviews or reality shows. The primary difference is that with Buber's philosophy of dialogue there are no sides, no 'us' against 'them', or A versus B. It's not about choosing one thing over the other. Choosing sides is something almost impossible to get away from in our current culture, evident when looking at how the competitive and polarized approach of teams in sports can be seen in politics, interpersonal relationships, and even in the arts and in education. Genuine dialogue erases the lines separating sides, allowing us to step into the unknown, from bounded to unbounded. Buber(1958) asserts, "*It* exists only through

being bounded by others. But when *Thou* is spoken, there is no thing. *Thou* has no bounds” (p. 20). It’s an opening rather than a closing, and by opening, dialogue reaches a completely different realm of interaction than debate and discussion.

The difficulty I have had trying to find words for dialogue has led me to look at definitions of the term by some of the philosophers known for their explorations of dialogue. In chapter 2 of the book *On Dialogue*, David Bohm(1996) provides his interpretation of the word Dialogue;

Logos – from the Greek meaning “the word”

Dia – from the Greek meaning “through”, *not two*.

Dialogue – flow of meaning through the word

The surprising and profound part of this definition for me was the redefining of the prefix “dia”. By understanding this as *through* rather than *two*, the oppositional, two-sided nature so often associated with any kind of verbal interaction is removed. By using the word ‘meaning’, Bohm suggests that dialogue goes far beyond what is said. Dialogue is about meaning, not saying.

According to Bohm (1996), “the picture or image that this derivation suggests is of a stream of meaning flowing among and through us and between us” (p.7). What limits Bohm’s definition of dialogue is that if we take it literally, Bohm sees dialogue as happening through spoken language alone, “the word”. This is perfectly understandable, as the medium of a philosopher is spoken and written language, however as a musician I have witnessed and felt a part of some of the most profound moments of dialogue through music. Confining dialogue to language is creating restraints around something that should be limitless.

In the book *Pedagogy of the Oppressed*, Freire (1970) discusses dialogue from a social justice and educational perspective. Freire explores dialogue within community, and how important it is in meaningful collaboration. Freire (who I think must have read and been influenced by Buber) provides an interesting definition of dialogue, stating, “dialogue is the encounter between men, mediated by the world, in order to name the world” (p. 76). The word ‘encounter’ has a mystery to it, suggesting the possibility of something not yet known. The phrase ‘mediated by the world’ emphasizes how dialogue

happens where we are and not in a place we aspire to, or when we are ready or prepared for it, or at some point in the future. It happens here in the world, as the person/people we are now, in the moment we are in.

In his book, *Dialogue and the Art of Thinking Together*, Dr. William Isaacs (1999), philosopher, lecturer and consultant, defines dialogue as: "... a shared inquiry, a way of thinking and reflecting together. It is not something you do *to* another person. It is something you do *with* people" (p. 9). The inter-relational importance of dialogue is emphasized in this definition, as well as the need to let go of personal agendas. Isaacs suggests the importance of community in this sentence, and the possibilities for collaboration through dialogue.

The meaning of the word dialogue unfolds over time in Martin Buber's (1958) book *I and Thou*. The reader pulls together an understanding of genuine dialogue through Buber's description of *I-Thou* and *I-It* relationships. While not succinct, it is more complete. In the preface to his translation of *I and Thou*, Ronald Gregor Smith (1958) writes:

To the reader who finds the meaning obscure at a first reading we may only say that *I and Thou* is indeed a poem. Hence it must be read more than once, and its total effect be allowed to work on the mind; the obscurities of one part (so far as they are real obscurities, and not the effect, as they must often be, of poor translation) will then be illumined by the brightness of another part. For the argument is not as it were horizontal, but spiral; it mounts, and gathers within itself the aphoristic and pregnant utterances of the earlier part. (p. 10)

This quotation helps to explain how profound Buber's philosophy is, as well as why it is so difficult to summarize into just a few sentences. Buber describes a life of dialogue, something that is more than just a moment in time shared between two people. Buber's dialogue extends beyond our relationship and connections with other people, to include our relationship to our environment and nature, and our relationship with God (however God may be defined). In *I and Thou*, Buber (1958) describes the profound connection that happens when we truly *meet* the "other". This meeting can't be found by our searching for it, and it can't be made to happen. It arises from our longing for it (p.39) and through the mystery of grace (p. 26). That it can't be easily described, pinned down, or made to happen, is part of what is so interesting and compelling. There is a depth to it that isn't found in discussion or debate. Buber's work broadens the possibilities of

dialogue to be much more than an interaction between people. It's a way of being in the living world, a world of all things, including art. Buber's philosophy encourages me to see the possibility of dialogue with music, and how music as a 'Living Center' (p. 53) can provide an opening for dialogue.

Buber (1958) writes, "If a culture ceases to be centered in the living and continually renewed relational event, then it hardens into the world of *It*, which the glowing deeds of solitary spirits only spasmodically break through" (p. 61).

It is this depth of connection that has drawn me to Buber more than the other philosophers of dialogue. It is an understanding of relationship that Buber not only spoke about, but also lived.

1.3. Connection on the Narrow Ridge

Love

poem by Ovid, translated to English by George Sandys

Fire, Aire, Earth, Water, all the opposites
That strove in chaos, powrefull Love unites:
And from their discord drew this harmonie

Buber describes the "narrow ridge" in *Between Man and Man* (1965). This is the place of encounter between sides that could be in opposition to one another, or if not in opposition, are not the same. This is the place where *I* meets *Thou*. Buber explains:

I did not rest on the broad upland of a system that includes a series of sure statements about the absolute, but on a narrow rocky ridge between the gulfs where there is no sureness of expressible knowledge but the certainty of meeting with the One who remains undisclosed. (p. 184)

This place 'between' can be seen as a place of connection, "Here the genuine third alternative is indicated, the knowledge of which will help to bring about the genuine person again and to establish genuine community" (Buber, 1965, p. 55). The narrow ridge is how Buber describes the sometimes precarious place between positions and voices that seem to be so different, even opposite. Yet on the narrow ridge these sides can find connection through meeting.

Creating connection has been the reason I have had such a long-lasting involvement with *musica intima* for the last 20 years, most of this time as a singer, and now more recently as Artistic Manager. The creation of *musica intima* came about because a group of singers wanted to work together as a chamber ensemble does, rather than the traditional model with a conductor leading a group of singers. The choice to work without a conductor was born not just out of a desire to connect with the singers we sing with, but also the desire to connect more directly with the music we are making. Singing in this way, I really feel a unique relationship with music and the people I make music with.

In the fall of 2002 we were preparing for a concert with the Vancouver Symphony Orchestra (VSO). This concert would be featuring the world premiere of a large work called *Love, Beauty, Desire*, for soloists, orchestra, and vocal ensemble, written by Vancouver composer, Rodney Sharman. The only solo choral piece of the six-movement work was a piece called *Love*, with poetry by ancient Roman poet Ovid, translated to English by early modern poet George Sandys. As we read through “*Love*” the first time, there was a feeling in the room of being unsure about it. The short work had unusual harmonies and chromatic, linear writing that wasn’t easy to read. We were having trouble seeing past the difficulty of the music. Marianne, an alto, after expressing a connection to the piece (which some of us were surprised by) said simply, “this is us”. Once these words had been said aloud, there was a change in attitude by the rest of us, as though we all wanted to take another look to see what we had missed. There was a turning toward the music, a shift from resistance to interest, a searching for the connection Marianne was experiencing. Through the music we were reminded of the living center of our community, and how music has been the source of our love for each other. While there may be chaos and discord at times, our Living Center would pull us together. We have since performed the piece many times, and it has come to be one of the pieces which represents our bond with what we are doing, and our bond to each other. It has been featured regularly in our repertoire for fifteen years.

In *Between Man and Man*, Buber (1965) writes:

To all unprejudiced reflection it is clear that all art is from its origin essentially of the nature of dialogue. All music calls to an ear not the musician’s own, all sculpture to an eye not the sculptor’s, architecture in addition calls to the step as it walks in the building. They all say to him who

receives them, something (not a “feeling” but a perceived mystery) that can be said only in this one language. (p. 25)

In this quote Buber talks about art as though it is a living thing, it “calls” to us, and speaks to us if we are ready to listen, willing to turn toward it. It has always seemed to me that music speaks in a way that is difficult to describe, a way that remains mysterious. There is something profound about turning to music with a group of people, finding connection between musician and music, and between the singers themselves. A multifaceted dialogue.

I don’t recall there ever being an epiphany, or a single moment when I recognized how singing with this small group, *musica intima*, was an expression of dialogue. It happened in many small instances of connecting voices in a beautiful line or connecting visually with another singer as we pass lines back and forth between us. I haven’t considered it dialogue until quite recently, as I have been trying to define the concept for myself. Instead, I have thought about it as collaboration; working together in a way that respects both the music and each other. The problems that we have encountered have been understood as problems of artistic personalities working together (not problems which could be looked at through the lens of dialogue), which we have addressed by developing an understanding of the rehearsal process, and how this process informs the way the entire organization functions. The goal has been to define the way we work together collaboratively in rehearsal, so this can serve as the model for not only the music making part of *musica intima*, but also the administrative arm of the organization.

Unpacking our musical process through the lens of dialogue seems a natural progression. It goes deeper than simply collaborating and figuring out *how* to work together. It means that in addition to looking at how we can work together, we look beyond this to *why*. The answer to why is difficult to put into a document or to easily explain, which makes talking about collaboration much simpler than talking about dialogue. We spent a lot of time and thought coming up with the “rules” for collaboration, but what I have found is that once they were on paper they were inadequate. These guidelines for collaboration were suitable to the group we were working with at that moment in time, and rather than grow with the group, they instead limited us. Coming to a mutual understanding about why we want to do things the way do, and what we are

really working towards, will connect back to the Living Center. This is more like dialogue; this is the “powerfull love”, the way to meeting and finding harmony in our opposites.

Moments like those described above have remained in my memory, and have stimulated a desire to explore what these experiences have been pointing to. In the fall of 2014, I was introduced to the philosophy of Martin Buber in my first semester of study at Simon Fraser University in a course led by Dr. Susan O’Neill. The connection between these experiences became more clear as I became interested in the philosophy of dialogue, and initiated a journey of discovery that has deepened my understanding of creative, collaborative music making in different musical contexts.

In the next chapter, I will provide a brief outline of Buber’s life, drawing attention to his relationships and their influence on dialogue and the concepts of ‘Meeting’ and mismeeting. I will then explore the theory behind ‘Living Center’ and ‘Meeting’ more closely (ch. 2.2), comparing the words *encounter* found in the Kaufmann translation of *I and Thou* and *meeting* found in the Smith translation. In Chapter 2.3 I will review some of the recent literature on dialogue, followed by a discussion of methods in chapter 2.4.

Chapter 2.

Theory and Methods

2.1. Martin Buber, 1878-1965

I and Thou, first published in German in 1923, is the book that outlined Buber's unique approach to dialogue. In Buber's life, his relationship with the written and spoken word, and his relationships with family and friends have influenced the two main ideas within his philosophy that I am looking at in this thesis, 'Meeting' and 'Living Center'. Outlined below are some of the relationships and events which I believe influenced the philosophy of dialogue Buber points to in *I and Thou*.

2.1.1. Buber and Meeting

"As experience, the world belongs to the primary word *I-It*. The primary word *I-Thou* establishes the world of relation." (Buber, 1958, p. 21).

For Buber, meeting was much more than an introduction, or a period of time spent getting to know someone or something. Within the definition of Meeting, as understood through Buber's theory of dialogue, is included presence before and with the other, the readiness and ability of the other to respond, and the space between 'I' and 'other'. Buber's notion of meeting has nothing to do with naming, description, or information. As Avnon(1998) states in his book on Buber's teachings, if we are "erroneously assuming that the name introduces us to the named, we meet the name, the word, rather than the being itself" (p. 3). Meeting is being open to the other; it is the desire to know the other as more than a name, their physical characteristics, histories, or personal qualities. Buber's deeper understanding of meeting provides the context for dialogue.

As is often the case, the qualities of 'Meeting' can be understood not only through experiences of meeting, but also times when there has been an inability to meet, something Buber referred to as 'mismeeting'. Examples of both meeting and mismeeting can be found in Buber's early life.

Family

The disruption in the Buber family when Martin was very young was one of the events which informed Martin's theory of dialogue, and particularly the concepts of meeting and mismeeting. Buber was three when his mother left, and he was given no explanation as to where she had gone or whether she would ever return. Martin was never lied to; however the failure of anyone close to him to communicate honestly with him (perhaps thinking he was too young) demonstrates a profound absence (lack) of meeting. He sees his mother only once later in his life when she visits Martin and his family. This later encounter with his mother is when Buber uses the word 'mismeeing', where he was unable to even meet her eyes when speaking to her.

When Buber was 4 years old, he learned from a young girl taking care of him that his mother would never return. The effect of this encounter was profound, as Buber (1973) says, "all that I learned about genuine meeting in the course of my life had its first origin in that hour on the balcony" (pp. 18-19). The value of direct encounter, which is illustrated by the incident with the girl, is crucial in Buber's idea of meeting. The girl, who was almost a stranger, was the only person in Martin's life at this time who was able to tell him the truth about his mother.

Martin went to live with his father when he was aged 14. Maurice Friedman(1991) writes about Carl Buber, Martin's father, in *Encounter on the Narrow Ridge*:

What made him still more exemplary was that he combined this mastery of technique with a direct concern for the animals and plants with which he worked. When he stood in the midst of his splendid herd of horses, he greeted one animal after the other, not merely in a friendly fashion but each one individually. When he drove through the ripening fields, he would halt the wagon, descend, and bend over the ears of corn again and again, finally breaking one and carefully tasting the kernels. (p. 9)

While not much can be found about Carl Buber and his influence on Martin's philosophy, the elder Buber's way of relating to nature, other farmers, and those who worked for and with him most likely had a significant impact on Martin's concept of the 'other'. Looking at this from a dialogical perspective, this example of a way of being in the world reflected in another person close to him must have planted the seeds of this dialogical way of being and relating in Martin. Buber's stories about meeting (for example with the horse when

he was 11, as described in *Meetings* (1973, pp. 26-27)) seem connected to, and influenced by, his father's approach to his environment as 'other'. Buber (1973) himself admits:

This wholly unsentimental and wholly unromantic man was concerned about genuine human contact with nature, and active and responsible contact. Accompanying him thus on his way at times, the growing boy learned something that he had not learned from any of the many authors that he read. (p. 22)

Martin's formative experiences of living dialogue through the example of his father had an influence on Buber's philosophy in a way that only a close relationship such as that of father and son could have. The influence Carl Buber had on his young son Martin at a critical time in his upbringing is a crucial factor in the development of his philosophy.

Paula

Martin was studying at the University of Zurich when he met and shortly after marries Paula Winkler, a novelist, who published her work under the pseudonym 'Georg Munk'. Paula was a gifted academic and an independent personality. In many ways, she was considered the backbone of the Buber family, and Buber's equal intellectually. Her gifts for storytelling and poetry are demonstrated in some of Buber's early books of Jewish legends, which were done collaboratively, unbeknownst to anyone until after Buber's death in 1965. She is the most influential person in the development of Buber's relational philosophy, evidenced in both his published writing and in his personal correspondence and poems to Paula. Buber's understanding of the true *I-Thou* meeting is based on this relationship. In much of Buber's writing he references his marriage sometimes directly and sometimes indirectly, and he frequently uses marriage as an example of meeting. Buber (1958) writes, "marriage, for instance, will never be given new life except by that out of which true marriage always arises, the revealing by two people of the *Thou* to one another. Out of this a marriage is built up by the *Thou* that is neither of the *I*s" (p. 54).

Experience relating to developing dialogue

In 1914, there occurred an event Buber later referred to as a "conversion" experience. At this time, Buber was still very interested in mysticism, a spiritual practice of finding meaning and understanding through a trance-like communication with the

divine, similar to meditation. A young man unknown to Buber named Mehé came to meet and speak with him. Having just been in a mystical ecstatic state, Buber recounted afterwards that he was polite and answered the man's questions, but he wasn't fully present in this encounter. Mehé was later killed on the battle field of WW1, and Buber felt as though he had failed the young man. Friedman (1991) writes, "This withholding of himself did not arise through any conscious decision or willful detachment, but through a habitual way of life that removed him from the everyday to a 'spiritual' sphere that had no connection to the everyday" (p. 81). The realization that his devotion to mysticism presented a barrier to connection with other people resulted in his rejection of the practice and philosophy. His encounter with Mehé is considered to be the first and most important event in the beginning development of Buber's *I-Thou* philosophy. Buber (1965) states:

Since then I have given up the "religious" which is nothing but the exception, extraction, exaltation, ecstasy; or it has given me up. I possess nothing but the everyday out of which I am never taken. The mystery is no longer disclosed, it has escaped or it has made its dwelling here where everything happens as it happens. (p. 14)

This 'conversion' experience may have been a trigger, or a point at which Buber could identify the need for a change in thinking and philosophy; however it seems clear to me that the seeds of his philosophy had been growing from the time he was a child. This moment may have been a focus moment in Buber's life, and a way to reflect back on, and be in dialogue with, a philosophy that had been developing through his life until this point.

2.1.2. Buber and the Primary Word *I-Thou*

"The primary word *I-Thou* can only be spoken with the whole being" (Buber, 1958, p. 19).

Buber's philosophy of dialogue centers around what he calls the primary word, *I-Thou*. The use of the singular 'word' is intentional even though *I-Thou* is really two words, connected by a hyphen. Buber's love of language and attention to the nuance of meaning in words means that even subtle differences in the way something is expressed are purposeful and need careful attention. His love of language and the word was something sacred and embodied:

Buber struggled with the paradox of using words in a manner that would transcend language, as vehicles of *seeing* and of *listening*, *seeing* and *listening* in the sense of a direct relation to what is present, an attitude to being that is prior to and unmediated by, language. (Avnon,1998, p. 3)

From 1881 to 1891 Martin lives with his paternal grandparents, Solomon and Adele Buber at their estate near Lemberg, Austria. Buber's grandparents were a family of means, and considered almost nobility. This comfortable financial position allowed him to be educated in a way many other children would not have had the opportunity to be. His grandparents also placed a high priority on Martin's education, realizing early in his life his intellectual gifts. Buber was home schooled by his grandmother Adele until he was 10 years old. Both grandparents instilled in Martin a love for the written and spoken word, however it was his grandmother Adele who, in Buber's (1973) view, had a "direct and devoted" (p. 20) relationship to language which had a significant and lasting impact on Martin.

Buber was fluent in Hebrew, German, Yiddish, Polish, English, French and Italian. He was very attentive to the subtleties of language. In *Encounter on the Narrow Ridge*, Maurice Friedman (1991) writes,

Even in conversation, Buber knew how to express differences of meaning simply and surprisingly, not because he used individual words in unusual senses or coined new words, but because he employed long-familiar turns of speech with especial attentiveness and lent a customary grammatical function a fresh, deeper significance. This entirely unself-conscious quality of attentive listening characterized his writing as well. (p. 7)

In 1921 Buber begins a close friendship with Franz Rosenzweig, with whom he begins to work on a new translation of the Bible from Hebrew to German in 1925. Friedman suggests that the First World War and the effect it had on both men helped to cement their friendship. Their philosophies are closely aligned, both believing that truth and meaning are found in existence here and now, and not in some alternate (abstract) reality. They had enormous respect for each other, which developed largely through working together at the "free Jewish House of Learning" (Lehrhaus), a place of adult education founded by Rosenzweig in Frankfurt, and at which Buber was very involved especially during the Second World War. The Lehrhaus provided an opportunity to explore a more dialogical approach to teaching, and one that was new to Buber:

The uniqueness of the Lehrhaus attracted him, the interruption of a presentation to answer a question, teaching instead of speech making. From that time, Buber was one of the pillars of the Lehrhaus, and, what was most beautiful to Rosenzweig, was not the finished and past Buber but the becoming and future one. (Friedman, 1991, p 157)

The translation of the Bible that they began together was finally completed by Buber 30 years after Rosenzweig's early death in 1929 from ALS.

In 1933, anticipating that he would be asked to leave, Buber resigns from the University of Frankfurt as Nazi influence extends into all areas of German life, including the universities. Friedman (1991) writes, "To Buber, Hitler was only the caricature of Napoleon, the "demonic Thou" toward whom everything flames but whose fire is cold, the man who was Thou for millions but for whom no one was Thou" (p. 215). Buber continues to lecture for the German Jewish community and write responses to Nazi propaganda, and continued his active and instrumental role in education through the Lehrhaus. Buber's home becomes a haven to German Jews and to those opposing Hitler's growing control. In 1934 Buber assumes an instrumental role in Jewish education at the Lehrhaus in Frankfurt, at great risk to himself and his family, until he leaves for Jerusalem in 1938. While in Jerusalem he taught at the Hebrew University.

In Buber's life, it was his relationships that I believe had the most profound influence on his relational philosophy. Buber was an accomplished academic and was very familiar with the work of other philosophers, both ancient and contemporary. It was, however, his connection with his grandparents, father, wife, and friends including Rosenzweig, his relationship with language, and his experiences of mismeeting, which appear to have been the most influential in Buber's fascinating insights in *I and Thou*.

2.2. Living Center and Meeting

There are two facets of Buber's philosophy of dialogue found in *I and Thou* which have had particular resonance for me. Both have influenced my professional practice as a teacher and a performer. The next sections explore these two facets, Living Center and Meeting, in more detail.

2.2.1. Living Center

The true community does not arise through peoples having feelings for one another (although indeed not without it), but through, first, their taking their stand in living mutual relation with a living Centre, and, second, their being in living mutual relation with one another. The second has its source in the first, but is not given when the first alone is given. Living mutual relation includes feelings, but does not originate with them. The community is built up out of living mutual relation, but the builder is the living effective Center. (Buber, 1958, pp. 53-54)

In this quote, Buber cautions against emotion being the defining characteristic of a community. Inevitably, feelings become a part of any group that lives or works together, however true community cannot be built or maintained upon the feelings between its members. Buber points to the relation of each person to a 'Living Center', without identifying exactly what this 'Living Center' must be, as being the first step. The second is the relationship to 'other', which often includes, but is not limited to, feelings. While Buber is making a point about how feelings are often mistakenly thought to be what brings a group of people together, he is also stating something important about how true community and relationship with the other is sustained, which is through a connection to the 'Living Center'.

One choral group in the lower mainland that I had been intending to see for quite some time, and finally did in the summer of 2017, was the group Cor Flamme. This ensemble is one that rehearses and performs in the summer months. It's mandate is to perform the music of composers who identify as LGBTQ which are then conducted and sung by musicians who identify as LGBTQ. The concert was enjoyable and I was glad to be able to be there to support my friends in the ensemble, as well as the ensemble itself. During the concert I was waiting for some moment of connection, a moment in which the music they were singing would move me and not just remind me about who they were and what their mission was (and still is). This connection didn't happen for me until the very end. It happened in a way that surprised me because I connected in a way I didn't expect. The encore was an arrangement of the song "Somewhere" from West Side Story, and in this piece I felt a strong empathy for the struggle of a group that is trying to find acceptance and their place within the larger musical community. The text of the piece is;

There's a place for us
Somewhere a place for us.
Peace and quiet and open air
Wait for us
Somewhere.

There's a time for us,
Someday a time for us,
Time together with time to spare,
Time to look, time to care,
Someday!
Somewhere.
We'll find a new way of living,
We'll find a way of forgiving
Somewhere.

This piece helped to give the evening new meaning, and prompted me to look at some of my own biases and assumptions about music, meaning, and the importance of the living center.

One thing about this ensemble that I had reflected on since the choir's beginning in 2014, was that the priority of the group didn't seem to be the music, which to me, at that time, was the way it should be. The agenda was political. Cor Flamme is a choir and yet the music seems to be of secondary importance. The vision of the group is championing the rights of LGBTQ people, and music is the way they choose to do this. It felt false, or somehow disingenuous. In my opinion (at the time), the music should always come first in any musical ensemble or endeavour. Connecting to music as an art form and trying to allow an audience in on this connection is the reason I am involved in music. I think now that on this occasion I was missing the point. On the Cor Flamme website it states, "The ensemble hopes to give visibility to queer identities within a musical template, and change the way we listen to the music of our talented community". In the case of Cor Flamme, the living center isn't necessarily the music they make, but rather the continuing struggle to gain visibility and acceptance within the greater community, including the music community. While this is not the way I approach music (as a vehicle for some other agenda), who's to say there is anything wrong with it? The encore of the concert beautifully expressed the living center of the ensemble, and the union of this with the music created a profound connection to and with the audience.

In the second part of *I and Thou*, Buber(1958) explores dialogue within community. In his thesis *Becoming Dialogue: Martin Buber's Concept of Turning to the Other as Educational Praxis*, Charles Scott (2011) states, "Buber suggests community is possible in organizations and suggests it manifests when people engage in the fight of a community trying to establish its own reality as a living group bound in longing, awareness, and respect" (p. 101). Buber's vision of community acknowledges the two elements associated with it, one is the objective entity, or institution, and the other subjective and intersubjective, the living body of the institution. Using *musica intima* as an example, the *musica intima* society is the organization or institution, making up the public life (objective), and the members of the organization, primarily the singers but also to some degree the administrative staff, the board and the audience making up the personal (subjective). The two are dependent upon one another and connected to each other. Buber(1958) suggests that there is more to community than these two parts, and in fact what may make these two bodies a community is the third element, the living center:

True public and true personal life are two forms of connexion. In that they come into being and endure, feelings (the changing content) and institutions (the constant form) are necessary; but put together they do not create human life: this is done by the third, the central presence of the *Thou*, or rather, more truly stated, by the central *Thou* that has been received in the present. (p. 54)

The central *Thou* Buber mentions here (the 'Living Center'), remains constant even through changing feelings and membership around it. The relationship to this 'Living Center' is what gives life to the community, and allows for a flow of connection with 'other'. To create and maintain the values of organizational life, members of a community must continue to nurture a connection to the Living Center.

Figure 2.1. Flow of connection

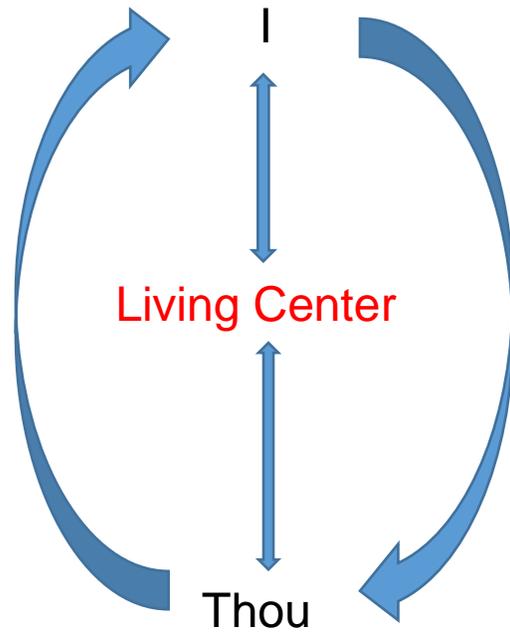
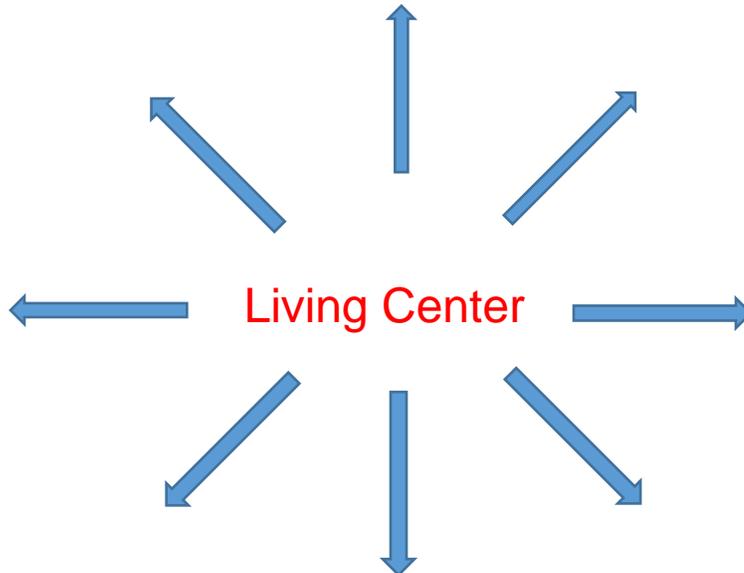


Figure 2.1 depicts the flow of relationship between I and Thou, and the multifaceted relationship between I, Thou, and the Living Center, or the Eternal Thou (Buber, 1958, p.77). The connection of the I and the Thou to the living center allows for this multifaceted connection.

Figure 2-2 shows that while the Living Center is in the middle, or the core of the relationship, it isn't bounded in any way. The living center doesn't reside in one place, and the arrows could extend beyond the sides of the page and go in many directions, between many people.

Figure 2.2. Living Center



With so much of Buber's language being religious or sacred in tone, it could be logically concluded that the identity of this third element is God. I believe, however, that God does not necessarily mean the human shaped omnipotent being that lives somewhere in the sky. I believe that within the context of *musica intima*, this third element, 'Living Center', can be interpreted as music. If music is what *musica intima* does, it becomes *it*, something to be manipulated and used for some other purpose. The music making becomes an experience and nothing more. Music as the 'Living Center' reframes the relationship between the institution and the people involved in it, and the relationships between these people. The institution and the community within the institution have come into being because of the living center; in this example, *musica intima* has music as it's source. Music isn't what we do, it's at the center of who we are.

Buber (1958) talks about the 'Living Center' as being the creator, a builder. He uses similar language to speak about art. Art is a life force, something that can move in the liminal space, between the realms of *It* (without life) and *Thou* (a living entity) .

In art the act of the being determines the situation in which the form becomes the work. Through the meeting that which confronts me is fulfilled, and enters the world of things, there to be endlessly active, endlessly to become It, but also endlessly to become Thou again, inspiring, blessing. It is “embodied”; its body emerges from the flow of the spaceless, timeless present on the shore of existence. (p. 28)

The relation to ‘Living Center’ creates the connection within the community, rather than the community creating connection to the center. In other words, community begins at the center. Conversely, disfunction within community is often the result of a disconnection with the living center. The culture within an organization needs to be “centered in the living and continually renewed relational event” (Buber, 1958, p. 61) . This event is neither the impersonal institution itself nor the personal feelings of the people in the community.

At about the midpoint of *musica intima*’s life (so far), we were experiencing crisis within the ensemble. Since we were intentionally working without one single leader (in most ensembles this would be the conductor), there were boundaries and processes which were unclear. Looking closely at our values, the primary one being collaboration, a group of us decided to work together to come up with a plan for how the rehearsal structure would be managed over the course of one project/concert. The issue we were trying to address was listening and voice, and how to ensure that everyone is somehow involved in the process so that it can be considered truly collaborative, and allowing space for each singer to express musical ideas. We were finding that a very small number of people were making all of the musical decisions, to the point that other singers felt excluded in the process. This was not how things were meant to be, and was contrary to the spirit of what we had wanted to create in the first place.

Our small group met a number of times and came up with a plan for each of the (usually) nine rehearsals for each project. The plan included how it would be decided who would ‘lead’ each piece in the program, a basic plan for how to structure rehearsals, and when a piece was at the point where other singers could give opinions about what should happen musically. This last point was intended to allow each musical ‘leader’ to have a chance to work through their ideas before being bombarded with opinions from other singers. The plan was helpful for a short amount of time. What we have discovered, however, is that the document, or the clarification of the ‘rules’ wasn’t what was needed. In many ways the document was dated almost as soon as it was written. It

applied to the community at that moment in time. What we needed was the *process* of looking closely at what we wanted for the ensemble, which involved listening closely to opinions of the other singers/musicians, and reminding ourselves of why this was so important. Being reminded of why we were doing this in the first place, our connection to music, allowed for a natural unfolding of a plan.

There may be a time when we need to do something similar to this again. What I will have learned from this experience is that it isn't the plan that is the important part, it is the experience of dialogue with the other members of the group that bears the fruit. Through this dialogue we were prompted to reorient ourselves to the living center of *musica intima*, and that living center is music.

2.2.2. Meeting

The free man is he who wills without arbitrary self-will. He believes in reality. That is, he believes in the real solidarity of the real twofold entity *I* and *Thou*. He believes in destiny, and believes that it stands in need of him. It does not keep him in leading-strings, it awaits him, he must go to it, yet does not know where it is to be found. But he knows that he must go out with his whole being. The matter will not turn out according to his decision; but what is to come will come only when he decides on what he is able to will. He must sacrifice his puny unfree will, that is controlled by things and instincts, to his grand will, which quits defined for destined being. Then he intervenes no more, but at the same time he does not let things merely happen. He listens to what is emerging from himself, to the course of being in the world; not in order to be supported by it, but in order to bring it to reality as it desires, in its need of him, to be brought – with human spirit and deed, human life and death. I said he *believes*, but that really means he *meets*. (Buber, 1958, p. 65)

The paradox inherent in the idea of 'Meeting' is illustrated in this quote. Buber describes the great mystery of faith; faith in 'Meeting' as something we search for and surrender to without knowing what it is, or how to define it. While we don't know where it is or how to find it, we must be ready for the mystery of 'Meeting', allowing that it is beyond our power to control. 'Meeting' can be prepared for by listening and being open to its possibility. The mystery and possibility suggested by Buber's word 'begegnung', is translated to the English word 'Meeting' by Ronald Gregor Smith.

The first translation of *Ich und Du* from German into English was in 1937, however the translation by Smith published in 1958 was the one most read and studied

until 1970. Walter Kaufmann, after being encouraged by Buber's son Rafael, translated *I and Thou* into English again five years after Buber's death in 1965. The most significant change Kaufmann made was to translate the central phrase *Ich und Du* to *I and You* (*I and Thou* in Smith). In the acknowledgements of his translation, Kaufmann mentions that Rafael Buber insisted the 'old' version (Smith's) needed to be replaced. This suggests that it was thought by Rafael and Walter Kaufmann to be old fashioned, justifying the change from the formal *Thou* to the more colloquial *You*.

I read Smith's translation before Kaufmann's, and it is the one that has remained with me as being the most evocative of the philosophy Buber is pointing to. My preference comes not only from the beauty of the poetry, but also from looking carefully at some of the words that have been chosen and the possibilities suggested by those word choices. The desire to generally update things may be positive, but there is also a danger. Noting Buber's love for language and his careful use of words, deviating from an English translation that Buber himself loved should be approached carefully! The fact that Buber knew and preferred Smith's translation to all others that had been done until his death in 1965 suggests Smith's carefully chosen English words reflected the intent and meaning of the German.

The change of the word *Thou* to *You* is one among many word differences between the two translations. The other change that is most significant to me and for this paper is the word *meeting* (in the Smith translation) and the word *encounter* (in the Kaufmann). In the lengthy prologue to his translation of *I and Thou* (this phrase changed everywhere within the book to *I and You* except in the title), Kaufmann mentions that he translates the German word *begegnung* to mean 'encounter' but doesn't explain the reasons for changing this from Smith's interpretation of *begegnung* as 'meeting'. To determine how to use these two words in this thesis, I am looking at how I understand the English words, *Encounter* and *Meeting*.

In the New Oxford American Dictionary, the definitions of the two terms are:

Encounter- verb: unexpectedly experience or be faced with (something difficult or hostile), or to meet someone unexpectedly.

Noun: an unexpected or casual meeting with someone or something.

Meeting – verb: come into the presence or company of (someone) by chance or arrangement, or to make the acquaintance of (someone) for the first time. To touch or to join.

Noun: an assembly of people, especially the members of a society or committee, for discussion or entertainment, or a coming together of two or more people by chance or arrangement.

In the Merriam Webster dictionary, these two words are defined as follows:

Encounter – to meet as an adversary or enemy, to come upon face-to-face, or to come upon or experience especially unexpectedly.

Meeting – an act or process of coming together.

In these understandings of the two words there are some things to note.

Encounter:

1. The word 'unexpected' repeatedly comes up in both definitions, suggesting that this may be an important quality of the word. I believe that what Buber is talking about often happens unexpectedly, however this isn't an essential quality. Dialogue happens whether we're ready or not, but I believe we can also prepare for it.
2. The words difficult, hostile, adversary, and enemy suggest confrontation rather than connection. Buber's dialogue would have us let go of any assumptions that lead to anger or hostility so that we are completely open to the other.
3. The word experience is also used, which is interesting when taken into consideration how Buber has used the word experience, "As experience, the world belongs to the primary word *I-It*," (Smith, 1958, p. 21, the word is also used to describe relationship on pages 24 and 25). Even without taking Buber's interpretation into consideration, this word does imply something that has happened rather than something that is happening or will happen. For Buber, experience suggests *I- It* rather than *I-Thou*.
4. The word 'meet' is used in both definitions of encounter. Why not then just use the word 'Meet'?
5. The word 'casual' implies informality. If the word casual is taken to mean that dialogue doesn't happen in any staged way this would make sense, however this isn't an essential characteristic of dialogue in my mind.

Meeting:

1. The word presence is used, which was a word that had significance for Buber (1958) and his philosophy:

The present, and by that is meant not the point which indicates from time to time in our thought merely the conclusion of “finished” time, the mere appearance of a termination which is fixed and held, but the real, filled present, exists only in so far as actual presentness, meeting, and relation exist. The present arises only in virtue of the fact that the Thou becomes present (p. 27).

2. Presence indicates a directness that was important for Buber, “The relation to the *Thou* is direct” (p. 26).
3. *To touch or to join*, a definition may not be intended to be sensual or poetic; however this idea has a beauty to it that is appealing when thinking about dialogue. An important element to Buber’s dialogue is the ‘between’ and what happens in that space between *I* and *Thou*; however, the connection these words point to is compelling.
4. *A coming together*, suggests dialogue rather than debate or confrontation. This is also active rather than passive.
5. *Process*, meaning what happens rather than what has already happened.

Generally the idea of meeting seems more active, more of and within the moment (rather than past) and is more positive than the word encounter, particularly in these definitions.

Looking to understand the two words within the context of the book is important in deciding which word functions better in the understanding of Buber’s writing. Found in perhaps the most often quoted and famous of Buber’s passages within *I and Thou* is the following excerpt, from Smith (1958, p. 26). If there exists any single sentence that most closely expresses Buber’s dialogical philosophy it is the last line of this passage. The colours identify the same passage in the two different translations.

“The Thou meets me through Grace – it is not found by seeking. But my speaking of the primary word to it is an act of my being, is indeed *the* act of my being.

The Thou meets me. But I step into direct relation with it. Hence the relation means being chosen and choosing, suffering and action in one; just as any action of the whole being, which means the suspension of all partial actions and consequently of all

sensations of actions grounded only in their particular limitation, is bound to resemble suffering.

The primary word *I-Thou* can be spoken only with the whole being. Concentration and fusion into the whole being can never take place through my agency, nor can it ever take place without me. I become through my relation to the *Thou*; as I become *I*, I say *Thou*.

All real living is meeting.”

In the Kaufmann translation (1970, p. 62), the beginnings of these paragraphs read:

The You encounters me by Grace – it cannot be found by seeking.

The You encounters me. But I enter into direct relationship to it.

The basic word I-You can only be spoken with one’s whole being.

All actual life is encounter.

When I hear or read the word encounter, the qualities of hesitancy, of being careful and tentative come to mind. These qualities are implied in the definitions above, and suggest an unpleasant experience (difficult, hostile, adversary, enemy). The definitions suggest the encounter is negative, or at least has the possibility of being negative. Encounter can also be used to describe an event that is fleeting or a brief moment in time or history.

The word ‘meeting’ hints at possibilities yet to come, and that meeting is the beginning of the relationship. Meeting looks forward, while encounter looks backward. Meeting also implies a coming together, a mutual and reciprocal relationship, and a turning toward rather than a passing by.

The feel and sound of the words may not be as important as their meaning; however, I believe that since Buber was very meticulous in choosing words in his writing and speaking, and very attentive not only to their meaning but to the sensual pleasure of reading and saying them, the sensual pleasure the reader receives from the language is important. It’s difficult to determine whether my preference for the Smith translation, particularly in this phrase, is due to the fact that it was the first I read, and like many readers before me, the beauty and meaning of this short phrase made significant impact.

“All real living is meeting” says beautifully and powerfully that living happens in each moment of reciprocal relation, and in being open and responsive to the other. The power of this sentence is that meeting happens now, it isn’t an encounter that we look back at (or look forward to).

Both words, meeting and encounter, will be used in this thesis. In the interest of clarity, the word ‘meeting’ will be used when talking about Buber’s philosophy; the dialogical ‘meeting’ between I and Thou. The word ‘encounter’ will be used when describing an experience occupying a particular moment in time.

2.3. Literature Review

The use of, and need for, dialogue in both teaching and collaborative settings has been explored in research since Martin Buber’s book *I and Thou* was published in 1923. The interpretation of the word dialogue, and how dialogue is understood and used in different contexts varies significantly. The literature addresses dialogue in many ways; sometimes seeking to understand how it functions in collaborative learner-centered educational settings, sometimes viewing dialogue as a tool for conflict resolution, and sometimes through research into dialogue and its relationship to understanding difference and encouraging inclusion. Much of the literature is written for educators and meant to inform teaching pedagogy however, the ideas and questions could be applied in other collaborative settings as well.

2.3.1. Dialogue and teacher-directed/learner-centered approaches

There has been extensive research into music education in both public school and extra-curricular settings. Much of the literature inquires into the use of informal learning (learning that happens outside of classroom environments, often with peers) strategies in a more formal classroom setting. The formal, teacher-directed approaches offer clearly defined curriculum and learning outcomes, while learner-centered approaches, with or without teacher facilitation, may encourage independence and help to develop confidence and a sense of agency within the learning environment. The benefits and challenges of attempting to balance the two approaches is the subject of many research studies. These studies identify student agency, or student control and ownership over their education and learning, as a value being developed through group

collaboration. Understanding how dialogue functions in these environments is important in order to attain successful collaboration. Relevant articles by Miell and Littleton (2007), Boyce-Tillman (2012), Rodriguez (2009), and Evans, Beauchamp, and John (2015) are reviewed below.

Evans, Beauchamp, and John (2015) reported on the research findings of the Musical Futures (MF) pilot project in Wales that followed the 2003 Musical Futures study initiated by the Paul Hamlyn Foundation in England. The 2003 Musical Futures study was based on the research of Professor Lucy Green, and uses characteristics of informal learning to guide teacher facilitated, or non formal, learning and teaching: “our aim is to revitalize the practice of music teaching and teachers and to assist schools in building sustainable high quality programs” (Musical Futures, Aims, July 2018). The Wales pilot involved sixteen schools in Wales in 2011. In this study, the concept of student agency is an educational value that can be realized through these learner-centered environments. The authors remind us that the focus should be to provide an environment in which the students can be the agents of their learning, and thereby become more engaged in the process. “ When learners explained the decisions they made during the MF Wales pilot, the ownership conveyed in their responses suggested that they became active participants *in*, rather than recipients *of*, their learning” (p. 14). The researchers found that by allowing the music activities to be learner focused, there was a shared feeling of connection to the music, creating unity, “They (the students) conveyed a sense of ownership, discussing their experience and achievements in the context of their groups, using words such as ‘we’, ‘us’ and ‘everyone’ more than ‘I’ and ‘my’. Such findings were symptomatic of the collective nature of the learning task which encourages a sense of unity amongst learners as they worked towards a shared goal” (p.7). Although not the focus of this study, this description of music creation becoming a unifying force suggests Buber’s dialogical idea of living center. The article pinpoints some of the potential challenges that may be encountered in learner-focused environments. One example is a perceived hierarchy among students, those with traditional musical background and knowledge being perceived as ‘strong’ and those without considered weak links. The researchers suggest that the role of the teacher is important in these situations to ensure a fair and equal environment for creative learning.

Rodriguez (2009) argued that a learner-centered approach does not necessarily mean unstructured: “In informal learning, the teacher relinquishes this control and enters

into a more flexible and dynamic relationship with the learner, yet a plan for instruction must still be negotiated between teachers and students” p. 38. Rodriguez, like Evans, Beauchamp and John (2015), speaks of the teacher/student relationship as a negotiation rather than a dialogue. One that is more equal when compared to traditional approaches, but still not *relational*. The teacher and the student are described as being on opposing sides, each with a position and an agenda that may be in conflict with one another and which may require bargaining and concession. A relational approach is one which seeks to discover that which may be found or created together, and one in which the relationship with other is as important as what is being learned and created.

A study by Branker (2010), examined informal learning in the context of college jazz ensembles. The researcher recorded the rehearsals of two 7-8 instrument jazz ensembles which met once a week over a 10-week period. The data also included student interviews and field notes. Using a learner-centered approach to understand student identity through dialogue, he suggests dialogue as a way to open the space for discovery, for student agency, and for respect for other:

Musicians engaged in collective improvisational exchange are by the very nature of the undertaking, communicating with each other with an unspoken commitment to the dialogic ideal. Their relationship during this process can be described as one that values give and take, embraces openness and the multiplicity of voices, and shows respect for the contributions that each brings to the other during the creative encounter, all characteristics that are so central to dialogue, collaboration, and creative music-making. (p. 46)

Branker’s interest in relational aspects of dialogue and investigation into the benefits and complications of collaboration provide insight into learner centered education with this age group, an age group which may find success with this approach. The tensions that arose in this context are not unexpected, including some students having more (too much) control, some students being inflexible, and some not participating fully. While benefits of student agency can be seen in these types of working situations, there are still drawbacks the approach doesn’t address. Student independence and voice are positive values, but not at the expense of the voice of the other. Tension is bound to occur, but moving through these tensions with a unifying focus could be a community building experience rather than a potentially divisive experience. This relates to Buber’s concept of ‘living center’, which was discussed in chapter 2.2. The nature of this unifying

focus, and how the community connects with it are questions that have prompted my inquiry into dialogue.

The agency that students experience in a learner-centered approach is an important pedagogical and musical value, and may lead to some of the moments of meeting that can be found in dialogue. My question lies in how to build upon this agency to foster a connection to music and to other, and whether this connection can happen by understanding music as the unifying focus, or *living center*, which evolves and grows, and which is dynamic and not static.

2.3.2. Dialogue and Difference/Inclusion

Looking specifically at the philosophy of Martin Buber's book, *I and Thou*, Whale (2012) explores dialogue in teaching and how to hold on to self while still respecting the "other":

One begins with one's understanding of oneself as a self-reflexive human being whose power—whose desire—lies in one's ongoing discovery of oneself as a distinct person, a person who discovers herself, not as her preferences and ambitions but in her thought for her preferences and ambitions, which, importantly, is amplified through her relation with her students. (p.90)

Buber would suggest that we become who we are not through our own personal characteristics, as Whale states here, but rather through our relationships with others. "Relation is mutual. My Thou affects me, as I affect it. We are moulded by our pupils and built up by our works" (p. 29).

Articles focusing on difference and inclusion of the 'other' are numerous. For example, in a study by Boyce-Tillman (2012), which explored personal transformation through singing in choirs, she found that music is a way to acceptance of difference. The choirs were made up of singers of all ages and levels of experience, who came together in a service for peace. The singers were from varied backgrounds, some religious and some non-religious, sometimes singing together and sometimes separately. The study explored how the music created a liminal space, where the singers were transported and able to recognize the 'other'. The singers reported that the musical experience transformed them; a transformation through music. This is an almost mystical idea - that something is so powerful and thus able to take us out of ourselves and make us into

something better. The suggestion is that we need to be somewhere other than here in the world to become the person we should be. Buber (1965) would disagree with this idea, as demonstrated by this passage from *Between Man and Man*, “ I possess nothing but the everyday out of which I am never taken. The mystery is no longer disclosed, it has escaped or it has made its dwelling here where everything happens as it happens” (p. 14). Using this lens to look at a musical collaboration, I would like to understand how music can allow for us to be more engaged with each other in each moment.

Acknowledging difference and working towards inclusion in the music classroom and other communities are values that have been important areas of research and study. I am interested in looking more deeply into the relationships in classrooms and communities, and how these relationships can be approached dialogically.

2.3.3. Dialogue and Conflict Resolution

Research into dialogue as it applies to education has focused on dialogue as a way to resolve conflict or solve problems. Key studies include Schmidt (2012), and Miron, Goines and Boselovic (2015), which are discussed below.

Schmidt (2012) suggests conflict is a necessary part of truly creative endeavours. He has come up with the term ‘mis-listening’:

Mis-listening is the capability to intentionally hear “wrong,” that is, to understand that any interpretation, any practice, any text, any musical interaction produces a surplus and ramifications of meaning and sound, a multiplicity of on-looks and outlooks upon which one can and should enter, contribute, and extend. (p.14)

Schmidt seeks to understand how the tradition of ‘good listening’ has resulted in a very limited understanding of what ‘good’ music is, and by extension, unpacks the specific criteria outlining what makes a ‘good’ musician. Schmidt looks at the deconstructive nature of dialogue, and how to find connection through conflict. He contends that consensus is non-creative. In recognizing difference, there is an acceptance of other views as not necessarily being in opposition, but rather as a way to greater acceptance. Through conflict we can arrive at a respect of other values and beliefs, and come to a more inclusive, or less bounded, understanding of what makes music good. The dialogical principle of respecting the ‘other’ is highlighted in this article, by listening with

the intent of being open to other opinions and views while still remaining connected to one's own beliefs and values. That this is done through music is interesting and suggests that musical dialogue could be an extension of, or an addition to, verbal dialogue, and an area of research which could be continued from this study.

William Isaac's (1999) book, *Dialogue and the Art of Thinking Together* explored the ideas of dialogue from the perspective of conflict resolution. Isaacs takes philosopher David Bohm's concepts of dialogue and frames them in a way which makes it possible to understand and practice the ideas that Bohm brings up in regular and practical situations, particularly situations involving conflict. Using Bohm as his primary philosophical source, Isaacs begins by defining dialogue as he understands it. Isaac's understanding of dialogue emphasizes its relational nature, that dialogue "is about shared inquiry, a way of thinking and reflecting together" (p.9) and from there he goes on to describe some of the things that prevent dialogue, and what can be done about these things. Isaacs uses his personal experience as a dialogue facilitator to further illustrate some of the stages of dialogue, and what he calls "fields" of dialogue. Fields, also called 'containers', are "spaces in which there is a particular quality of energy and exchange" (p. 257). Each of the four fields Isaacs describes can 'contain' a certain amount of pressure, and each has its own characteristics. For example, the first field which he calls the *Politeness* field, does not have the capacity to hold space for tension, intensity or pressure. The ability to move through the fields can allow for the possibility of the fourth field, *Flow*, or *Generative Dialogue*. The practices he describes could be used in many situations, and would be particularly useful in creative collaboration.

Isaac's (1999) experiences described in the book are connected to his work as a facilitator in business negotiations, not musical communities yet, it is interesting to read how dialogue is practiced in real situations. Isaacs describes some very practical tips, tools, and ways of looking at situations which would be very helpful as one practices creating an environment for dialogue. For example, Isaacs describes 'patterns of action', a theory of understanding human behavior developed by David Kantor, a family therapist. These action patterns are defined, which leads to knowledge of what lies behind them, and as a result an understanding of their role in collaboration, or dialogue can be understood. In understanding the motivation behind the action and its role in dialogue, misunderstandings and barriers can be prevented. Isaac's strategies are largely meant for business negotiations, often as a way of trouble shooting, or as conflict

resolution. They could be applied in other contexts however, including musical and educational ones. While the book touches very little on the philosophy of dialogue, the practices remind me of what Charles Scott (2011) calls the “*virtues of dialogue*” (p.58). These practices or virtues are ways to live a life that values dialogue.

Daniel Yankelovich (2001) examined the role that dialogue can have in problem solving and managing controversial issues. Yankelovich, a social scientist, and founder of the Yankelovich Center for Social Science Research at the University of California in San Diego, draws on the philosophy of Martin Buber, David Bohm and Mikhail Bakhtin, as well as the more recent scholarship of Peter Senge, William Isaacs and Harold Saunders to apply elements of dialogue to conflict resolution. According to Yankelovich,“(dialogue) is a practical, everyday tool accessible to us all”(p. 15). He uses real as well as fictional examples to underscore how misunderstanding leads to mistrust and tension, and how the practice of dialogue can lead to a healthy, functioning community. Yankelovich’s concern for the state of his country, and his desire to help promote positive change is admirable; however, I would like to explore dialogue as something beyond the suggestion that it is a “magic” formula. While Yankelovich does not necessarily suggest that dialogue can be reduced to a simple formula, there is a tendency to view dialogue as a skill that is used to make something else work. For me, dialogue is so much more-dialogue is a way of life.

The self-help approach to dialogue suggested in these articles is problematic to me in that it is focused on what an individual can do to ‘fix’ a situation rather than understanding self in relation to other. The books and articles are interesting and helpful, however I am interested in how Buber’s philosophy of dialogue can be understood in my relationships with others and with music.

2.3.4. Dialogue and Creativity

Many other articles and books talk about dialogue in collaboration and its role in the creative process. In these articles the power and possibility inherent in working in groups is suggested as significant for creativity.

Sawyer (2007) uses his knowledge of group musical collaboration as a model for understanding all creative collaboration. Sawyer suggests music making is naturally a

collaborative and creative experience. In addition to studying improvisational musical and theatre groups, Sawyer draws on his experience as a jazz pianist in an attempt to understand the power of group creativity and collaboration. In this article, dialogue is seen as a communicative way of being, with unstructured, improvisational dialogue being a catalyst for moments of creativity, or encounter. In his conclusion, Sawyer states that making classrooms unstructured, collaborative spaces can help to develop creativity in students. I would suggest that there is something to this, and that exploring relational dialogue in the context of collaboration is an important aspect that should be explored.

Veloso (2017) describes the embodied response of children to music, and how music is a communication channel, with improvisatory moments leading to exploration. The study involved two groups of 8-year old students in one-hour collaborative music composition classes for 10 weeks in Portugal. The study noted the embodied responses of children to music in their learning, as well as the ways in which the students communicated non-verbally: “Another conclusion that seems of paramount importance for music education, is that when children are collaboratively creating together, they use musical improvisation as a means of communicating with each other in a non-verbal, pre-reflective, dynamic way” (p. 273). This embodied and creative response to music, as evidenced by the children in the study, suggests a connection to music as a living center, and their non-verbal musical communication with each other is clearly dialogical. In this study, musical dialogue appears to come very naturally to children of this age group. This natural and embodied response to music offers an example of ‘meeting’ that isn’t always evident in other music environments, particularly those involving older children or adults. Looking carefully at my experiences with CMPP and *musica intima*, I hope to see evidence of connection and meeting, which while may not be the same as this, still has an enthusiastic and embodied response(meeting) to music(the living center).

2.3.5. The Inquiry

It is clear that the word dialogue can mean many different things depending on the context. Part of the difficulty is finding words to understand ideas that transcend words. What I can say is that dialogue is more than collaboration, or a tool to be used for conflict resolution, creativity, or personal agency. Dialogue is finding relationship before seeing difference, and in the midst of seeing difference. Buber’s profound ideas of

meeting and the living center, as well as my own connection with music and how this relationship has had meaning and influence on other relationships, has led to my interest in exploring how music and music making can be understood as dialogue.

In the next section I will be looking at some of the developments and research in arts based inquiry, how it can be best used in understanding Buber's theory of dialogue as it is seen through musical collaborations and education, and how this has influenced my approach to methods in this thesis.

2.4. The Word and Method

2.4.1. Arts based forms of Inquiry

The scientist never completely succeeds in making himself into a pure spectator of the world, for he cannot cease to live in the world as a human among other humans, or as a creature among other creatures, and his scientific concepts and theories necessarily borrow aspects of their character and texture from his untheorized, spontaneously lived experience. (Abram, 1996, p. 33)

The widely accepted understanding of what constitutes 'research' in the social sciences has been changing, creating new possibilities for understanding the nature of data and how to interpret it. Many theorists have claimed (Patton, 2002, Wall, 2006, Carr, 1997, Richardson, 1994) these changes have come about during the postmodern period and its reaction against the scientific values and reductionist approaches of modernism; those values being the legitimacy of the hard sciences over the social sciences, quantitative data over qualitative, and restrictive research techniques favouring results and outcomes. If postmodernism has as one of its characteristics that knowing involves more than rational thought, then this allows research to look at ways of knowing that go beyond the hard sciences, "The postmodern period follows the supposed triumph of science and rationality, calls them into question, and produces an array of diverse and divergent conceptions of knowledge" Bentz and Shapiro (1998), p. 1.

As I study Buber and think about relationship through dialogue I am reassured that results aren't the reason for my study. Finding answers isn't what keeps me interested in Buber's ideas, or keeps me involved with music, to look for meaning through music, or wanting to collaborate to build relationships. The study of dialogue has planted seeds that continue to sprout in different ways and directions, much like my

study of music has. The search for meaning making and 'meeting' is continual and dialogical, and one that applies to my reading of Buber, and to my writing here. In the process of writing and study, I am finding that new things develop in the process, and that nothing ever feels done; there is no conclusion. It seems instead that the dialogue keeps going, I keep searching, and this is the way it is meant to be. This applies to my continued reflection on experiences, and my search for understanding and meaning through them. The purpose of reflection is to look for ways to understand past experiences now, and to question how the meaning found within these experiences can tell me something about living a relational, dialogical life through music and through word. In some ways these experiences are part of the present, because the meaning found in them continues to influence how I form connections. Rather than providing answers to questions or a formula, reflection allows for past experience to have a meaningful part of my present life and my future experiences.

Fleming (2012) discusses ways of knowing and how an arts based approach can open research to new perspectives and ways of understanding, "Being able to see things from different perspectives and being encouraged to notice things is precisely what our involvement in the arts can develop. It is no surprise therefore that the arts are increasingly being used in the process of research itself" (p. 51).

Bentz and Shapiro (1998) outline a philosophy of research called Mindful Inquiry, which puts the researcher at the center of their research, "our whole conception of mindful inquiry is based on the idea that your research is – or should be – intimately linked with your awareness of yourself and your world" (p. 5). The researcher cannot help but understand their world through their own culture, background, experience, and relationships. Exploring methods that recognize this as a starting point rather than just a paragraph in the opening chapter is necessary, and a more ethical, honest research position. Acknowledging that the researcher is at the center of their research does not have to be in conflict with Buber's philosophy of dialogue. While dialogue is not focused on self, dialogue acknowledges that self is an essential part of any relationship, and yet the self must be fully focused on really seeing the 'other'. In the search for meaningful *I-Thou* relationships, a truer understanding of self through our relationship with the 'other' and the world will emerge.

A relational approach to understanding ethical research as introduced by McRae (2015) in his discussion of qualitative research and listening as a pedagogical value, supports the value of dialogue in research:

... a relational approach to ethics, or a relational ethic, is guided by the underlying assumption that the self can only exist in relationship with others. Therefore, in a relational ethic, the decisions or choices that we make and understand as good or right always emerge relationally. (p. 54)

As the accepted practice and methods of engaging in social research expands in scope, ensuring that rigour and reflexivity remain at the forefront is crucial. Approaching research from a dialogical perspective, which values listening and voice, will help to provide this reflexivity and rigour.

2.4.2. The Marked Score

Music is the art of the hope for resonance: a sense that does not make sense except because of its resounding in itself. It calls to itself and recalls itself, reminding itself and by itself, each time, of the birth of music, that is to say, the opening of a world in resonance, a world taken away from the arrangements of objects and subjects, brought back to its own amplitude and making sense or else having its truth only in the affirmation that modulates this amplitude. (Nancy, 2007, p. 67)

Jean-Luc Nancy beautifully captures not only the living quality of music, but also the resonance found in music, for reasons difficult to explain. Music is often described as a way to find truth and meaning; both qualities difficult to quantify. Often in the attempt to describe, define and identify them, the resonance is lost. This is similar to dialogue; meaning can be found through dialogue, and yet it evades the attempt to describe and define it.

I love performing from a score I have used before. I enjoy being reminded of what it meant to me at one time, and find excitement in thinking about what it may mean to me now. Revisiting a piece of music I've worked on or performed in the past is like seeing an old friend. In my own music library, or in libraries of groups I have worked with, there are scores with my marks on them, and looking at these pieces again creates a moment of meeting with that piece and with the 'me' of years ago, in the same way an old photograph often does. The words and pencil markings are a language or a shorthand that provide another layer of meaning, revealing information that the notes

and words/marks already printed on the page don't. They connect me with the music and a moment in time, linking the past to the present, composer to performer, and the me of then to the me now. Once the pages have been marked the music becomes part of my story, and also part of who I am today. I'd like to think that by adding my voice to the music, I may have become part of it as well. I have come back to some pieces over and over again, and I can look at how I understood the music at one time in my life, and grow from this understanding to something that reflects where I am musically now. In many ways it feels like a conversation that has been left for some time but that can be picked up again, sometimes like no time has passed and other times requiring time to be reacquainted. The marks on the page reflect my connection to the music as I study it and try to understand what the composer is saying and how I may find my voice through these notes. The singing embodies these marks and facilitates my connection with those I sing with, as well as anyone I may be singing to. The marks are a preparation for meeting. When the connection happens, this unique form of meeting, it can be magical. It's a process I love.

2.4.3. Embodied Singing

The personal resonance I find in music through singing is in part due to the fact that the physical act of technically good singing requires engaging the entire body in order to produce the sound. Since the sound comes from within me where the instrument itself is located, it is literally embodied. This doesn't always lead to a connection to the music or to the people I am singing with, but it does allow for the potential of connection. The human voice is a sound that engages and asks to be listened to by its very nature. Our mother's voice was likely one of the first things heard when we entered the world. We use our voices to guide and direct, to comfort and reassure, to argue, debate and admonish. The power of connection the human voice has is demonstrated every day. The reality that the sound of my voice is produced within my body before anyone else hears it creates a physical and emotional link that I have not felt in the same way as a pianist (which is not to say that pianists are not embodied performers, but I was not). The sound created by my voice and my physical form cannot be separated.

Martin Buber (1958) talks about separation of self from the world, which differentiates the *I* of *I-Thou* with the *I* of *I-It*. This physical relationship of instrument to

body is an exaggerated (and maybe too literal) representation of the idea of *I-Thou* and *I-It*.

But when the *I* of the relation has stepped forth and taken on separate existence, it also moves, strangely tenuous and reduced to merely functional activity, into the natural, actual event of the separation of the body from the world around it, and awakens there the state in which *I* is properly active. Only now can the conscious act of the *It* take place. This act is the first form of the primary word *I-It*, of the experience in its relation to *I*. (p. 35)

The separation of body from the world (*I-It*) that Buber talks about here reminds me of the separation of body from music. The embodiment I felt as a singer meant that there were times when I was without an awareness that I was 'making music' and the encounter was that of a full connection, a meeting. Buber (1958) describes connection with the 'other' through embodied meeting;

Through a meeting that which confronts me is fulfilled, and enters the world of things, there to be endlessly active, endlessly to become *It*, but also endlessly to become *Thou* again, inspiring and blessing. It is "embodied"; its body emerges from the flow of the spaceless, timeless present on the shore of existence. (p. 28)

While the music may be heard outside of my body, the connection was happening both within and without. These experiences of emotional and physical connections with music have led to my desire to search out these encounters not only as a singer, but also as a listener, as a teacher, as a collaborator, and now in this new experience of writing.

In his book *Listening*, Jean-Luc Nancy (2007) talks about how sight has traditionally been privileged over sound, connecting sight and the written word to the brain and quantitative ways of knowing, and sound and music to the heart and more qualitative ways of knowing. In an attempt to understand why the sense of sight has had priority over sound, Nancy questions some of the assumptions around these two different physical ways of knowing:

Why and how is it that something of perceived meaning has privileged a model, a support, or a referent in visual presence rather than in acoustic penetration?

Why, in the case of the ear, is there withdrawal and turning inward, a making *resonant*, but, in the case of the eye, there is manifestation and display, a making *evident*? Why, however, does each of these facets also

touch the other, and by touching, put into play the whole system of the senses? And how, in turn, does it touch perceived meaning? (p. 3)

This quote captures what I have always thought; that music has meaning felt by the full body, and is embodied in a way that the written word doesn't always achieve. Nancy goes on to say, "the sound that penetrates through the ear propagates throughout the entire body something of its effects" (p. 14). Meaning in dialogue and in music is felt but is difficult to describe and put into words, yet we know it exists. It is impossible to measure or quantify, yet it is identifiable. Music can open possibilities in meaning, while at times, we allow words to limit possibilities for meaning.

What this suggests to me is that there is a need for research that is embodied, that provides a response to seeing as the only way of knowing, and an understanding that both eye and ear, head and heart, and qualitative and quantitative are necessary in inquiry. In singing music I have found a multi-faceted connection between the written 'word', the instrument, and those I am creating music with. This could be understood as an embodied form of dialogue. That dialogue is an embodied way of knowing which includes both eye and ear suggests the potential of dialogue as a balanced method of inquiry, and an approach to singing, to writing and to relationship with the other.

2.4.4. Connection and the word

Buber had a very deep love for, and connection to, language and the word. In *Martin Buber: The Hidden Dialogue*, Dan Avnon (1998) suggests that Buber used language not to *reveal* but to *point* to things, "Buber readily admitted that he had not attempted to articulate a fixed system of thought...he sought innovative ways to sensitize his readers to the reality for which forms of linguistic communication served as indicators" (p. 3). This changes the lens through which I read Buber's words, allowing me to be involved in the discovery of new ideas rather than the 'receiver' of ideas transmitted through his words. Buber's words do more than just 'give' me something to think about. The pointing opens up a space to allow me to be in dialogue with the ideas through his words, allowing for a more open reading of the text. It means I am able to come back to the words and find new things to think about, and understand the words in new ways. Buber has not revealed a truth, like a formula for a math problem. His words are pointing to things I haven't seen or may have missed, inviting me to look again, look deeper, and look between.

Another analogy Avnon mentions is illustrated through the Hasidic tale Or HaGanooz (Light of the Hidden), a tale familiar to Buber. In this tale the meaning of the story is located in the space between the words rather than in the words themselves: “We read in this tale an allusion to a hidden reality indicated by the white gaps between the black letters. Its absence is only apparent, an effect of the reader’s focus on the foreground of the text at the expense of noting its inseparable background” (p. 122). This analogy suggests the possibilities of the words, within and around them a mystery that we are encouraged to take part in. We are invited to look closely, to avoid quick judgements and assumptions about meaning, and to give the words space and time to form into meaning. This idea encourages me to live in the grey (or white) area, to accept that there are no absolute answers, and to be comfortable with questions. When I return to a piece of music I’ve worked on in the past I can appreciate my understanding of the music then, which would have been informed by who I was at that time as well as the people I was singing with. While my interpretation may change, neither is the ‘right’ way, and both are connecting and inquiring into the written score. This gives me hope when I despair of finding the ‘right’ words in my own writing, and allows me to see writing as a way of finding dialogue with text.

The dialogical element of writing in research is not a new concept, as explained by Richardson (1994) who defends writing as inquiry:

The researcher’s self-knowledge and knowledge of the topic develops through experimentation with point of view, tone, texture, sequencing, metaphor, and so on. The whole enterprise is demystified. Even the analysis paralysis that afflicts some readers of postmodernism is attenuated when writers view their work as process rather than as definitive representation. (p. 524)

This view seems profoundly dialogical to me, as Richardson approaches the writing process as a living and evolving process rather than a formula ending in a written conclusion. Through writing we are interacting with experiences and thoughts, and allowing a continuing relationship with them.

2.4.5. Conclusion

In rehearsals I have noticed how the performance of an idea or direction usually led to an understanding which was clearer than the idea’s verbal explanations. There

often seemed to be levels of understanding, and through the singing we were able to get to the idea more directly than was possible with the words alone. The music on the page with the marks from the composer or editor about how the piece should be sung provides the beginning instructions, or the basic roadmap of the piece. We could sing the music exactly as it appears on the page, but this doesn't fully open the door to the possibilities of meaning. There are the marks that are written on the score by the performer which add another level of interpretation for the singer/performer. The marks are a personal shorthand which add the singer's voice to the music. There's the verbalization of these words during rehearsal, adding another level of understanding, and then the singing of it which provides the embodied performance. These could all be considered ways of looking for the meaning through the print on the page. The artist is trying to open the door to find a way to fully experience what is in the music. As musicians we should be looking for the meaning the words and music are pointing to.

My experience has been that the most direct and meaningful meetings have been through the embodied experience of singing. That these encounters evade my attempts to try to find words to describe them doesn't mean that I shouldn't continue to try. Knowing (from my own experience in rehearsals in particular) that words can carry meaning and add to the dialogical experience suggests to me that word as an embodied encounter is a value I want to search for, and why dialogue through written word forms the center of my research methods.

Buber's concept of 'Meeting' was informed not only by encounters and experiences of meeting, but also by encounters which he considered mismeeting (defined in ch. 2.1). In the next section I will look at an example of mismeeting which occurred while I was singing with *musica intima*, and how this encounter helped to inform my understanding of 'Meeting' and the importance of Meeting in musical encounters.

Chapter 3.

Mismeeting

The fulfillment of this nature and disposition is thwarted by the man who has come to terms with the world of *It* that it is to be experienced and used. For now instead of freeing that which is bound up in that world he suppresses it, instead of looking at it he observes it, instead of accepting it as it is, he turns it to his own account. (Buber, 1958, p.49-50)

The world of *It* is, according to Buber, one that is bounded and controlled, and exists to be used for one's own purposes. To Buber, this world is limited in the depth of meaning making that can occur, and is in fact against the nature of man. The nature of man is fulfilled through *I-Thou* relationships.

On my first full day as Artistic Manager of *musica intima*, I was given a card by Joanna, the outgoing AM. On the front of the card were printed the words, "The Boss". The word boss was crossed out and Joanna had written in "leader". Understanding the nature of leadership in a collaborative ensemble is not explicit, and has brought about some reflection about how to 'lead' and still collaborate. Are the two words contradictory?

Collaborate – from the latin prefix 'com' meaning "with, together or jointly" and 'laborare' which means to labour, so 'to labour together'

Leader – a person who commands a group, organization or country; the principal player in a music group (middle English, leder)

According to Merriam Webster and the definitions above, to collaborate and to lead are two different things. The lines between the two are not always definitive however, and even in a collaborative environment there will be times when one person may take on a leadership role. In order for the two seemingly contradictory ideas of leadership and collaboration to work together rather than against each other, there needs to be the desire for meeting and a unifying connection to a living center. In other words, there needs to be dialogue.

The meanings of leadership and collaboration within the context of *musica intima* have been clarified through both positive and negative encounters. Through these encounters I have come to look at the parallel ideas of leadership and collaboration as issues of meeting and connection. Buber's understanding of meeting was clarified by the many examples he describes of mismeeting, and while *musica intima* has had many meaningful encounters with collaborators, there have also been encounters of mismeeting.

3.1. Musica intima

musica intima began in 1992 as a group of friends singing favourite choral pieces together around a kitchen table. The members of this group had in common the desire to sing in a choir while also having creative input into the music, similar to the way in which a chamber ensemble would rehearse and perform. The idea of there being no single leader, but that the leadership was shared by all singers in the ensemble, is symbolized in the lower case spelling of the group's name. At the formation of *musica intima* (25 years ago) there were very few vocal groups which worked in this way. The traditional way to approach choral singing would involve a conductor, and this conductor would have complete artistic control. The job of the singer would be to perform the musical vision of the conductor, with very little (if any) room for the singer to have any say in what happened musically. *musica intima* came about out of the desire to not only sing great choral repertoire, but also have creative involvement in the preparation and performance of this repertoire without a conductor making all of the decisions. The challenge was to realize this in rehearsal, performance, and in the organizational practice; things like programming a season of concerts, choosing repertoire, finding venues and designing posters and promotional material. In some ways, the physical performance as a conductor-less ensemble (what an audience sees) was less complicated than rehearsing and preparing for the performance. Cuing and being able to sing well together naturally evolved as we rehearsed and got to know the repertoire and each other through this process, while other decision making as a group was less intuitive. Understanding how a collaborative model would work with a group of singers has been an ongoing, evolving process. We never get to the end, it always needs to change depending largely upon who is in the group. While the idea of a living process

that constantly needs to change and adapt is healthy, exciting, and a sign of a growing and living organization, it has also been frustrating, confusing and time consuming.

The evolving rehearsal model has been key in determining what collaboration has meant for the group. The concepts of listening and voice are a priority but can be challenging, and the dynamic of the rehearsal changes as time evolves and membership changes. Typically the program of pieces is divided among the singers, so that there is one person responsible for the initial read through and giving instructions about division (who sings which line). As the singers become familiar with the program the rehearsals are more collaborative, with singers offering musical ideas and identifying technical issues like tuning and blend among voices. Determining tempo, cuing, and breathing are done as a group, usually dependent upon the way the music is written. This rehearsal model has been reasonably successful, and has resulted in a committed and engaged performance. Without the conductor between the audience and singers, the singers can connect more directly with the audience, letting them, in turn, experience a more direct connection to the music. This kind of collaboration has been easier and more intuitive to achieve within the ensemble than it has within the administrative and organizational aspects of the group. The dialogical values of voice and listening are perhaps more intuitively found in music than in administration!

'Doug'

Like many other groups, *musica intima* is regularly hired for gigs outside of our established concert season, and these have usually been learning experiences for the ensemble and beneficial for all involved. Most of the artists who work with us have an awareness of who we are and how we work together, and there is a feeling of respect among musicians, making the process (though not always completely without some bumps in the road) collaborative, interesting and worthwhile. These experiences have helped to make connections between musicians, organizations, and sometimes also art forms. The project 'Doug' appeared to offer the possibility of these things.

musica intima had been hired by the Contemporary Art Gallery to perform the North American premier of a piece called 'Doug' that had won a Turner Prize by an internationally renowned multi-media artist. What we knew before we began rehearsing the project was that there was a lot of excitement around this piece, that it had been

performed in the UK, it had won a big international prize, and that the composer was a visual and performing artist living in the UK whose work had been getting international attention. 'Doug' was her first musical composition, and to create the piece she had worked with professional musicians to gain an understanding of the language of music. The possibility of performing something new and outside of the typical choral music 'box' was appealing to us, and the performance could potentially expose us to an audience who would not normally be interested in attending a choral ensemble's concert. 'Doug' was a multi-movement work; some sections written for solo voice and other sections for various combinations of soprano, alto, tenor and bass voices.

Challenges arose as soon as we received the score. One challenge was rehearsing and singing the piece itself. The way 'Doug' was written demonstrated little comprehension about the human singing voice beyond the basics of each voice type and its range limitations. Vocal lines were extreme which made it very fatiguing to practice and perform, especially when sections needed to be repeated in rehearsal. Vocal lines were continuous and the tempo was specifically indicated, which made finding good opportunities to breathe hard to find. Text was set to the music awkwardly which made it unintuitive to sing.

The second problem was which singers would be singing the piece. *musica intima* is a core group of 8 singers (sometimes augmented for projects), and 'Doug' is written for 6. We would typically approach this by having some singers sing on some movements and not others, or asking singers to double on some parts, both things very regularly done in ensembles of any size. The number of singers proved to be a very big issue, however, with it being insisted that there be only 6, and the same 6. We were asked to learn several movements of the piece and then 'audition' so it could then be decided which two singers would be cut from the show. Final choices for singers and which pieces they would be singing were not made until a few weeks before the concert, so we didn't know until close to the performance who the 6 would be.

The third was musical direction. A conductor had been hired to work with us and to provide the musical direction under the guidance of the composer. This in itself should not be a problem, since we have all worked with great conductors in the past and we are open to all manner of collaborative experiences, including working collaboratively with a conductor. There are times when it becomes necessary to have someone physically

indicate the time or beat, especially if rehearsal hours are limited. This time however, the conductor was a visible indication and reminder of our role in this project, and the role was that of instrument, not of musical collaborator. It appeared to us that those we were working with had no idea who we were, and no interest in finding out.

Throughout the couple of weeks of working together, the composer was very personable and friendly. Our resistance and probably at times obvious resentment may have been baffling to her, if it was noticed. Although the whole experience can be attributed to misunderstanding and maybe some miscommunication about how the project would work, it served to help us come to a better understanding of how we work together, and which basic elements of who we are and how we understand collaboration would need to be communicated to those we collaborate with in the future. On this occasion we were expecting to be able to work with the composer and the conductor the way we normally would; coming to an understanding of the piece together and making more of the decisions together with the composer. We expected that we would be working as *musica intima* and not as a group of singers hired (or unhired!) for the gig. What seemed to us to be an inflexible approach to music and working together created an obstacle to connecting with each other through the piece. In this project there seemed to be little space for dialogue.

There were fundamental differences in philosophy evident in this project that created impassable barriers to dialogue. Three of these areas of difference are;

1. *Knowing* and *meeting*, and the relational differences between these two as it pertains to music in this encounter. 'Knowing about' someone or something has a different relational quality than meeting.
2. *Making* music (*I-It*), and how this may limit relationship with the living center (music) and the other.
3. The other as *It*, and the other as *Thou*, and how turning to the other can allow for relationship, dialogue, and creation.

In looking at these differences in this situation, it is important to note that it may never have been the intent of the composer to collaborate or to dialogue with us or with the music. The issues that came out of the experience were differences in expectation, and it shouldn't be concluded that the composer failed. The fact that the situation failed to meet our expectations cannot be considered the fault of anyone other than ourselves.

The dissatisfaction we all experienced in this encounter resulted in the desire to learn from the experience, ensuring that we could prepare for positive and collaborative encounters in the future. Reflection is an important element of learning, but it is not always allowed the time that it should have in both the arts and in education. It is often treated as an after-thought, and done only if time allows. I would argue that reflection is a key element in education, the arts and music making in particular, just as it also is in dialogue. Reflection signals that the experience of music making continues beyond the end of the class, the course, or after the concert. Reflective inquiry can lead to transformational change, leading to “dramatic, fundamental change in the way we see ourselves and the world”, Lyons, Halton and Freidus, (2013), p. 2. Reflective inquiry involves more than simply thinking, it is an “intentional act of mind” (p. 5) that can inform and possibly transform, future action. Reflecting on the experience of ‘Doug’ and learning from it has helped to underscore the importance of reflection and how it can be used effectively in all encounters, not only negative ‘mismetings’.

3.2. Music and *I and Thou*

Buber’s idea of ‘mismetings’ is an appropriate word for our encounter with ‘Doug’. Mismetings can be defined as misunderstanding, although it is much deeper than this (chapter 2.2). In Buber’s descriptions of mismetings, impassable barriers to meaningful relationship and to dialogue are described, due either to misinterpretation of his work, of who he was, or assumptions about dialogue and how dialogue should happen. The experience described above points to a number of barriers which affected our being able to ‘meet’ with the music, and with each other. One of these barriers was differing understandings of our relationship with music and what this would mean when working together. The assumption on the part of the composer that *musica intima* would be performing her work the way she had envisioned and the way it had been performed before, and the assumption on our part that we would be collaborating musically, with the hope of creating a new musical encounter with the work, made it impossible for us to meet. The differing approaches to music making suggest different living centers. Without the mutual connection to music as living center, a meeting between us couldn’t develop.

This encounter demonstrates the relationship between creator and what is created. Buber does not suggest that the *I-Thou* relationship always exists between the creator and their work, however the initial meeting between creator and creation allows

for movement between the *I-Thou* and *I-It* realms. Kramer (2003) describes this movement:

When the event of meeting is past, when the *I-Thou* butterfly has been chrysalised into *I-She*, or *I-He*, or other forms of *I-It*, the possibility of relationship still continues, and genuine relationship deepens through every day interactions between moments of *I-Thou* meetings. To an observer open to genuine dialogue, the day-to-day *I-It* experiences continually show glimpses of potentially deep encounters. (p. 43)

What Buber cautions against is the separation that reduces the relationship to that of subject and object, without the possibility of something more. Buber (1958) writes:

...whenever the sentence "I see a tree" is so uttered that it no longer tells of a relation between the man – I – and the tree – Thou-, but establishes the perception of the tree as object by the human consciousness, the barrier between subject and object has been set up. The primary word I-It, the word of separation, has been spoken. (p. 35)

Buber (1958) has suggested that the impulse to make things is a naturally occurring human attribute, yet this part of our nature is separate from that part which yearns for relationship. "It is not the "I" that wishes to propagate itself, but the body that knows as yet of no "I". It is not the "I" but the body that wishes to make things, a tool or a toy, that wishes to be a "creator"" (p. 34). Learning the language of music for the purpose of writing a piece limits the relationship with music to that of it being some 'thing' to be played with, like a toy. As long as 'Doug' remained the composer's work, *musica intima* would be able to do little more than sing it this way.

Music as a thing or a tool is similar to the way knowledge has been viewed in educational institutions, according to Wells (2000). In reference to the commodity based model of education, he notes, " the most serious problem with the prevailing view is that, in treating knowledge as some thing that people possess, it loses sight of the relationship between knowing and acting and of the essentially collaborative nature of these processes" (p.13). Knowledge, like music, becomes something to be used for a purpose, which means that a dialogical relationship with music and knowledge is missed. Knowing the language does not mean that there will be dialogue, or even a conversation. 'Knowing about' does not ensure meeting, just as an introduction to someone or reading their bio or resume does not ensure a meaningful relationship with that person. Buber (1958) suggests the desire for relationality has priority, before

knowledge and language, "...the effort to establish relation comes first – the hand of the child arched out so that what is over against him may nestle under it; second is actual relation. A saying of Thou without words, in the state preceding the word form..."(p. 38). Without the desire for relation, this 'pre-liminal' (Buber, 1958, p. 118) space before the use of words, meeting is an impossibility. The difference between music as *it* and music as *thou* lies in whether music is seen as a way to make something, or as a relational living force. If music is a living force, able to be at the center of a community and able to move between *I* and *Thou*, musician and musician, composer and musician, and musician and audience, then our experience with the piece 'Doug' is an example of mismeeting, and the encounter demonstrated a knowing about, rather than a yearning for, relationship and meeting.

Making music

Related to *knowing about* is *making*. Making music is something that is done, like cooking dinner or taking a walk. There are many examples of the impetus for a composition being simply to create something different. If this is the goal, it is usually accomplished. If this was the case with 'Doug', the piece achieved this end, and we (*musica intima*) were at fault in this 'mismeeting' for not understanding the purpose of the encounter, and our role in it.

It may never have been the intent of the composer to meet us, to collaborate with us, or to dialogue with music. Buber (1958) suggests that once one has had a meeting with music and other however, it is in our nature to continue to search for it, and to 'long for' (p. 39) this relationship. In our experience with 'Doug', not only was music the form used to create a 'different' musical experience, but we (*musica intima*) were also used as the tool to create this experience, like the paint on a canvas. The ability to interact with the composer and with the music she had written was limited to that of being the instrument that recreated it, much like the clay used by a potter to make a vase. Similar to some of our experiences working with conductors (some of which have also been very positive and collaborative), it fell short of the kind of meaning making encounters with music and composers we had been looking for when the group was formed.

Thou and Other

In Buber's descriptions of his encounter with a tree on one occasion, with a horse on another, and with a piece of mica in yet another, it is clear that he believes meeting is possible with all natural things, not just other human beings. For example, in *I and Thou* when Buber (1958) talks about a tree, "It can, however, also come about, if I have both will and grace, that in considering the tree I become bound up in relation to it. The tree is no longer *It*" (p. 23). That it felt as though we were used as the instrument in the performance of 'Doug' was only part of the mismeeting. Meeting is possible with instruments, as musicians of all kinds would confirm. The image of a cellist or guitar player cradling their instrument is a visual example. What was missing was the 'turning to the other' that Buber suggests repeatedly, evidenced by the failure (or perhaps inability) to acknowledge *musica intima* as collaborators, and any attempt to try to understand the group and singers as a creative partner and equal in the encounter with the music. This was evident to us in the insistence that we rehearse and perform the piece in the way she had rehearsed and performed it before, the seeming refusal to acknowledge the vocal difficulties she had written in to the piece, and what appeared to be her disinterest in acknowledging *musica intima* as more than just a group of singers she had hired. That 'Doug' was a piece of music that belonged to the composer meant that our relationship with her through the work would be limited to one more similar to *I-It* than *I-Thou*. We were unable to find a common understanding of, or relationship to, a living center.

The experience of 'Doug' helped to inform an understanding of what meeting should be by giving us the experience of what meeting is not. It helped to clarify that for *musica intima*, music is more than a language or a way to communicate. It reminded us of the importance of our relationship with each other and to the art form that is our living center and our reason for wanting to work together. It has encouraged us to seek out other artists who have a similar relationship with the art they create, guiding us toward encounters that lead to meeting.

Having the benefit of time and more familiarity with Buber and his philosophy allows for some insight into what could have been done to create a more positive experience for all involved. The biggest barrier to connection were the assumptions we had toward the 'other', who in this case was the composer. When the experience didn't

go as we had hoped, we (the *musica intima* singers) assumed that the composer did not respect us as musicians and fellow collaborators in the project. We will never know if this was true. Allowing time at the beginning of the process to learn about her, her process in creating the work, what she valued about some of the previous performances of the piece, and the elements of the work that were important to implement in our own performance of it and why, may have allowed us to be more open to her approach. Taking this time together may also have allowed the composer to understand more about us; how we work together, what our approach to music and singing was (and still is), and why we were interested in being involved in this project. The important dialogical values of turning to the other, listening, and voicing were not practiced in this encounter to the degree that they could have been.

There have been many other projects between *musica intima* and other groups and artists that have been positive and have demonstrated 'Meeting' and a connection with a 'Living Center'. They have often led to an examination of how to define meaning making, which is explored in the next section, through the work *musica intima* has done with an outreach project called Songcology.

3.3. Songcology

Background

In thinking of community, we need to emphasize the process words: making, creating, weaving, saying, and the like. Community cannot be produced simply through rational formulation nor through edict. Like freedom, it has to be achieved by persons offered the space in which to discover what they recognize together and appreciate in common; they have to find ways to make intersubjective sense. (Greene, 2000, p. 39)

Caitlin and I walked into the BC Cancer Agency, not sure what to expect. The project had been explained to both of us, and we found it hard not to be both excited and moved by the idea and purpose behind the project. We were going to be starting a choir for BC Cancer employees at the BC Cancer Agency. It was going to be an experiment, and the first rehearsal would be full of unknowns. Without knowing who or how many to expect, or whether there would be experienced singers or those who had never sung before, we had to be ready for anything. We felt confident however, that this was a project worth trying out, and we were interested to see what would happen.

Caitlin has been here many times before with her husband, who had been treated for cancer in the recent past, and who was currently in remission. The building itself, while not unwelcoming, has seemingly absorbed the anxiety of those who have been here. Entering this building would be for one of two reasons; you work here, or you or a loved one are dealing with a life threatening disease. I walked through the halls trying to imagine what it would be like to be here for one of these reasons. This wasn't easy. The work being done is so worthwhile and important, and yet the atmosphere of anxiety and fear must be challenging to face every day. I was curious whether our project might have some effect on this.

The beginnings of Songcology, as it was told to me, happened over a beer after work. A few people who worked at the BC Cancer Agency were discussing the difficulties of working in a stressful and busy workplace and the impact this had on the ability to build community among the doctors, researchers and staff. They expressed the desire to find an activity that could be done together, providing a connection between the BC Cancer employees, but also an activity to ease workplace stress. An added bonus would be to find an activity that could somehow, either directly or indirectly, result in benefitting patients receiving care at BC Cancer. Among all of the possible options that could be chosen (some kind of sports team like baseball or an activity like bowling are obvious choices), a choir was the one that resonated the most. As luck would have it, there just happened to be a connection to *musica intima* through our then Artistic Manager, and the resulting connection between BC Cancer and *musica intima* became the BC Cancer Agency choir, Songcology.

The hope was that the choir would give employees across departments at BC Cancer the chance to get to know each other and to explore something that may be quite new to some in an environment free of stress and expectation. *musica intima* provided the musical direction, with one of the singers conducting and providing musical leadership, some extra singers to help out by singing along for support, and some administrative assistance from the *musica intima* office.

In personal reflections from the early rehearsals with the group, I noted that there was little in common between the singers in this group aside from their place of work. I was concerned about whether the activity of singing together would be enough to bridge the range of ages, tastes and lifestyles encompassed in the room. Things began

tentatively, with some people clearly unsure whether this was the right thing for them. When introducing ourselves, some admitted they had never sung in public, or hadn't sung in a long time, or 'couldn't sing'. These admissions of vulnerability, and willingness to risk doing something that was new to them in front of peers served as a way of bonding the group together. This community came together in support of each other.

The choir has now completed two full seasons, and has had a fundraising concert in June of the last two years, with the funds raised going directly to patient care in the form of equipment and money for music therapists. The choir has a solid and committed (though also flexible) membership, as well as loyal sponsors. The singers have said that singing in the choir gives them some time away from the stresses of their jobs, and has helped them to feel more connected to the people in various parts of the agency. It would seem that Songcology met its aims of providing community and providing an activity which to a small degree may reduce workplace stress, and could be considered a great success. Through Songcology, the singers have found an activity which brings them together as a community, but also connects them to something beyond their workplace. The members of Songcology have found a connection to music and each other, which has helped to provide some peace and well-being in a stressful environment. These connections are the dialogical values demonstrated through this project.

Dialogue and Meaning

That meaning is open and accessible in the actual lived concrete does not mean it is to be won and possessed through any type of analytic or synthetic investigation or through any type of reflection upon the lived concrete. Meaning is to be experienced in living action and suffering itself, in the unreduced immediacy of the moment. Of course, he who aims at the experiencing of experience will necessarily miss the meaning, for he destroys the spontaneity of the mystery. (Buber, 1966, p. 62)

This quote is a reminder that meaning is unique to each person, and is subjective. Reflection serves an important function in artistic work (ch. 3.1), however over-analysis can result in missing the meaning that happens in lived experience. Buber is often reminding the reader that "all real living is meeting" (p. 26), and that "Meeting" happens in the moment of encounter.

Songcology is a project that is providing those who work at BC Cancer a way to connect to each other through an embodied activity, while at the same time resulting in improvements in patient care. These improvements are seen in the singing activities Songcology does, which raise money for equipment and the services of therapists, as well as the general sense of well-being felt by those who sing in the choir. Well-being is something difficult to measure and yet no less real. As I consider whether Songcology could be seen as dialogue I struggle with the part of the definition I have been using that talks about meaning; dialogue is the 'flow of meaning through the word' (ch. 1.2). Can singing pop songs together in a group really be considered meaningful? As I ask the question I hear the musician in me who wants to separate 'good' music from 'bad', and the research student who wants to be able to find and attach tangible qualities to a meaningful experience. Buber's quote above reminds me that dialogue (and meaning) can't be quantified, and that often in the search for it, it is lost. The singers of Songcology come to rehearsal open to encounter, to meeting other singers, and connecting with something that may be unfamiliar to them. In many ways it is a big risk. In taking this risk, they are letting go of many of the barriers to connection such as assumptions about the other, ego or fear of how they will sound, and control. I hear from them that there is a greater sense of well-being, and a desire to continue this connection. While this may not be the way I had thought that 'genuine' dialogue would be, it is clear to me that dialogue is bigger than my attempts to define and limit it.

Community and living center

The real essence of community is to be found in the fact - manifest or otherwise - that it has a center. The real beginning of a community is when its members have a common relation to the center overriding all other relations: the circle is described by the radii, not by the points along its circumference. And the originality of the center cannot be discerned unless it is discerned as being transpicuous to the light of something divine. (Buber, 1966, p. 156)

Can music be considered 'something divine'?

Buber was asked by his friend, Reverend Hechler whether he believed in God. The question was not one Buber took lightly. It seems obvious when reading *I and Thou* that he does, and that the living center, or eternal Thou that he refers to repeatedly is God. That Buber had to think about this question carefully before answering, and continued to think about the question after his meeting with Hechler leads me to wonder

why the answer wasn't as straightforward for Buber as I would have thought. Buber's answer was that belief in God was not about being able to describe God, but to be able to speak to God. Buber(1958) writes:

God cannot be inferred in anything - in nature, say, as its author, or in history as its master, or in the subject as the self that is thought in it. Something else is not "given" and God then elicited from it: but God is the Being that is directly, most nearly, and lastingly, over against us, that may properly only be addressed, not expressed. (p. 81)

This ever present God is the living center and the eternal Thou.

Our understanding of God has changed and become less bounded, with the concept of God meaning many different things to many different people. That Buber believed that God cannot be described leads me to think that God can be seen in many ways, and one of these ways is as music. Music can be seen as living, as speaking, and as something we can speak with and through. Music is often thought of as a divine gift, however music is more than a thing that can be gifted from one to another. Music can be the living center.

For Songcology, music became more than an activity this group of people could do together. It became the center, allowing them to connect to each other. Whether it can be described as 'true' community, and 'genuine' dialogue is not for me to say, and isn't the point. Songcology brought together a diverse range of people; those just newly in the workforce and those who may be close to retiring, those who worked as security guards and receptionists and those who were radiologists, physicists, pharmacists and oncologists, those who had experience singing and those who had none, or had been told they shouldn't sing. Some loved classical music, some pop, some Broadway, folk or country. In Songcology, there were no barriers to being a singer in the choir. Those singing with the group talked about how they looked forward to rehearsals, how the singing helped them reduce stress, and how it connected them to their bodies. It felt good to be doing something at work that wasn't directly related to their work, but yet had an impact on their ability to do their job and affected the health and well-being experienced by them while at work. Three qualities of the Songcology project that align with the dialogical understanding of meeting are:

1. a communal sense of well being
2. an embodied connection through singing with each other, and
3. a period of 'Kairos' or unmeasured time in an environment very much ties to Chronos, or measured time, all align with the dialogical understanding of meeting.

Well-being is an important part of meaning-making and of meeting. That there is order and sense to the world is a quality Buber (1958) ascribes to meeting,

What exists is opened to him in happenings, and what happens affects him as what is. Nothing is present for him except this one being, but it implicates the whole world. Measure and comparison have disappeared; it lies with yourself how much of the immeasurable becomes reality for you. These meetings are not organized to make the world, but each is a sign of the world order. (p. 42)

Singing with a group of people may not seem to be a profound sense of meeting, however the feeling of wellbeing should not be minimized. Being in an environment free of judgement, comparison, and expected outcomes allows for the unrestrained meeting with the other and with music.

As mentioned in previous chapters (2.4), embodiment is a necessary component of singing. The separation of the body from the world leads to *I-It*, just as meeting involves the full body,

The *I* is not yet included in the natural, actual event which is to pass over into the primary word *I-It*, into the experience with its relation to *I*. This actual event is the separation of the human body, as the bearer of its perceptions, from the world round about it. The body comes to know and to differentiate itself in its peculiarities; the differentiation, however, remains one of pure juxtaposition, and hence cannot have the character of the state in which *I* is implied. (p. 35)

In Songcology rehearsals, an awareness of the technical elements of singing were secondary to the act of full body engagement in the sound and community that was being created together. This act of physically engaging in music making together as a group suggests meeting.

Time is carefully measured in our daily lives, particularly at work. During Songcology rehearsals, singers were able to be fully present in the moment, without the concern of needing to have something finished or prepared by a certain time. This would

be in contrast to the demands of their jobs which would likely be very much tied to deadlines and time limits. The opportunity for meeting is found in the moments that are free of past knowledge and experience and future worries and demands, "The present is not fugitive and transient, but continually present and enduring. The object is not duration, but cessation, suspension, a breaking off and cutting clear and hardening, absence of relation and present being. True beings are lived in the present, the life of objects is in the past." p.27.

In the next chapter, the dialogical values of listening, voicing and creating space are explored within the context of an independent teaching environment. A focus moment is described and then analyzed using Buber's philosophy of dialogue as a lens.

Chapter 4.

Dialogue and Education

Understanding and identifying moments of mismeeting has been instructive in discerning moments of meeting in other musical contexts. Meeting is often difficult to describe even when one is aware of it as it happens, however having the opportunity to observe moments of meeting as teacher/researcher with the Creative Music Practice Program has had a profound impact on my thoughts of the importance of dialogue in education and in other music making encounters.

4.1. Focus Moment; I Have an Idea

In the academic year of 2016-2017, I was involved with the Creative Music Practice Program (CMPP), a program for children designed to be creative, collaborative and learner focused. I was involved in both the design and implementation of the program in two music schools in the lower mainland. While the program did not have dialogue as it's focus, it was clear to me the very important role the virtues of dialogue had in encouraging creativity and connection to music within the students.

The CMPP Project

The Creative Music Practice Program (CMPP) was part of a large scale project, which was funded by a Partnership Development grant from the Social Sciences and Humanities Research Council of Canada. The overall Partnership Development project involved independent music schools, teachers, students and researchers in British Columbia and Quebec. The project was developed by Principle Investigators Dr. Susan O'Neill from SFU, and Dr. Francis Dubé from Laval University in Quebec. The objective of the program was to develop and implement a creative, collaborative program to explore aspects of creative music learning with small groups of young music students (aged 10 to 14 years). In British Columbia, the CMPP was designed for small group classes which took place once a week to students enrolled in independent music schools in the lower mainland. The research aimed to explore how students engage in imaginative music-making activities and whether a creative, imaginative and

collaborative program could help to stimulate a students' interest in their private lessons, or help them engage them in a longer and deeper relationship with music over the course of a school year.

The CMPP Program began in the fall of 2016, following a first phase which involved recruiting the independent music schools in the lower mainland and recruiting students who were interested in attending the free, extra-curricular weekly music classes (phase 2). The third phase, happening currently, involved video recording the classes, writing field notes and gathering data from the students as well as discussing the results, and creating information resources for music schools and instructors.

In BC, the CMPP was set up in two separate schools in the lower mainland, the Jean Lyons School of Music in central Vancouver, and the Mozart School of Music in the west end of Vancouver near the University of British Columbia (UBC). Cary Campbell, PhD candidate and local freelance musician, and myself participated in the design of the curriculum, and worked as both teachers and field researchers at both schools. The program was implemented at each school as an added class, intended for students already taking private music lessons, and was intended to be in addition to their regular private lessons and not in place of them. We were planning for two classes of four to six students each at the Jean Lyons School of Music and the Mozart School of Music. In these classes the students would work together, building teamwork skills while learning new styles of music and exploring music making with digital media technology.

Despite our recruitment efforts at each school, there was considerable attrition of participants, which meant that only one small class of three students was offered at Mozart, and two classes at Jean Lyons (two participants at one class and four at the other). Reasons for the small numbers are numerous and differ between the schools. At Mozart there was minimal support for the program despite initial enthusiasm from the Director, and minimal involvement was provided by instructors and almost no involvement by parents. At Jean Lyons, while support on the part of instructors and parents was high, students were extremely busy with extra-curricular activities, and the study of academic school subjects was a much higher priority for most of these families. The researchers spent considerable time reflecting on the reasons for what has appeared to be low interest for the program, and under what circumstances the program could encourage greater student numbers in future iterations.

In spite of low numbers, the classes had a diverse cross section of student musical experience and ability, some with many years of playing, others with few, some highly motivated and some experiencing a lack of motivation, some considered “high achievers” and others thought to be on the other end of the achievement scale. The level and the number of years of lessons were not a factor in which students were accepted in to the program, nor a factor in which class they were in. As much as possible, we tried to place students in groups according to their age, with students on the younger side (10-11 years) in one class and the pre-teens (12-14 years) in the other at Jean Lyons (JL). The program was not intended for highly motivated music students, and in fact, to form an understanding of how youth engage in music and how to encourage continuing engagement in music, we targeted for recruitment those students who were less committed and in some cases were considering dropping out of their private music instruction.

The CMPP was divided into three units, each unit revolving around a musical concept:

Unit 1 – Playing by ear, October to December of 2016

In this unit we wanted to teach the students basic ear training skills by encouraging them to pick a pop song they knew and then explore ways to play it together in class. This is modelled from a unit within the Musical Futures program in the UK, “In at the Deep End”, which is based on Lucy Green’s(2001) informal learning of popular music. In contrast to their more regimented private lessons, these classes were meant to be less structured, with one of the only ‘rules’ being that they were not to use standard music notation.

Unit 2 – Improvisation, January to March of 2017

Improvisation is a way to creatively build upon basic aural music skills, and this was the goal for this unit. Various techniques were employed, including the blues form, minimalism, and soundscapes (these terms are defined at the beginning of the thesis in the Glossary, p. xii)

Unit 3 – Re(composing), April to June of 2017

After having some experience with improvisation in unit 2, unit 3 was meant to further explore creative music making by having the students re-compose a piece (or part of a piece) in their repertoire, using the re-composition of Vivaldi's Four Seasons by classical violinist Max Richter as a model.

As we progressed through the year, we used the units as an overall guide to the full year-long program. In practice, one unit's theme would naturally lead to the next, and we found that concepts developed early on would recur throughout the year. Our goal of providing a creative and collaborative environment for the students provided consistency to the three units of the program.

While there were no "rules", standard music notation was not used, and traditional repertoire was not played. Pieces composed by anyone other than those in the class (for example pop songs by favourite bands) were only ever used as a vehicle for improvisation, composition, and sometimes as a tool for ear training. In this way, it was hoped that the students would engage more directly in creative music making.

Jean Lyons, Class #1 (JL1)

The two classes at the Jean Lyons School of Music that Cary, teacher/researcher, and I were working with were different in many ways. The most important difference between the two groups was the age of the students, which impacted their ability to easily interact socially with each other. The first class of the afternoon, JL1, had students who were a little bit older, and as a result they were more reserved with each other than the second class, JL2. What was noticeable through the year was the developing relationships between the students, Matt and Wesley, and between the students and Cary, their teacher. The focus moment of this chapter illustrates the relationship and interaction between Matthew and Cary in the JL1 class. Through this interaction, Matthew's developing relationship with music is also illustrated.

At the time of the class described in this focus moment, Matthew was a 12 year old boy who had been taking piano lessons at the Jean Lyons School of Music in Vancouver for a number of years. Matt had been attending the CMPP classes with Cary and myself since October, and we were now nearing the end of the program in June.

Matt's family was supportive and invested in his musical education, and he initially showed a lot of interest and made quick progress. More recently his teacher had noticed that his interest had waned, and that things felt 'stuck'.

There was a lot of improvement in a short amount of time. Then I think suddenly the level kind of caught up with him, so the pieces became more and more difficult, the technique became more and more difficult, and that sort of became a barrier, and then for the last year and a half we have been just totally stuck. (Matt's private teacher at the Jean Lyons School of Music. Teacher interview following unit 1, January 2017)

From almost the beginning of the program, it was clear that there was something about these classes that Matt really connected with and responded to. The opportunity to work together musically with other people may have been a contributing factor. Group collaboration is quite a different experience when compared to working alone with a private teacher, regardless of how good the teacher is. Not only is there the social element in the give and take of sharing ideas with each other, there is also the difference in sound between playing an instrument by yourself and playing with a group of people. Matt mentions this on more than one occasion.

When you play alone it can feel empty, like there's no extra chords or background music, and when we play music together as a group it sounds a lot better. (Group Interview after Unit 1)

The other interesting thing to observe was Matt's blossoming creativity, and his eager engagement with improvisation and composition. An important goal of the CMPP was to nurture a space for creativity, which was something Matt commented on in group interviews following each unit as being a positive element of the program. When asked about the most creative thing they had done, Matt responds;

...like the process we're talking about. (Group Interview after Unit 3, referring to mixing improvisation and composition)

I like how we mixed improvisation with composition. So it's never just composing. We're finding sounds and creating music that sounds good.

Throughout the three units, Matt's growing connection to music and his developing creativity was something exciting to observe and to be a part of. A quote from Cary's teacher class summary, unit 3 week 7, "Matthew in class 1 is making amazing progress through the CMPP: he has really become an *agentive* music learner, who is able to take music into his own hands, whether through improvising, composing

or playing/collaborating with other musicians. It has been an absolute joy to watch him develop.”

Focus Moment and transcription, “I have an idea”

This one short sentence registered as being very significant given the context in which the words were said. The moment came as Matt and Cary were going over the form for the piece they had been composing together. I recognized it as being important at the time however, what the words represented became clearer as I reflected back on it afterwards. It’s a moment I come back to again and again to try to understand exactly what was happening and why it had such an impact on me. The interaction between Matt and Cary revealed the relationship that had been nurtured throughout that year; a relationship of respect and connection between teacher and student, and a relationship characterized by curiosity and exploration between this small community and music.

The following transcription is from the Jean Lyons 1 class, unit 3 week 6 (May 13). Over the prior weeks, Matt had composed melodic lines that had then been developed and filled out collaboratively with harmony and bass lines. In this particular class, Wesley was away and it was only Matthew working with Cary. I was in the room as teacher assistant and field researcher.

Cary: Let’s try improvising off the melody, and see if that works. Me first.

[Cary plays the melody along with a recording the class had composed the previous week. Matt is looking straight ahead, eyes focused on one point]

Matt: I just got an idea. [smiles]

Cary: [stops what he is doing to listen to Matt] What’s your idea?

Matt: Would [plays motif] that thing work with this [plays another musical idea they worked out in previous weeks].

Cary: At the same time?

Matt: Maybe, I don’t know. It’s cause this part is pretty similar [speaking while playing].

Cary: It will probably work, I think, let’s give it a go. Let’s try it. Which part do you want to do?

[Matt plays the part]

Cary: Ok!

[They play it through together]

Matt: This part doesn't work [plays the end of the line]

Cary: Yeah, because of those chromatic notes.

Matt: This part works though [plays earlier section].

Cary: Yeah, I think it works pretty well. Wesley's melody is an 8 bar melody, and that's a 16 bar, but it could work. Try the beginning again.

[Cary and Matt play together again]

Cary: Ok, how about this: I'll play the first part on my own and then you come in with your part halfway through, and we'll see how they work.

[play together again]

Cary: What do you think?

Matt: I think we should just skip this part (plays) and this part (plays)

Cary: So the whole ending part...Ok, let's try that.

[more playing, more improvisational this time]

Cary: Can you try resting on that first measure. Let's try that.

[More playing, Matt's playing is more rhythmic and at a louder dynamic]

Cary: Yeah, that works better when we get out of each other's way a little bit more. Again!

[More playing]

Cary: Improvise around with it!

[Both are improvising this time, Cary's role is more supportive].

There are many things within this short transcription to examine, however there was also much that could be observed in the room that cannot be revealed from just the words on a page. Facial expressions, body language, and the communication that happens through music can't be adequately represented here, and these are as important as the words themselves in understanding what I learned from this focus

moment. For a complete understanding, the video excerpt will help to see how the focus moment was a representation of the development of relationship throughout the year.

The finished composition performed at the end of the year, (possible to see on the video from JL1, unit 3 week 8) is much less important than the way the class got there, yet I believe that it and its performance had the complete focus, effort and attention of the group (which included Wesley) because of the process they had engaged in to create it. In other words, the performance was greatly enhanced by the process of its creation. The most interesting thing I took from this moment was the illustration of relationship the class had with each other, and the building of an interest, excitement and engagement in creating music together.

Narrative Analysis and Themes

In my analysis of the transcription some themes emerged, which can be arranged into three larger categories; Dialogical Values, Collaborative Inquiry, and Pedagogical Values. All of these themes have significance and warrant further study, however some are outside of the focus of this thesis. Collaborative Inquiry and Pedagogical Values are briefly noted, but my research seeks to explore in more detail the Dialogical Values, leaving Collaborative Inquiry and Pedagogical Values to be the focus of other research.

Narrative Inquiry is an examination into a story, an experience, or event. It's focus is not only on *what* may have been said, but the *way* it was said, the reasons *why* it may have been said, and what the speaker may have been *feeling* (Gibbs, 2007). Narratives can come from many different sources, including stories, interviews, or first person events. Data used in narrative inquiry may include recordings, pictures, interviews, field notes and reflections.

In the analysis of this focus moment, I transcribed the excerpt from an audio recording of one of the Jean Lyons classes, and used this transcription as well as a video recording, and field notes as my primary data sources. From the transcription, I identified key words and phrases, grouping the words and phrases into categories. The categories were: providing structure, naming, voicing, listening, collaborative reflection, experimentation, embodied teaching/learning, and musical communication. From these

categories, or labels, I came up with the larger themes of dialogical values, collaborative inquiry, and pedagogical values.

Dialogical Values

1. Voicing – Matt’s words and body language in this focus moment illustrate the value of dialogue in an educational setting. The words “I have an idea” point to Matt’s confidence and ownership in his ideas (agency), and his desire to participate in the creation of their music. Voicing in dialogue is more than agency however. Agency is centered on self, or “I”, while Dialogue involves an opening, or turning, to the other. Voicing acknowledges the space between *I* and *Thou*, the space created in moments of meeting. Matt was confident in the fact that Cary was completely present and not only ready to hear what Matt had to say, but respected his opinions and ideas as an equal in this creative process. In the postscript to *I and Thou*, Buber (1958) says,

In order to help realize the best potentialities in the pupil’s life, the teacher must really mean him as the definite person he is in his potentiality and his actuality; more precisely, he must not know him as a mere sum of qualities, strivings and inhibitions, he must be aware of him as a whole being and affirm him in this wholeness. But he can only do this if he meets him again and again as his partner in a bipolar situation. (p. 122)

Dialogue makes space to creatively voice with the assurance of being heard. The ability to voice is a feature of dialogical meeting.

2. Listening – connected to point 1, Cary embodied a deep listening that fostered the kind of connection to both music as the living center, and Matt as ‘other’, encouraging Matt to voice his idea. The listening demonstrated above is more than just hearing. In this moment there was what Buber(1958) might call a ‘direct’ meeting (p. 26), and what Scott (2011) refers to as the virtue of ‘presence’, “...I come to the encounter with presence and through my committed engagement I place myself squarely in the here and now, in the meeting with the other” (p. 191). Cary gave Matt his full attention when asking about his idea, and asking for clarification rather than assuming anything about what the idea was. He makes no predictions about whether it will work or not, and asks Matt how he would like to play his idea before they play. Once it has been played, Cary listens to Matt’s thoughts about how it worked.

Collaborative Inquiry – teacher as co-inquirer

1. Reflection – discussion about ideas regularly followed playing. The cycle of experiment – reflect – try again is a continuous process.[in the transcription, the words “works/doesn’t work” are used over and over]. With the emphasis in many music programs on the final product or performance, the very important step in the development of a student’s abilities, that of self-evaluation and reflection, is undervalued. By reflecting regularly on their music making, students can see learning as a part of their inquiry, not the result of their inquiry. In his discussion of the implications of Vygotsky’s ideas on education, Wells (2014) states that many institutions hinder learning by “mistakenly conceptualizing and evaluating learning as the product, or outcome, of instruction” (p.7). In this focus moment, allowing for evaluation and reflection to be a shared, collaborative, and continual step helped in the development of the relationship between Cary and Matt, and also Matt’s evolving relationship with music, resulting in learning that continues beyond the classroom and the last performance.
2. Experimentation – questions are answered through experimentation. Ideas are tried out, adjustments made and tried again. [words “let’s try”, “let’s see”]. They are free to explore, and not made to feel that there is one right way (prescribed by the teacher) to do something, or a wrong way. Wells notes that “until very recently...most young people learned what they needed to know and be able to do through participation in the activities of community life and through various forms of apprenticeship” (p. 6). What can be seen in this focus moment is both teacher and student trying various ideas out, looking for something that they mutually decide ‘works’ for them. The process is one of inquiry rather than a prescription, open rather than closed. It may contribute to a connection to music in a way that drills and analysis cannot.¹ This approach seems particularly suited to working with children, and to working on composition and improvisation.

¹ Cary explains this process in a discussion about the CMP program as we watched video taken from JL1 and JL2 classes from unit 2:

“...we often teach music in a very dyadic way where we represent some object and it’s like there’s the musical object and we have to reduce it until it fits in this representation, but we’re not realizing the constant flow of interpretation that’s always channeling through this, and the fact is, how we choose to interpret the flow between these two things is really what improvisation is, cause it’s something that’s unfolding, right? And good improvisers are not just reacting, they’re actually anticipating future things. And then through that relationship to the future remodeling their relationship to the past, so the object is not some static entity. I can’t just teach syncopation as a set of principles that I can represent some way.”

Creativity, interview with Cary Campbell while watching some CMPP class video, March 2017.

Pedagogical Values

1. Teacher providing structure to process – Cary nurtures and guides the process by suggesting ways to approach their experimentation together. He uses his experience and role as teacher/mentor to create opportunities for Matt to work through his musical ideas and then thoughtfully reflect on them.
2. Experiential Learning - musical concepts are introduced through activity rather than being described and then practiced (and sometimes written out before being practiced) as is often the case in much teacher directed music instruction. In this focus moment, musical ideas and concepts are pointed out as they happen, within the activity the class is engaged in and experiencing. In learning this way the students have an internal, or embodied, understanding of the concept because they are already playing it, and Cary is simply providing words, or the label to the concept. This kind of learning is defined by a more open process, often with the student managing their own learning, and the 'curriculum' is not necessarily clearly defined. It is also much more relational, much like dialogue is.
3. Communication through music, musical 'shorthand' - much of the communication in this interaction is through playing rather than through words. Questions are asked instrumentally, and instead of verbally giving instruction or describing an activity, concepts and ideas are demonstrated through playing. This kept the process moving forward, and there was no need for further explanations for clarity. Not only was this efficient from the perspective of time, but it also seemed to help build the momentum of the activity, as well as excitement and interest on the part of the participants. Using music to explain, describe and point things out seemed to contribute to a deeper understanding of what was happening, which suggests that a more complete 'flow of meaning' can happen musically in this context rather than through the spoken word alone.
4. Playing together – the participants in the class are constantly playing together, both student and teacher. They are always musically interacting. In many music schools and classrooms, the student plays, the instructor comments on how to improve, then the student plays again, hopefully more to the teacher's satisfaction. In this situation both student and teacher are playing together, evaluating together, and then experimenting by playing again. While a teacher may still in some ways be helping to guide the process, the sense that the music is happening together and that the teacher is involved in this and not simply telling the student what to do allows the student to have more control and ownership in the direction of his/her learning.
5. Feedback – Cary always asks for Matt's feedback first before giving his opinion. His questions are open, without leading or influencing Matt in any particular direction. Cary asks questions without implying

any sort of judgement or value (as an example, Cary does not ask what was good/not good?, the word 'good' implying judgement). This allows for the student to feel they are an equal and important part of the process. It acknowledges Matt as co-creator. Matt can easily voice ideas and opinions because he knows that his opinion is considered by Cary to be valid, and that there isn't one right answer, only different ways to play.

These themes have helped to inform my thinking about teaching approaches (teacher-directed/learner-centered). Although these themes are highlighted particularly in this focus moment, they were present in all classes to a greater or lesser degree throughout the three units of the CMPP.

4.2. Teaching Toward Relationship

The focus moment above illustrates to me the importance of relationship, both between student and instructor and student and music. When there is found to be connection both between people making music together and the music they are creating, there is potential for a profound dialogical meeting. Rather than attempting to determine which is more important or should come first, I would suggest that these two relationships can develop together, and are equally important in education generally, and in music in particular.

Teacher-Directed and Learner Centered, and I and Thou

Some of the characteristics of teacher-directed learning associated with traditional teaching institutions are:

1. Measurable results in performance or in the knowledge the student can demonstrate, either through exams or final performances.
2. A pre-determined curriculum delivered by the teacher to the student.
3. The teacher provides all of the direction, feedback, and evaluation.

Student connection to music is something that is not easily measured, and arguably elusive to teach in a traditional music school curriculum. In teacher-directed educational settings, the instructor is the one providing the focus and direction, leading the student through new ideas and laying out exactly what the student should come to understand and be able to demonstrate by the end of a specified length of time. There are two

assumptions within the teacher-directed model which have been problematic in my experience both as a teacher and a student:

1. In these analogies, the teacher and the student are two very separate groups. The teacher has something that the student does not, and is the one in control of the situation and responsible for what the student learns. This puts the two on very distinct sides, one side (teacher) possessing something that the other (student) wants or needs, and the former being the one in charge of the kind of knowledge received.
2. Education is illustrated as something to be acquired, a 'thing', or an 'it' (knowledge in chapter 3.3, quote by Wells(2000)). When education is commodified in this way, real connection that extends beyond the tenure of the class in which the 'knowledge' was received can be difficult to nurture.

The inequality and distinction between the student and the teacher, as well as a commodification of music in music education, propelled me to consider a more learner centered style in my own teaching with the CMPP.

Hoping to find an alternative teaching approach to facilitate a connection between the students and music, I researched informal learning projects based on Lucy Green's 'In at the Deep End' approach in the UK, based on her book *How Popular Musicians Learn* (2001). I struggled, however, in my attempts to create an informal, learner centered environment in the Mozart School (M3) class I was teaching. Having only experienced a traditional teacher focused learning style as a student, and with my own limited teaching experience also based on this style, the informal approach was foreign to me. Not only were the students in at the deep end, I was as well! I understood informal learning as the opposite of teacher directed education. If teacher directed learning defines the teacher as the dominant figure in the classroom or learning environment, informal meant to me that the teacher should be on the periphery, allowing the students to be responsible for their learning experience. The students decide what they learn, how they learn it, and the tools they will need along the way. The teacher is only involved when invited by the students.

This understanding of informal learning was based on articles read (Ford and Green, 2015, Rodriguez, 2009, Evans, Beauchamp and John, 2015, among many others) in preparation for teaching the CMPP. The relationships between both teacher and students, and students and each other, would be contrary to traditional learning and

teaching styles. The students find their way to knowledge and connection on their own. They do this by using their own tools and skills, creating their own curriculum and even new goals and results. It is understood that the goals, or the final product, of the teacher and that of the student may differ. The requirements of a teacher, such as theory or technique on their instrument, are not necessary for what the students may want to achieve. The teacher is only involved if their advice or assistance is requested by the student. In this style of learning there is still a clear distinction between teacher and student, and they still seem to be on very different sides, although perhaps somewhat more equal. In this model I am reminded of a care-giver watching children at the playground, sitting off to the side and observing the play and only ever being involved if someone falls or gets into a situation they need help getting out of. The teacher may come in to 'rescue' the situation, but otherwise is expected to keep their distance. This still implies a power imbalance, with the teacher being the one required and able to solve problems.

The dissatisfaction with either extreme (formal/informal) led to reflection about what was happening in Cary's classes, specifically the JL1 class. What the students and teachers were experiencing in the JL classes didn't fall into either the category of formal or informal, or teacher-directed and learner-centered. Both categories were unsatisfying and unsuccessful in my experience this year, resulting in students without clear direction in the second and in the first being stifled creatively in the desire to get it 'right'. My attempts to stay out of the way in the first half of the year as I attempted leading in a learner-centered style and let the students work things out on their own only lead to frustration for them, and for me. They were often looking for some direction from somewhere (perhaps partly because this is what they are used to), and were clearly not ready or willing to stumble through on their own. My impression was that they felt abandoned.² Adjusting my approach to a more teacher-directed style seemed to lead to better results in terms of what they ended up doing together, but my impression was that all of us were missing out on something. They weren't contributing ideas and getting

²One key difference between our CMP approach and the types of informal situations described by Lucy Green is that our classes were created for this program, and the students in the class didn't already know each other. In Lucy Green's "In at the Deep End" approach, she suggests 'friendship' groups, in which the students choose the people they work with. The already established relationships may enable the students to work together more freely, and have less need for outside (teacher) intervention. Trying to force the students into relationships that allowed for them to work together in the informal model felt artificial, and in this situation really did not work.

excited about what they were doing in the way that I had envisioned for a “Creative Music Program”.

To create the best environment for the students meant that seeing it as one or the other (teacher-directed/learner-centered) was not helpful when it came down to the practicalities of allowing for a creative space and experience for the students. Both teacher-directed and learner-centered approaches had the trap of focusing on the method, or way of teaching, rather than on the relationship. I was looking at things the wrong way around, trying to *fix* a problem rather than looking for an *understanding of what the problem was*, in order to adjust my teaching philosophy at its source. Bohm’s (1996) idea of fragmentation and how it applies to our thought process, found in his book *On Dialogue*, provided some insight into my own process in this situation:

Imagine a stream which is being polluted near the source. The people downstream don’t know about that, so they start removing bits of pollution, trying to purify their water, but perhaps introducing more pollution of another kind as they do so. What has to be done, therefore, is to see this whole stream, and get to the source of it. Somewhere, at the source of thought, it is being polluted – that is the suggestion. (p. 57)

Working out lesson plans and activities that can be considered ‘creative’ doesn’t get to the heart of what the issue is, and what it means to be creative. Without an understanding of the real issue, it is impossible to allow for, and help provide for, this creative space and opportunity for the students. Trying to understand the problem as having to do with the teaching method did not result in a creative music practice for the students in the class. Turning to a dialogical relationship with music as the living center, and a dialogical understanding of creativity may be a way to cultivate a creative practice in music.

Creativity

Beyond determining how best to support the students as a teacher in learner-centered, informal learning was the question of creativity. Is encouraging students to come up with a cover of a pop song on their own enough to call the process creative? While the experience of playing a popular song with a small group of their peers clearly has the advantage of building a sense of musical agency, and a sense of ownership of the results within the students, the process seemed to be that of imitation and not

creation. Questioning the meaning of creativity has been another key concept that has come up through my struggle as a teacher in the CMPP program. The word is so commonly used that its definition is unclear. Wikipedia defines creativity as “a phenomenon whereby something new and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a literary work, or a painting)”. From the Latin *creo*, “to create, make”, Wikipedia suggests that the term wasn’t commonly used until the enlightenment, and then mostly in connection with aesthetics and imagination. Not until the 19th century was creativity seen as an area of study, or a process.

The Merriam Webster defines creativity as, “the use of the imagination or original ideas, especially in the production of artistic work”. Included with the definition is a graph illustrating minimal use of the word until around the year 1950, at which time it sharply increases until around 2010, when use of the word creativity levels out. What is noteworthy to me in this definition is the word production. The definition asserts that creativity isn’t the product, it is the journey to the product. A piece of music or art or poetry can reflect creativity, and so too can our understanding or interpretation of the art work. The actual definition of the word, however, is found in the process to that work of art. Understanding creativity as a process, something that is happening (a meeting) rather than a product or something that has happened, leads me to conceptualize creativity as being dialogical. Dialogue has nothing to do with what may be accomplished through conversation, or what happens at the end. Dialogue meets in the moment, and through that meeting a deep and meaningful connection has been nurtured, allowing for future meetings. Kramer(2003) points out, “the living actuality of meeting always takes place in the present moment. That is, meeting *Thou* happens, and only after *Thou* becomes *It* do we speak of meeting in other verb tenses, as “having happened” or “had happened”. This relates to creativity, and the difference between creativity and that which is created.

In *Between Man and Man*, Buber(1965) talks about Creativity:

Creation originally means only the divine summons to the life hidden in non-being. When Johann Georg Hamann and his contemporaries carried over this term metaphorically to the human capacity to give form, they marked a supreme peak of mankind, the genius for forming, as that in which man’s imaging of God is authenticated in action. The metaphor has since been broadened; there was a time (not long ago) when “creative” meant almost

the same as “of literary ability”; in face of this lowest condition of the word it is a real promotion for this to be understood as it is here, quite generally as something dwelling to some extent in all men, in all children of men, and needing only the right cultivation. (p. 84)

Buber suggests that creativity is something which has life. Creation is the living process of giving life to something that wasn't previously alive, or perhaps something lying dormant, waiting for awakening. Creativity dwells, or lives within us. That this process of giving life, or awakening, happens through us means that the responsibility to cultivate the environment in which this can happen is of primary importance for a teacher. It is not only the responsibility, but also the privilege of the teacher. While recognizing this responsibility and privilege, it must also be acknowledged that the realization of creativity happens because of the student, and as teachers we have prepared the way for the creativity of the student, not given creativity to the student. Creativity cannot be given to another person, and a teacher cannot teach creativity. Creativity already exists within teachers, artists and students. What the teacher can do, is to try to nurture and cultivate an environment which can allow for creativity, much in the same way that a teacher can cultivate the space for dialogue. Buber(1958) suggests that relationship is what forms creativity;

In the instinct to make contact (first by touch and then by visual “touch” of another being) the inborn Thou is very soon brought to its full powers, so that the instinct ever more clearly turns out to mean mutual relation, “tenderness”. But the instinct to ‘creation’, which is established later (that is, the instinct to set up things in a synthetic, or, if that is impossible, in an analytic way-through pulling to pieces or tearing up), is also determined by this inborn Thou, so that a “personification” of what is made, and a “conversation” takes place. The development of the soul in the child is inextricably bound up with that of the longing for the Thou, with the satisfaction and the disappointment of this longing, with the game of his experiments and the tragic seriousness of his perplexity. (p. 39)

The creativity within each of us is nurtured by our relationships with ‘other’, and Buber suggests the dialogical relationship with other (and I would argue the living center as well) can help the child become a creative being, a being able to connect to the *Thou* in other people, and to created things. This leads me to believe that practicing the themes of voicing and listening that were drawn out from the JL1 class (ch. 3.1, themes) is of more importance than the curriculum, the lesson plans, the goals of the program or our strategies. The themes of communication through music, experimentation, reflection,

and experiential learning, can help to guide the students and teachers to a creative connection to music and to each other.

Relationship and Knowledge

The tendency to polarize ideas, label things as right or wrong, and to debate rather than dialogue, applies to the educational value of knowledge. The discussion often centers around how to share knowledge with the students we are teaching and how to cultivate the optimal learning environment. Intentionally or unintentionally, knowledge is often regarded as a 'thing', which appears in the same way to everyone (which then clearly outlines what it is and what it isn't) and then is passed from one person to another, or shared. One person has it and the others want and need it. Questioning this understanding of knowledge leads me to suggest that the edges are less defined, and more in the spirit of questions rather than answers, a concept rather than an object, a *Thou* rather than an *It*.

It seems obvious that knowledge is not a thing to be possessed, not something to be transferred from one person to another. As Buber(1965) would suggest, it waits to be drawn out (p. 89), this perhaps with the help of the teacher but not controlled by the teacher. Born of the necessity of managing large numbers and dealing with the pressures of time, the control of learning environments, and consequently knowledge, happens even with the best of intentions. Factored in to this is the requirement of 'learning outcomes' that can be easily measured by the final exam, project or recital. This all points to the commodification of knowledge, making knowledge an 'it'. Whether this can be balanced by relationship, or by putting relationship between educator and those being educated as the priority in public school systems may prove fruitful.

What form relationships take within the public school system needs to be defined in this discussion. In the attempt to find a way to understand dialogue and its importance for education, the nature of the relationships and how they factor in to the educational system becomes key. As some have stated (Stengel, 2004, Sidorkin, 2004), relational education is vitally important in the development of inquisitive and creative learning. This suggests that relationship and knowledge be considered as both playing a part in our educational institutions, in balance with one another.

How they balance each other and how to understand the relationship of the two within the reality of the teaching classroom is one point of issue. In some ways this may be a little like the chicken and the egg conundrum. The question may also illustrate the tendency to place priority of one thing over another, or to put two equally valid ideas in two separate categories to compare them and find one of them to be of greater value or importance. Buber would suggest that true knowledge, including knowledge of self, can only be found through relationship even if that relationship doesn't ever become the *I-Thou* encounter (Buber's example of 'knowledge' of a tree, p. 23). This may not necessarily suggest that relationship is more important than knowledge in education, however it does point to the importance of establishing relation between students and educator, and students and the knowledge being shared. Added to this is the importance of a relationship between the educator and knowledge, in our case with the CMPP, this being music.

During school hours, the most obvious relationships aside from the one a child may have with their teacher, are the relationships between students, often formed outside of the classroom without a teacher present. These relationships lead to the learning that takes place outside of the lesson plan the teachers may have come up with. It is often the social knowledge students learn on the playground, or the life skills acquired in an environment without parents there to rescue. Much of this knowledge, possibly all of it, is learned through relationships with peers and sometimes teachers. These are the skills and abilities the learner remembers after their formal school experience, and may find to be the most practical in the rest of their lives, more so than the math tables or grammar lessons they may feel they are subjected to. However, knowledge intended to be learned from the teacher's lesson plan or curriculum may be of equal importance, and perhaps it is more a case of how this knowledge is perceived. If it is perceived relationally, or rather if there is an *I-Thou* relationship between the teacher and this curriculum or knowledge, then I would suggest the knowledge is as important as the bond between teacher and student because the knowledge is itself *based on* relationship. Logically (and chronologically), this *I-Thou* knowledge would precede any sort of connection that a teacher may be able to have with his/her students, and in fact may allow for the rapport between teacher and student to develop. An *I-Thou* relationship with knowledge may be essential in order to 'draw out' the student's own relationship with knowledge. In this way, the living center is established

through this connection; both teacher and student find the living center through the knowledge (or inquiry) which can lead to the dialogical *I-Thou* relationship between the teacher and the students she/he teaches.

The Living Center

The real essence of community is to be found in the fact-manifest or otherwise-that it has a center. The real beginning of a community is when it's members have a common relation to the center overriding all other relations: the circle is described by the radii, not by the points along its circumference. (Buber, 1966, p. 156)

The connection to something other than the bond between members of the community is what forms the core of an enduring community, according to Buber (figure 2.1, p. 20). This is where community starts; not with each person, and not with any 'feelings' people may have for one another, but through a living connection with the center.

In the interests of having a group of students who would be inspired and motivated by each other, and who would hopefully want to continue with the class through the full year, one goal of the CMPP was to foster sense of community among the class. What we were starting with at the beginning of the CMPP could not be considered a community. Students without any connection to each other beyond the fact that they were taking private music lessons at the same school and were in a new class (maybe some of them reluctantly) at this school couldn't be expected to immediately bond as a team or community. Finding a way to make the class into something that felt like a community, or employing some strategy to encourage a 'team spirit' among the students was an important value, and was hoped to be one way to encourage the students to remain in the program, learning, discovering and growing together.

The quote above suggests that in order to find community, the living center needs to be established first. As a music teacher, my goal should be to help students connect to music in a way which can foster a sustained and creative relationship with this living art. I discovered that this goal wasn't achieved by reading articles about teaching music to children, or by designing curriculum and lesson plans, or by personal reflection about what I was doing wrong. Through Cary's example, I witnessed that connection was made because of Cary's connection and commitment to music, and his

sincere desire to create opportunities for the students to find these connections. It meant moving away from strategies and teaching concepts, to connecting to something that is living, in this case to music.

Seeing this center as living is key. Much the same as our relationship with creativity, music needs to be understood as something that dwells within all, and that the teacher is responsible for shaping the space and creating opportunities that allow the student to turn toward it. This is achieved by living and demonstrating this relationship from the very beginning. If music is the living center of our community, and the goal is to connect with this living center, then playing, listening, experimenting and reflecting should happen in the very first class, not necessarily when we're ready. There are many things a teacher may be risking by prioritizing connection. We may risk looking bad in front of students, or risk failure. We may risk losing control of the class or the respect of our students. We may risk not 'achieving' anything concrete in the hour we work together. We may risk kids being uninterested, rejecting the offer of connection, or tuning out. Opting for connection to music and each other is not the safe choice.

Risk, balance by trust, is a necessary part of dialogue. Kramer (2003) states,

Whenever we enter into relationship we risk becoming wounded, and we have built up an arsenal of defenses against this danger. Understandably, we fear emotional pain. Therefore, becoming open to being wounded by the other absolutely requires trusting the other. It also involves trusting in the possibility of dialogue itself and in our personal ability to handle emotional pain, whenever it arises. (p. 168)

I have determined that in my own teaching and musical encounters, opting to risk and trust in order to turn toward dialogical connections between myself and music and the people/students I am working with will allow for meaning-making encounters. This is where Buber would suggest real living happens:

The primary word *I-Thou* can be spoken only with the whole being. Concentration and fusion into the whole being can never take place through my agency, nor can it ever take place without me. I become through my relation to the *Thou*; as I become *I*, I say *Thou*.

All real living is meeting. (Buber, 1958, p. 26)

Chapter 5.

Conclusion

5.1. Summary of Main Themes

The qualities associated with dialogue are subjective and difficult to measure. This is the unbounded quality of dialogue that Buber (1958) alludes to, “when *Thou* is spoken, the speaker has no thing for his object. For where there is a thing there is another thing. Every *It* is bounded by others; *It* exists only through being bounded by others. But when *Thou* is spoken, there is no thing. *Thou* has no bounds” (p. 20). The very nature of dialogue means that describing it is difficult and descriptions can seem ambiguous and vague. The mystery of it is both the frustration and appeal of the journey. The themes I have been inquiring into are themes I will be continuing to inquire into with every project I am involved in, musical or otherwise. The inquiry is like a flexible spring without a beginning and an end, rather than a straight line that has a specific beginning and ending. The main two themes of my inquiry, ‘Meeting’ and ‘Living Center’ will be briefly summarized in the next paragraphs.

Meeting

In trying to identify meeting, I recognize my impulse to determine whether something qualifies, or is ‘good enough’ to fit the category. Even as I describe dialogue as being impossible to reduce to a set of tools or principles, I am still trying to work out what these principles might be to be able to decide whether an encounter rates as meeting. There was something important happening in the encounter of *musica intima* and ‘Doug’, and the classes through the Creative Music Practice Program. Through these focus moments, I have been able to identify some qualities, or values, that allow for ‘Meeting’, in particular the values of listening and voicing. In working with Songcology I have learned that the meaning making found in ‘Meeting’ does not need to be defined, and in fact defies definition. There is no reason to determine whether an encounter is ‘good enough’. It is, however, important to be ready and open to a ‘Meeting’ in music, which can mean the possibility of a connection to both music and other that can’t be found when music is simply a thing to be performed or something that is listened to.

Living Center

In the search for community and connection, what was demonstrated to me in the process of working on this thesis has been that identifying with a 'Living Center' is paramount. In these focus moments, that 'Living Center' has been music. The connection to a 'Living Center' is what makes 'Meeting' and dialogue possible. How to connect to a 'Living Center' is one of the mysterious things that Buber suggests we can prepare for but we cannot make happen. It is through this 'Living Center' that all real life and meaning making happens, according to Buber. While this seems like an overstatement, it is clear that a rich relationship with 'other' and with music was demonstrated through the connection to music in the focus moments in this thesis.

5.2. Limitations and Reflexivity

Bentz and Shapiro (1998) comment that research should be seen "not as disembodied, programmed activity but rather as part of the way in which you engage with the world" (p. 5). The similarities to dialogue are noteworthy. Qualitative research is more than just an activity or a search for answers. It is a way of being, a way of finding meaning, and a way of connecting to the world.

In this thesis I have chosen a narrow focus, looking at one specific moment within a class of a program I was involved with as teacher and researcher, one particular encounter with *musica intima* while I was a singer, and one community outreach program that *musica intima* has been involved with. I have chosen a small number of focus moments to look at closely, and inquire into how they have pointed to the two values of dialogue, 'Meeting' and 'Living Center' which I have found to have the most meaning in the musical encounters I have been involved in. Isolating a few moments and looking at them closely has meant that the types of experiences have been limited in order to look deeply for the meaning in the few.

This paper is also analyzing focus moments from my own perspective and bias; some of these being my bias as a musician, as a member of *musica intima*, and as someone who has been fortunate to be able to get to know, and come to have great respect for, students and other educators. This means that while I may strive for some degree of objectivity, I am connected to the moments and people involved in them,

“qualitative research requires by its nature, creative and open minded approaches that acknowledge blurriness, complexity and subjectivity” Northcote (2012), p. 100. It is understood that in qualitative research it is impossible to be completely objective in every situation. Qualitative research recognizes the need of the researcher to be at the center of their study. “This form of inquiry presupposes that the researcher consider herself a living and feeling part of her historical and social context and see the knowledge she generates as bearing on and relevant to that context” (Bentz and Shapiro, 1998, p. 157). This requires, then, that I understand how these connections may influence the way I perceive meaning, and make a concerted effort to look at things as ‘the other’, “because critical social science is animated by values and partisanship-in other words by bias-the researcher must go to special lengths to be self-critical and, as we have already noted, to ensure that her research is not just a vehicle for projection or ideology” (Bentz and Shapiro, 1998, p. 157). Using focus moments of my own personal experience demonstrates that the story is being told from my perspective and it is understood that any other person in that story may tell it a little bit differently. Differing experiences and analyses can all be pointing to truth. This truth is not the same as the end or the answer. In dialogue, the encounter can lead to further encounters and meetings, without the need for an end or a final ‘one and only’ truth. Kramer (2003) talks about Buber’s ‘meeting’ “to an observer open to genuine dialogue, the day-to-day *I-It* experiences continually show glimpses of potentially deep encounters” (p. 43). The desire found in meeting is not then concluded, nor satisfied by the meeting. In fact, once found, we then yearn for further meetings, other deep encounters.

5.3. Educational Implications

My own experience supports Buber’s claim that dialogue is what we long for, both in educational settings and collaborative ones. Meaning-making can happen through connection to each other (Meeting) and connection to a Living Center. Connection and relationship are the essence of what we long for, beyond knowledge and control. This suggests that meaningful education should begin with relationship and connection to other and to a Living Center, in this case music, and not with curriculum or content. Fostering these connections through the dialogical values of listening and voicing, along with the pedagogical tools of playing together, experimentation, and collaborative inquiry, can lead to greater meaning making in classroom situations.

There are a number of implications for education explored in this thesis. Dialogue has an important place in music education, and practicing the dialogical values of listening and voicing in the classroom can nurture a creative musical environment. Along with this, valuing relationship and knowledge as partnering factors in education can foster a sustained relationship to music, a connection that extends beyond the time a student spends in class.

Added to these points is the importance of the teacher's relationship to the Living Center. When this connection is apparent to a student, nurturing their own relationship with the Living Center becomes the connection between teacher, student, and music. Being open to the risk of prioritizing this connection (over the pressures of time) is another element in a sustained connection to music.

5.4. Directions for Future Research

Buber's writing in *I and Thou* has had a profound impact on the way I work and interact with colleagues, students, friends and acquaintances. Reflecting on the 'Meeting' and 'Living Center' aspects of dialogue within my daily encounters has resulted in my effort to practice the values of listening and voicing regularly in all aspects of day to day life and exchanges with others. These values of dialogue have cultivated connections with the other in ways that debate with colleagues and teacher-directed methods in teaching have not. The values of dialogue have helped to nurture meaningful connections with my colleagues, my students and with music.

I have suggested in chapter 2.4.3 that music, and singing in particular, can be an embodied form of meeting. The ability music has to draw us in suggests that it is a powerful expression of dialogue. How the values of listening and voicing are experienced in musical dialogue, and how this may impact acceptance of difference and respect for the values and beliefs of the other would be an interesting direction of inquiry.

Buber's ideas of meeting and living center within the contexts of music and writing have been the focus in this thesis. Seeking to understand the role dialogue may have in other contexts may prepare connections to content/curriculum at schools, and in other creative environments. Nurturing connection with the living center in teaching and collaborative settings can lead to deeper meaning making experiences that extend

beyond the classroom and rehearsal space. Exploring connection to the living center, whether that living center be music, language, knowledge, nature or spirit, combined with developing a relational, dialogical approach in encounters with the other may lead to longer, deeper, and meaning-filled connections with both.

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Appendix.

Martin Buber (1878 – 1965)

1878

- Martin Buber was born February 8th, 1878 in Vienna, his parents were parents Elise and Carl Buber.

1881

- Buber's mother leaves the family, and his parents divorce.

1892

- Martin went to live with his

1896

- Attends the university of Vienna, studying philosophy.

1898

- Joins the Zionist movement lead by Theodor Herzl. Their relationship sours a few years later due to differences in philosophy. Herzl viewed Zionism as a political movement while Buber was more interested in Zionism for it's spiritual and cultural values.

1899

- Attends the University of Zurich
- Meets and marries Paula Winkler 1900-1901
- Buber's children Rafael (1900) and Eva (1901) were born.

1904

- Buber completes his PhD on German Mysticism at the University of Vienna.

1906

- Moves to Berlin, where the family lives for 10 years.

1915

- The Buber family move from Berlin to Heppenheim.

1916

- The first outline of *I and Thou* is written.

1919

- First draft of *I and Thou* is completed.
- Buber's close friend Gustav Landauer is murdered as a prisoner of war (WW1). Landauer was influential in the development of Buber's spirituality, philosophy and personality. He was a gentle man who had been fiercely opposed to the war.

1923

- *I and Thou* is published in German.
- Becomes professor of religion and ethics at Frankfurt University.

1933

- Buber resigns from the University of Frankfurt as Nazi influence extends into all areas of German life including academia. "To Buber, Hitler was only the caricature of Napoleon, the "demonic Thou" toward whom everything flames but whose fire is cold, the man who was Thou for millions but for whom no one was Thou." P. 215, *Encounter On the Narrow Ridge*. Buber continues to lecture to the German Jewish community and write responses to Nazi propaganda, and has an active and instrumental role in education through the Lehrhaus. Buber's home becomes a haven to German Jews and to those opposing Hitler's control.

1934

- Buber assumes an instrumental role in Jewish education at the Lehrhaus in Frankfurt until he leaves in 1938.

1937

- *I and Thou* is translated into English.

1938

- Martin and Paula move to Jerusalem where Martin becomes professor at the Hebrew University. This is where they live the rest of their lives.

1958

- Paula Buber dies while the couple are in Venice in August of this year. He continues with his work in September, finding in it solace and comfort.

1965

- Martin Buber dies in Jerusalem on June 13th, at the age of 87.