

Music in the Community as an Undergraduate module: Discussion of different student placements from the student and instructor's point of view

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Disciplinary background A. Musicology, with consideration to applied music research and teaching practices in UK and Greek HE contexts.

Disciplinary background B. Considerations are brought to bear from both music psychotherapy approaches, and in the technological (AI) possibilities for applied community music practice.

Abstract

This article aims to approach the undergraduate module of "Music in the Community" within a Greek university context and critically discuss the outcomes derived from it from the student and instructor's point of view. It also attempts to approach it while reflecting on both authors' experiences working with community music in the UK. Finally, it aims to propose future focus areas for this module, taught within the Greek framework.

Both co-writers will describe and systematically analyse their experience of being involved in the academic module of Community Music in Greece from the instructor and student's points of view, respectively. Through their reflexive ethnographies deriving from what has arisen from fieldwork, they will attempt to determine the shift of relationship dynamics that have happened through music participation from a qualitative research prism: between the community working with and between themselves. Additionally, both authors share a background working in the UK as community musicians. Therefore, they will examine how a British Community Music approach challenges the Greek context of studying Musicology, especially within a mostly theoretical Integrated Master's degree at the University of Athens. Finally, the data used for this research will be extracted from writers' reflections and interviews with service users, examined with narrative analysis and summarised to conclude the findings.

Interdisciplinary implications. Authors agree that a curriculum transformation is needed to shift the university's social responsibility (Harrop-Allin 2017) as more institutions raise awareness around the issue. Moreover, the authors reflect on the challenges of researching while coming from contrasting academic positions. In conclusion, the article approaches the future work necessary to be done concerning the different levels of reflection (Broeske-Danielsen 2013) upon the participants' and instructors' musical experiences of this module.

References

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