

**Orchestral-Dialogues: Accepting Self, Accepting Others –
Translating Deep Listening Skills to Transformative Dialogue Skills**

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Abstract

Orchestral-Dialogues: Accepting Self, Accepting Others –
Translating Deep Listening Skills to Transformative Dialogue Skills
Janelle S. Junkin

Orchestral Dialogues: Accepting Self, Accepting Others (Orchestral Dialogues) was a pilot project with BuildaBridge International (BaB), an arts-intervention organization based in Philadelphia, PA. Fourteen children, ages 9 – 14 years, participated during the program's pilot year, 2016-2017. The Orchestral Dialogues project was a community music therapy (CoMT) endeavor that sought to teach both deep listening and transformative dialogue skills through participation in private lessons, rehearsals and dialogue workshops. This study asked the question, how do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children?

Ethnographic methods were employed to answer the research question including participant observations, facilitation of a focus group, ongoing informal conversations with participants, their families and staff, and a review of archival data. Data analysis incorporated artistic responses to theme development for the purposes of clarification. The themes identified were 1) adult modeling, 2) role playing, 3) orchestra as analogy for components of dialogue, and 4) community building through collaboration. The findings showed that the children, though only in the initial five months of their learning process, understood the basic concepts of deep listening skills (awareness of self, awareness of others, awareness of music) and could translate these to transformative dialogue skills (self-reflexivity, self-expression, responsibility, affirmation, co-creation of a new reality).

The findings showed the children described the skills of deep listening and transformative dialogue using musical language and concepts. Although they demonstrated an understanding of the skills, it was evident they required more time to implement the skills in their daily lives. The results of this study contributed to interdisciplinary research in CoMT and conflict transformation literature.

Chapter I: Introduction

I have been a board-certified music therapist and classically trained flautist who has participated in orchestras (see Glossary of Terms, p. 14) since the age of 14. I have learned how to play with a group of people whom I would never have met nor been friends with had it not been for the musical experience requiring us to produce a collective, harmonious sound.

Orchestras, on the surface, have been perceived as a place of harmony and unity; however, the inherent hierarchy present in an orchestra can create an unharmonious experience for the members.

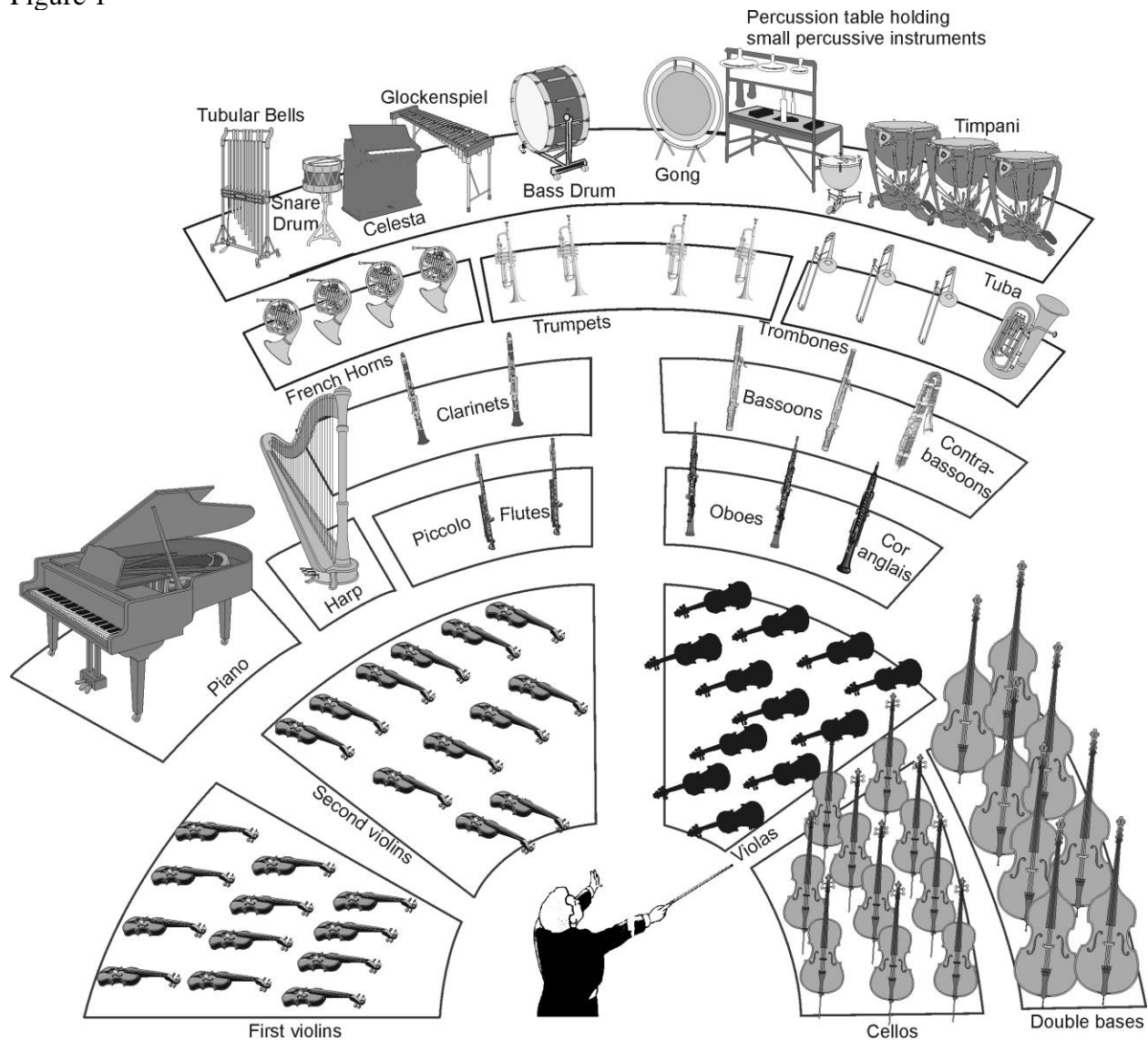
The conductor, at the top of the hierarchy, has chosen and interpreted the music. The conductor, at the time of rehearsal, will have read and memorized the musical score. During rehearsal, the conductor will have cued instruments to enter the music, known when the music increases or decreases tempo and when the music changes dynamically (i.e., loud or soft). The conductor has acted as the storyteller leading the orchestra in expressing various aspects of the musical story through their instruments. The orchestra experience has traditionally produced cooperation among and between instrumental sections in achieving the goal of interpreting and playing a composition. The collaboration and cooperation experienced in the music does not translate to the assumption that musicians know and understand each other outside of the orchestra experience.

What is an Orchestra? While people of different genders, ethnicities and nationalities have composed orchestral music, the most well-known composers have typically been men of European descent (Woodstra, Brennan, & Schrott, 2005). Composers have written concertos, symphonies, songs pieces, or movement pieces. Compositions have ranged in length; for example, an hour or 4 minutes, 33 seconds such as the song “4’ 33” composed by John Cage, a

20th century composer. Each piece of music will have its own rhythm and harmonic structure but all orchestral performances have told the composer's story as interpreted by the conductor.

An orchestra (See Figure 1) has always possessed a distinct culture with language, norms, and artifacts. Members of the orchestra have been broken into sections: the strings, the brass, the woodwinds, and the percussion. Each section has been demarcated by a 1st, 2nd and an occasional 3rd section. The delineation of 1st and 2nd indicates the difficulty of the music; a 1st part has typically been more difficult and usually includes a solo part. The 2nd part, considered difficult, but not as difficult as the 1st and has usually included a harmonic support to the first part although occasionally the melody has shifted between the 1st and 2nd parts. All sections could have a 3rd part but this has usually been present only in larger orchestras. The 3rd part, with many rests, has acted as a harmonic support to the melody. Musicians audition and have been assigned to one of the three parts though most covet the 1st part.

Figure 1



Orchestra Diagram

The conductor, considered the leader of the orchestra, has had two other supportive leaders, the concertmaster and the lead oboist. The concertmaster, the 1st chair, 1st violinist, has been the last person entering the stage, the one who has tuned the orchestra before the conductor comes out. The orchestra has always tuned to the first oboist, generally considered the most in tune of all the instruments at 440 hertz (Hz). The oboist must have already tuned so when the

concert master has arrived on stage and signaled the oboist, the tuning note can be played, typically an “A” for the winds and string instruments and a “B-flat” for the brass. Once all instruments have been tuned to the oboist and the concertmaster seated, the conductor will come on stage signaling the beginning of the performance. The hierarchy, learned by every musician and functioned as the main organizer for the orchestra, indicated how the musicians relate to each other and the music.

BuildaBridge International (BaB)

The host site for Orchestral Dialogues: Accepting Self, Accepting Others (Orchestral Dialogues) was BuildaBridge International (BaB), an arts intervention organization based in Philadelphia, PA. BaB’s mission statement is to

...engage creative people and the transformative power of art making to bring hope, healing and resilience to children and families living in contexts of crisis and poverty. BuildaBridge accomplishes this mission through direct arts-based afterschool and summer education and therapeutic intervention programs (Community Programs); and through training artists (The BuildaBridge Institute) in the “BuildaBridge ClassroomSM” a trauma-informed, hope-infused, child-centered replicable model for working with at-risk youth. BuildaBridge envisions a world where all children are resilient, experience self-efficacy, and have a vision for their future. BuildaBridge dedicates its resources to building the capacity of local communities to fulfill this vision (BuildaBridge International, 2016, para 1)

BaB, incorporated in 2000, began its arts-based programs at a local Northeast Philadelphia church and soon expanded its programming to several Philadelphia neighborhoods. In 2003, BaB moved its base of operations from Northeast to Northwest Philadelphia, specifically the

Germantown neighborhood, providing numerous arts-based services to partner organizations. BaB learned they had more consistent attendance if programming was offered in spaces where children were already present, in other words, BaB “goes where the people are” (V. Nix-Early, personal communication, August 23, 2016). The BaB volunteers have provided arts-based interventions where children have been located (e.g., schools, after-school programs, community centers, and shelters) rather than requiring children to come to a BaB location. BaB believed the arts, especially arts with a purpose, helped create a more just and healthy world for children. In its 20 years of operation BaB has partnered with community organizations applying for and receiving grants to provide arts based interventions for survivors of torture, asylum seekers, refugees, children and families in abuse shelters, after school programs, and training for community artists.

In September 2016, BaB launched their newest endeavor, Orchestral-Dialogues: *Accepting Self, Accepting Others* (Orchestral Dialogues). The new orchestra used music as a metaphor for healing, intentionally incorporating dialogue through intergroup contact and “deep listening”. The co-founders of the organization, Dr. Vivian Nix-Early and Dr. Nathan Corbitt, have always envisioned a performance group (i.e., orchestra, choir, drama troupe) as the face of BaB but have not had the necessary resources to initiate this project.

Background of Study

Rationale. There have been limited Community Music Therapy (CoMT) studies focused on typically developing children (Stige & Aaro, 2012) and limited studies that have positioned the voices of children participants as the primary sources of data (Bonde, 2011; Fock, 1997; Riiser, 2010). There have also been limited CoMT studies published in the field of conflict transformation (Bergh & Sloboda, 2010; Bonde, 2011; Shank & Schirch, 2008). This research

study addressed these three identified areas of need: further research with typically developing children in CoMT, research focused on the voices of the participants, and CoMT research related to the field of conflict transformation.

This study considered how children from four neighborhoods in Philadelphia translated deep listening skills practiced in an orchestra to transformative dialogue in intergroup contact to their daily lives. A review of the literature showed deep listening skills developed in music do not necessarily translate to transformative dialogue skills without facilitation (Bergh & Sloboda, 2010; Bonde, 2011; Riiser, 2010). While many orchestras have been created around areas of conflict (e.g., World Peace Orchestra, Silk Roads Project), none have intentionally worked at teaching people how to translate these interactions to transformative dialogue skills (Riiser, 2010; Willson, 2009; Youth Philharmonic Orchestra, 2015).

One key aspect to dialogic and musical interventions has been trust, trust between the groups encountering one another, trust with the facilitator, and trust in the intervention (Albeck, Adwan & Bar-On, 2002; Pavlicevic & Impey, 2013; Proctor, 2011). Music therapists typically initiate trust between the client and the music and subsequently, the client and therapist can develop trust quickly via musical interventions (Ansdell 2005; Baine, 2013; Stige & Aaro, 2012). The program, *Orchestral Dialogues: Accepting Self, Accepting Others* (Orchestral Dialogues) taught deep listening skills through musical interactions and reinforced the learned skills verbally. Dialogue workshops, one aspect of Orchestral Dialogues, encouraged the children to translate learned deep listening skills to transformative dialogue skills. They learned to speak about who they were and listen to how others described their own identities including socio-economics, race, ethnicity, and self as musician, to name a few. Learning deep listening and

transformative dialogue skills could help prevent future conflict and assist children in dealing with present conflict in healthy ways.

Orchestral Dialogues: Accepting Self, Accepting Others – Project Description

Orchestral Dialogues: Accepting Self, Accepting Others (Orchestral Dialogues), named by BaB administration, reflected the organization's desire to use the orchestra as a platform for creating space for dialogue in conflict transformation. Orchestral Dialogues was a youth orchestra project that sought to facilitate resilience, self-efficacy, a vision for the future, the ability to build bridges of peace and hope, and develop skills to make music "in unity." The program engaged the children in two ways: first, through music and second, through dialogue workshops incorporating the arts.

Foundational goals of this program are both youth and inter-relationally centered. For example, listening musically to themselves, their peers and to the conductor was a learned skill for each youth and one that could be translated from music-making to life experiences. Participation in dialogue workshops was an integral part of membership in the orchestra. Youth were engaged in dialogue to practice the skill of "deep listening" beyond the musical context. The experience of listening to each other musically and dialogically encouraged children to learn about themselves and others, to hold differing opinions and views while still living in "harmony" and "unity."

The Orchestral Dialogues project began with hiring and training staff: two co-conductors and one instrumental specialist. The co-conductors and instrumental specialist were expected to attend all rehearsals and teach all students private lessons. Staff were trained in the BaB Classroom Model, a 30-day online training course that taught components of developing a trauma-informed teaching environment. Additionally, all staff participated in an orientation

learning the BaB Song, Motto and Agreements (Appendix B, C, & D). The staff was taught how to introduce Deep Listening skills and Transformative Dialogue skills into their music and dialogue lessons.

Orchestral Dialogues provided private lessons after-school in partner schools and monthly rehearsals and dialogue workshops on weekends. All children were assigned a private music instructor and received three private lessons a month. They also participated in monthly (four hour) orchestral rehearsals and monthly (one hour) dialogue workshops. Orchestral Dialogues rehearsals were held at a private school in Mount Airy. This school had a large room for rehearsals and five smaller rooms available for sectional rehearsals or breakout discussions. Two concert performances were planned during the year, one at Blair Christian Academy on May 20, 2017 and another on August 5, 2017 at the West Allegheny Arts Festival.

BaB's pilot-year orchestra was comprised of 14 youth participants, aged 9-14 years (grades 4-8) and recruited through partnerships with 4 local elementary and middle schools (see Figure 2). Participants and families lived in targeted low-income communities and agreed to fully commit to this orchestra, including attendance at all scheduled dialogue workshops. Parents and guardians agreed to transport their children to and from rehearsals, arrive on time, and not miss more than three rehearsals. The cost of participating in the Orchestral Dialogues was free for the pilot year; additional costs included rental or purchase of an instrument. BaB assisted in acquiring donated instruments through its partner Musicopia who donated three violins. BaB had a relationship with the local Violins & Bows store to provide discounted instruments, music stands and other supplies as needed throughout the year.

Orchestral Dialogues accepted all children regardless of any prior musical ability. The program provided lessons and support to develop musical mastery in their instruments and

ensemble play. BaB had financial support for this program through one grant (from a local foundation in Philadelphia) and through an ongoing online fundraising campaign targeting individual donors. Additional grants were submitted for the continuation and expansion of this program.

Orchestral Dialogues addressed the need 1) for quality music instruction made available for children who might not have access due to limited resources both in their home and in school environments; and 2) the need to learn dialogic skills so that children and adults could engage with reduced conflict in their homes, schools, and communities, bringing about opportunities for change via deep listening and transformative dialogue skills.

The specific goals of the program were to:

- Create an opportunity for students to achieve a sense of mastery in ensemble music performance.
- Create an atmosphere where music is the unifying factor for youth from different ethnic, socioeconomic and neighborhood backgrounds.
- Facilitate resilience, self-efficacy, a vision for their future, and the ability to build bridges of peace and hope.
- Assist students to meet PA Standards in the Arts and Humanities.

BaB had its own outcome measures for the Orchestral Dialogues project, a system of tracking outcomes through teaching reporting. BaB staff will review these reports, generating a final programmatic report in December of each year for the board of directors and reports required by foundations. BaB's outcome measures were not relevant to the focus of this dissertation, therefore the measurements were not included in this research study. Though not included in the outcome measures of this study, BaB's outcomes informed this study's focus on

the process of translating deep listening skills to transformative dialogue skills. BaB's projected program outcomes were:

1. 90% of students will learn to play in an ensemble (i.e. reading music, listening to one another, remaining in tune, following verbal and nonverbal cues of conductors).
2. 100% of students who complete the program will receive weekly, private instruction that is informed by deep listening and dialogic skills.
3. 100% of students who complete the program will participate in one concert performance within the 2016-2017 year.
4. 85% of students will lead their music section in rehearsals and solos.
5. 85% of students will be able to explain the basic tenets of deep listening, as applied in an orchestral setting.

Program Outcomes: (STUDENTS - DIALOGUE)

1. 95% of students will be able to identify the seven elements of transformative dialogue.
2. 85% of students will be able to articulate deep listening and dialogue as connected.
3. 90% of students will share one example of how they used their learned deep listening and dialogue skills in their daily life (i.e. family, neighborhood, school, etc.).

Community Music Therapy (CoMT)

The BaB Orchestral-Dialogues project was a CoMT experience. CoMT has been considered an emerging area within Music Therapy that is still developing and defining itself (Ansdell, 2004; Stige & Aaro, 2012). Ansdell's (2003) defined CoMT as, "an anti-model that encourages therapists to resist one-size-fits-all-anywhere models (of any kind) and on the other hand to follow where the needs of clients, contexts and music leads" (as cited by O'Grady & McFerran, 2007, p. 14). Ansdell (2004) described a shift from thinking of music as a thing or

object to musicking as related to social and cultural understandings where meaning was made within the social and cultural context of music (p. 67). Those who promoted the term CoMT considered the social context and cultural context not only of the music but also of the participants and the music therapist as central to the implementation of a music therapy interaction or intervention (Baine, 2013; Curtis, 2012; O'Grady & McFerran, 2007; Pavlicevic & Ansdell, 2004; Stige & Aaro, 2012; Vaillancourt, 2012).

Community music therapy in practice. Due to the contextual nature of CoMT, its implementation differed depending on the community in which it was implemented. *Community Music Therapy* (Pavlicevic & Ansdell, 2004) has 14 chapters detailing music therapists' use of CoMT in their community, work, and country contexts. Harriet Powell (2004) wrote about her CoMT experience as both a community musician and music therapist working with clients with dementia. Powell (2004) concluded the music therapist "acts as an inspirer or a 'starter' or simply assists" (p. 182) but did not necessarily retain the role of leader. Instead Powell (2004) described the experience as listening and responding both to the musicians, to herself, to the audience, and to the clients who participated. Ultimately, Powell (2004) believed it was more important for music therapists to acknowledge the use of their skills in assisting a communal experience, as opposed to focusing on the overlap of boundaries between the music therapists and community musicians.

Simon Proctor (2004), also a music therapist, wrote "it is time to stop trying to define music therapy prescriptively: it is simply musicking in pursuit of well-being, wherever, whenever, and however it happens" (p. 230). Proctor (2004), like Howell (2004), expanded music therapy's boundaries by encouraging collaboration and participation in community music, envisioning it as a valid utilization of music therapists' training. Stige (2003) wrote,

... communal musicking is the center and shared focus, and each participant contributes with the cultivated capacities and the perceived affordances relative to his or her life history. [This demonstrates] how communal musicking is at once public and private, social and personal, centered and decentered...a unity beyond uniformity. (p. 173)

Small (1999) believed musicking was available to all and included practice, rehearsal, performance, and listening as necessary for meaning making. Further, Small (1999) believed “the act of musicking establishes in the place where it is happening a set of relationships and it is in those relationships that the meaning of the act lies” (p. 13). The relationships within the orchestra, to the conductor, to the audience and to the music all contributed to the CoMT experience. In other words, meaning making was found through the shared relational musical experience.

Significance of Study

This study contributed to the limited studies on musicking and deep listening (Ansdell, 2004; Pavlicevic & Impey, 2013) and the lack of research on typically developing children (Ansdell, 2004; DeNora, 2005; Pavlicevic & Impey, 2013; Proctor, 2011; Stige, Ansdell, & Elefant, 2010). It addressed the lack of CoMT research in conflict transformation literature which is a response to the active call for CoMT researchers to contribute to this field (Bonde, 2011; Shank & Schirch, 2008). This research also contributed to the area of transformative dialogue by adding the missing explanation of the process of musicking, in this instance a shared orchestral experience, translating deep listening skills to transformative dialogue skills (Bonde, 2011; Oliveros, 2005; Pavlicevic & Impey, 2013).

Overview of Chapters

This dissertation will discuss how children learned deep listening and transformative dialogue skills through participation in Orchestral Dialogues. The literature review chapter will present current evidence for CoMT interventions in the field of conflict transformation, providing context for social and identity conflict and research trends in typically developing children. The literature review closes with the research question. The methodology chapter will explain the use of ethnographic methods in data collection and analysis and introduce arts-informed research as a tool in data analysis. This chapter also will detail the sources of data and manner of collection.

The results chapter will present the findings from data analysis. Main themes will be discussed and explained and interpretation will be provided. The main themes will be discussed along with two sub-questions from the central question. The chapter will close with how the findings were synthesized to answer the central question. The discussion chapter will explain the findings in relation to the literature. This chapter will include a section about the role of self as music therapist, a new skill will be discussed, and implications for CoMT presented. The chapter will close with suggestions for future research. The final chapter, conclusions, will summarize the research, summarize what was learned and will call for areas of further research.

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Chapter II Literature Review

This chapter was presented in the format of a musical composition with themes and variations on themes, melodies, and counter melodies. As conductors have led the musicians and audience into the musical ideas so too this opening will lead the reader into the ideas of Orchestral Dialogues as experienced by the young participants. Baton raised, instruments up, breathe deeply together...begin.

The language of music could be regarded as complex and contextual. This research study utilized specific definitions of musical language as it related to CoMT and conflict transformation. Understanding how the terms have been defined was imperative to make meaning about not only the practical application of the language but the metaphoric language as well. Because language matters, a glossary of critical terms has been provided to help with understanding of the application of these terms, principles and practices as discussed in the literature review of this chapter and the chapters that follow.

Glossary of Terms

- **Orchestra:** a large group of instrumentalists playing together.
- **Deep listening:** goes beyond the surface of sound; it is meaning making from all the sounds and the realization that the combination of sounds also contributes to the listening experience (Oliveros, 2005; Pavlicevic & Impey, 2013).
- **Conflict Transformation:** Lederach (2014) defined conflict transformation as ...”to envision and respond to the ebb and flow of social conflict as life-giving opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationships” (p. 29). Transformation is different from resolution in that transformation

focuses on the *context* of the relationship rather than the “presenting problem” (Lederach, 2014, p. 57).

- **Transformative dialogue:** defined by Gergen, Mcnamee, and Barrett (2001) as “...stress on relational responsibility, self-expression, affirmation, coordination, reflexivity, and the co-creation of new realities” (p. 707).
- **Dialogic and musical interaction:** the interactive forms of learning that occur in Orchestral Dialogues; learning is both a verbal and musical dialogue.
- **Identity:** how we define self, what we believe about others and ourselves is learned and can be unlearned and re-learned (Pettigrew & Troppe, 2006; Dessel & Rogge, 2008).
- **Melody:** the main tune of a song.
- **Counter melody:** an alternate melody that is played with the melody.
- **Harmony:** the simultaneous combination of tones that blend and sound pleasing to the ear.
- **Dissonance:** discordant sounds or lack of harmony in music.
- **Musicking:** a term used both in CoMT literature and in conflict transformation literature. Small (1999) stated “the act of musicking establishes in the place where it is happening a set of relationships and it is in those relationships that the meaning of the act lies” (p. 13). Musicking is not a passive hearing of the music, but instead is an active engagement with the music, with the self and with others.
- **Theme:** a musical idea played at the start of a piece.
- **Variations on Theme:** when the theme is repeated with a change (variation); there can be multiple variations of a theme.

Introduction of Main Themes

Orchestral Dialogues taught children to utilize deep listening skills beyond the musical encounter by translating these skills to transformative dialogue skills. Musicians who have played in an ensemble have heard harmonies, discord, resolutions, and the overlay of sounds as differing instruments enter and exit throughout the piece of music. Deep listening furthered the listening experience as an encounter with all the sounds, the indrawn breaths as musicians prepared to play, the silences and the meanings they conveyed (Oliveros, 2005). Deep listening went beyond the surface of sound; it was meaning making from all the sounds and the realization that the combination of sounds also contributed to the listening experience (Oliveros, 2005; Pavlicevic & Impey, 2013).

Similarly, transformational dialogue via intergroup contact in conflict transformation required groups of peoples to listen, and listen closely, to the context of the words, the emotions present, and the subtext of the words before responding (Dessel & Rogge, 2008). It was a back and forth of sounds, of entering and exiting, of vocal harmony and discord and of deeper meanings beyond the spoken word. Transformative dialogue required being present in the moment, attuning to self and others and a willingness to know self and others to fully approach meaning making (Gergen, Mcnamee, & Barrett, 2001).

At what age can one really know the “self” or the “other”? The literature stated identity of self and development of knowing others began in the middle childhood years (Blakemore & Choudhury, 2006; Eccles, 1999). Children by the age of 10 were reported to have a worldview of themselves and others; they could process differing worldviews between the ages of 10 and 14 (Baron & Banaji, 2006; Belsky, Steinberg, & Draper, 1991). These early to middle years have been key in developing autonomy, a moral compass, and executive functions. Children can also

be flexible when they have experienced a counter worldview and then thought, created art, or spoke about the conflicts and wonderings associated with their encounter. Deep listening, intergroup contact, dialogue and children's experiences have been considered contextual to their lives and the situations? Orchestral Dialogues was situated in a specific neighborhood, had participants from four neighborhoods with diverse social, economic, racial and ethnic identities, who interacted during practice, rehearsals and dialogue workshops.

Melody: Creating Music Together Does Not Equal Musicking

There has been an unspoken, common belief in orchestras that the music was enough to unify the individual members, at least through the duration of the performance (Fock, 1997; Hakan Baydere, personal communication, December 19, 2013). Eva Fock (1997) looked at the interaction between native born Danes and immigrants, specifically those who identified as Muslim. She wrote that common music misperceptions such as "music knows of no race", "universal music" and "music across borders" (p. 55) contributed to programs and projects that were ineffective when working with groups of people who were different from one another. Fock (1997) stated that understanding the cultural implications associated with music was imperative to understanding the power of music to communicate non-verbally.

Fock (1997) stated "world music became the musical equivalent to the political illusion of globalization in the eighties" (p. 57). An iconic example of this was Michael Jackson and Lionel Ritchie's (1985) song "We Are the World", performed by various artists, produced by Quincy Jones, and recorded by various artists. The sentiment of being one with Africa through song was a noble one, meant to call attention to the starving children and families on the continent. The song embodied the ideal of unity and harmony across all people with little critical thought about the differences and no intentional engagement of dialogue regarding the

differences and similarities of the musicians, listeners and intended recipients of the attention (Fock, 1997).

Fock (1997) has also argued that the classification of “world music” has generated an “othering”. This othering of music contributed to an implied idea of “us” and “them”, in the case of “We Are the World” the “us” was those in the Western world and “them” those who lived outside the defined Western world borders. This othering of music and, by implication, groups of people contributed to intergroup conflict and hierarchies! The use of music as a universal language was a simplistic understanding of music and its complex cultural, social and political role in each society or group of people (Bergh & Sloboda, 2010; Bonde 2011; Fock 1997).

Arild Bergh (2010) and John Sloboda (2010) co-authored an article about how artists and musicians have had positive and negative impacts on situations and people. Bergh and Sloboda (2010) posed the criticism that artists’ voices were often elevated above the participants. Bergh and Sloboda (2010) stated “...the participants’ views are rarely heard; music’s role is exaggerated or taken out of context, long term interventions are best and relationship building takes time” (p. 8). Relationships were an integral component in an intervention; the relationship to self, to other, to the facilitator and to the music, all contributed to the success or failure of an intervention (Bergh & Sloboda, 2010; Pavlicevic & Impey, 2013; Stige & Aaro, 2012). Relationships and the contextualization of the musical interventions within a given community were imperative to the success of the intervention (Howell, 2004; Proctor, 2004).

Bergh and Sloboda (2010) and Bonde (2011) stated that building relationships required trust and a willingness to enter a mutually vulnerable space. Bergh and Sloboda (2010) and Bonde (2011) agreed that people who desired to intervene post-conflict must take the time to build a trusting relationship with the community. The idea that relationship building was

necessary to intervention, as presented by Bergh and Sloboda (2010) and Bonde (2011), was not unique to conflict transformation literature. Music therapists believed therapeutic relationships included the therapist, client(s), and the music (Ansdell, 2004; Stige & Aaro, 2012). Music was often viewed as a tool which supported development of the relationship more quickly than words since music acted as a holding space for the relationship (Baines, 2013; Curtis, 2012). Even with music serving as the holding space for the relationship, it could take many visits before a client was comfortable being vulnerable to the therapist (Pavlicevic & Impey, 2013; Proctor, 2004).

Counter-melody: West-Eastern Divan Orchestra. The concept of an orchestra for peace was not new or innovative in and of itself; instead the idea was realized in response to violence and conflict around the world (Isabel Hunter, personal communication, December 17, 2013; Hakan Baydere, personal communication, December 19, 2013). Artists desired to be actively involved in peace processes around the world and contributed in the way they knew best (Bergh & Sloboda, 2010; Bonde, 2011). The West-Eastern Divan Orchestra (Germany), the Silk Road Project (Boston, MA) the World Peace Orchestra (New York, NY), Polyphony Youth Orchestra (Nazareth, Israel), the Simon Bolivar Symphony Orchestra of Venezuela, and the Afghan Youth Orchestra (Kabul, Afghanistan) have been part of the arts peace movement. For the purposes of this study I focused on the West-Eastern Divan Orchestra as it was the inspiration for the research.

Founded in 1999 by Daniel Barenboim, an Argentinian- Israeli conductor, and Edward Said, an American-Palestinian academic, the West-Eastern Divan Orchestra brought together young adults of Israeli, Palestinian, Jordanian, Lebanese, Syrian, Egyptian, Turkish, Iranian and Spanish ethnicities in an orchestral setting (Cheah, 2009). Barenboim and Said (Cheah, 2009) declared the orchestra a-political from the beginning, deciding against taking sides in the

conflicts between the nations. They sought unity of sound through the music, deliberately seating people from different nationalities beside one another. They engaged the members in dialogue and discussion about some of the conflicts occurring between nations, but chose to not take a stance on the conflicts (Cheah, 2009).

When Israel invaded Lebanon in 2006 Barenboim and Said's widow drafted a declaration against the war demanding all members of the orchestra sign it (Cheah, 2009). Daniel Cohen, an Israeli and former violinist in the orchestra talked about his experience of the declaration and forced signing saying he did not agree with the declaration; since the orchestra was non-political it was wrong to take a political stance at that moment (Cheah, 2009). Cohen's experience in the orchestra was part of a personal journey where he encountered Palestinians, other Israelis and Arabs struggling to make sense of their own socio-political contexts within a self-described non-political entity. The socio-political context was never far from his mind as he created harmonic and discordant sounds with his fellow musicians (Cheah, 2009). Cohen stated he continued to struggle to make sense of the ethnic conflicts, of what it meant to be Israeli, to be Arab, and how to discuss these things with his friends and family. Cohen explained he often felt isolated from his friends and family in this discussion, unsure how to invite them into the conversation (Cheah, 2009).

Solveig Riiser (2010) conducted field research with the orchestra in 2008 and Rachel Beckles Willson (2009) conducted an ethnographic study with the orchestra in 2006 to understand their expression of music and non-political stance and the impact this had on its members and audiences. Riiser (2010) and Willson (2009) concluded that although Barenboim and Said claimed the orchestra was non-political, it was in fact highly political, particularly as Barenboim was an outspoken critic of Israeli politics and international policies towards their

Arab neighbors. Barenboim and Said appeared reluctant to use the orchestra as a means for actively and intentionally engaging in identity and ethnic conflict dialogue through the lens of the socio-political contexts (Riiser, 2010; Willson, 2009). Based on research by Riiser (2010) and Willson (2009) as well as anecdotal evidence gathered from informal interviews with past orchestral members (Cheah, 2009), the lack of dialogue and ignoring of the socio-political context meant members had to continue this learning process on their own without guidance or modeling. This begged the question, what attitudinal change might have been possible if these young people had been given the tools necessary to continue their own journeys of discovery of self and others, entering dialogue, listening deeply to themselves and to others, to contribute to transforming intergroup contact and conflict.

Theme 1: Deep Listening

Pauline Oliveros (2005), composer, musician, performer and teacher, coined the term “deep listening” in 1989 after realizing many performers would “hear” what they played, but did not “listen”. Oliveros (2005) stated listening was a voluntary act, one that included “giving attention to what is perceived both acoustically and psychologically” (p. xxii). Characteristics of deep listening included bringing what was heard to the conscious to expand and heighten the interaction between self and other (sound and people). Pavlicevic and Impey (2013), a music therapist and an ethnomusicologist, used the framework of deep listening to discuss the importance of the intersection between dialogue and listening in cultural, social and political spaces. All aspects of self, individual and collective listening were required to successfully engage in deep listening (Oliveros, 2005; Pavlicevic & Impey, 2013).

Pavlicevic and Impey (2013) concluded “the multiple stances of deep listening suggest opportunities for shared and negotiated, multi-leveled reframing of people’s experiences...” (p.

249). Deep listening, as a practice, engaged people in the opportunity to bring their own environments into consciousness and to begin to make meaning for themselves and for others. The process of deep listening (i.e., listening and hearing) was described as looking and seeing in Lederach's (2014) conflict transformation theory. Pavlicevic and Impey (2013) and Lederach (2014) agreed that more than one lens was needed to capture the necessary information. Deep listening was the personal experience of context interacting with individual experiences and collective contexts, all negotiating together, so harmony rather than agreement was achieved.

Music is contextual. Music has currently been situated in a United States socio-political climate with increased Ku Klux Klan (KKK) activity, the rise of the Black Lives Matter Movement, acknowledgement of the conflict between police and black communities, increased anti-immigrant rhetoric, the desire to build a wall between Mexico and the US, and the constant use of fear-laced language to incite solidarity and nationalism (Carson, 2013; Healy, 2014). Musicians' responses to the socio-political climate have varied, for example music such as "Glory", by Common and John Legend, as a tribute to the Selma Bridge crossing in Alabama. More recently "Prophets of Rage: Make America Rage Again", a new iteration of Cypress Hill, Rage Against the Machine and Public Enemy, stated, "We can no longer stand on the sidelines of history. Dangerous times demand dangerous songs. It's time to take the power back" (Prophets of Rage, 2016, para 1). Throughout time musicians have actively participated in the socio-political realm, using their music as a call to a new awareness or re-awakening to social situations within the country (Bergh & Sloboda, 2010; Bonde, 2011).

In the classical music world, the Silk Road Project directed by Yo-Yo Ma, world renowned cellist, the World Peace Orchestra based in New York City, and the International Youth Philharmonic Orchestra, were current examples of musicians engaged in the socio-

political context. Musicians in all musical genres recognized the need for action, the call for peace and that they had a role in creating the change needed (Ma, 2016; World Peace Orchestra, 2013; Youth Philharmonic Orchestra, 2015).

The orchestras' websites identified their cultural contexts; the Youth Philharmonic Orchestra (2015) even identified peace and dialogue as important aspects of its mission. Despite the examples of orchestras openly using the term "peace" in their language, it appeared they were what Fock (1997) referred to as globalizations of music. In other words, they paid limited attention to the engagement of their members with the audiences in the act of musicking or deep listening or transformative dialogue. They relied, instead, on "talking to" audiences or on the music as the sole non-verbal communicator. For example, the Youth Philharmonic Orchestra project invited musicians to come together to support their world leaders in dialogue at the United Nations but did not provide opportunities for the musicians to participate in the dialogue (Youth Philharmonic Orchestra, 2015).

Theme II: Community Music Therapy

Community music therapists have been actively engaged in explaining the dynamics of community engagement via the arts and the role of verbal processing or, in this case, transformative dialogue (Pavlicevic & Ansdell, 2004). Most importantly, community music therapists recognized all who participated in CoMT had their own cultural, social, and political systems (O'Grady & McFerran, 2007). Once a group of individuals engaged in the act of deep listening, they began to negotiate a new cultural, social and political space, one that was not devoid of their own context but rather a space that embraced and encouraged the differing contexts as part of the dialogue (Pavlicevic & Impey, 2013).

Simon Proctor (2011) wrote about the role of musicking as a reparative encounter for children who were differently-abled. Proctor (2011), like Pavlicevic and Impey (2013), encouraged the music therapist to consider the contextual nature of music and that this context existed in the social, cultural and political world of the people engaged in musicking. Proctor (2011) approached his research from a capitalist perspective discussing the role of social and physical capital and how these impacted not only the individual involved in the exchange but the entire community as well.

Proctor (2011) believed reparative musicking provided a structure for participation and offered new opportunities to experience being together. Though Proctor's (2011) focus was the intentional engagement of differently abled into society, the main concept of reparative musicking applied to deep listening. There was an opportunity to bring the personal social, political and cultural context into a collective experience allowing for participation in and transformation of self through the act of deep listening and reparative musicking.

Pavlicevic and Impey (2013), Proctor (2011), and Stige (2006) emphasized the importance of participation as collaboration. Stige (2006) differed slightly from his contemporaries in his belief that it was less about the individual and more about the communal experience. These authors, though utilizing different terms (i.e., reparative musicking, deep listening, culture-centered perspective in music therapy) shared the main belief that there must be active participation and an understanding and negotiation of personal and collective social, cultural and political contexts (Ansdell, 2004; Stige & Aaro, 2012). The role of musicking was an integral part of the process of self and collective transformation (Ansdell, 2004; Stige & Aaro, 2012). CoMT literature recognized individuals did not exist outside of their context (Pavlicevic & Impey, 2013). As a result, CoMT researchers added to a more comprehensive body of

literature explaining how the musicking experience contributed to a sense of self in relation to other within the social, cultural and political context (O'Grady & McFerran, 2007; Pavlicevic & Impey, 2015).

CoMT researcher Gary Ansdell (2009) explained the context of the music therapist contributed to the interpretation and communal context of the music therapy experience. Ansdell (2009) argued music was deeply embedded in the socio-cultural, and, I have added political, process of the society in which it was performed, experienced and composed. Ansdell (2009) called upon music therapists to participate in the “enactment” of interactive musicking identifying “self-in-action” and “self-in-community” (p. 157). In other words, the music therapist was not a separate entity from the musicking experience, but instead an integral piece of the musicking process, of the reparative happening, and of the deep listening engagement. Together the music therapist with the participants of the CoMT experience contributed to the communal and personal negotiation of the social, cultural, and political context.

Tia DeNora (2005), a sociologist of music, stated music was “dynamic and can serve the role of social ordering and self-regulation” (p. 57). DeNora (2005) argued musicking contributed to diffusing hierarchical boundaries. CoMT’s consciously entered in the therapeutic relationship not as experts, but rather as observers, contributors, and participants in the relationship (Ansdell, 2004; Pavlicevic & Ansdell, 2004; Stige & Aaro, 2012). In CoMT the music therapist was a collaborative participant in the same way a critical ethnographer participated in ethnographic research (Ansdell & Pavlicevic, 2004).

Orchestral-Dialogues as CoMT. Music has been an integral aspect of the orchestral experience, of the deep listening process and was used in dialogue workshops to further learning. Ansdell (2009) stated music was not universally understood, rather it was contextually

understood through the experience of the person(s) making the music, through the hearers of the music who could have a different interpretation from those who made the music and through the musicians who, in turn, might have had a different understanding from the person who composed the music. The underlying belief of CoMT was that music invited and moved people into a shared social space (Ansdell, 2009; Pavlicevic & Impey, 2013; Proctor, 2011; Stige & Aaro, 2012).

Stige and Aaro (2012) wrote, “community music therapy practice usually involves a focus on transformation that includes both personal and social change, at the level of personal growth and empowerment as well as community development and revitalization” (p. 146). It required adherence to the interdependent relationship between the music and the participants, the participants and the therapist, amongst the participants, and with those who bore witness to any performances related to the communal music making process. All were necessary for transformation of self and community. Above all else the process needed to be guided by the community, not the community music therapist.

Musicking, a social action, incorporated the sense of unification and communal participation necessary for transformative dialogue (Ansdell, 2004; O’Grady & McFerran, 2007; Small, 1999). To exclude one aspect of the community was to lose the opportunity to musick; all were needed to ensure the full musicking experience was achieved. Musicking assisted people to make meaning, to transform relationships, and to develop the capacity to model and enact community. In other words, musicking presented the possibility for the emergence of new social beings (Ansdell, 2004).

Theme III: Conflict Transformation

CoMT literature frequently referenced the call to social action and transformation of self and community as an integral aspect of the CoMT experience (Ansdell, 2009; Proctor, 2011; Stige & Aaro, 2012). Music therapists and researchers in CoMT have been concerned with eliminating the hierarchical relationship between therapist and client and between clients. They desired to actively engaging clients and their communities in opportunities to engage in social participation (Stige & Aaro, 2012).

John Paul Lederach has been widely accepted as the pioneer in conflict transformation. In *The Little Book of Conflict Transformation* (2014) Lederach explained he began using the phrase conflict transformation in the 1980s. It became apparent to Lederach (2014) that his colleagues in Latin America were not relating to the terms “conflict management” or “conflict resolution”. He determined something more was needed to describe the holistic impact of conflict and transformation of individuals and the collective communities involved.

Lederach (2014) used the terms “envision” and “ebb and flow” in his definition of conflict transformation. There was an element of creativity implied in his use of the word “envision.” To envision was the ability to imagine, to believe or begin to believe that something different from what was currently the reality was possible. This creative imagining was not stagnant; instead it was responsive to the social context or conflict (Lederach, 2014). The ebb and flow of social conflict recognized there was a dynamic relationship between the people involved in the conflict. An example of the ebb and flow of conflict was in Jerusalem. In 2013, The Jerusalem Post reported a rare snow fall that prompted both Palestinian and Israeli children to engage in building snow men, throwing snow balls at each other and, for that moment in time, there was peace in Jerusalem amid the protracted conflict.

Finally, Lederach (2014) recognized social conflict involved both social structures as well as “real-life problems in human relations” (Lederach, 2014). Lederach (2014) knew conflict could not be defined as only person-to-person or community-to-community but included the larger societal structures that contributed to conflict. Transformation, therefore, was necessary not only on the personal and communal level but also on the societal level. Those in positions of power needed to work towards and create opportunities for transformation so real and lasting life-giving and creative change processes can occur.

The arts in conflict transformation. Music has had a long history of supporting conflict, encouraging conflict, or being the voice of reason against conflict (Bergh & Sloboda, 2010; Bonde, 2011; Shank & Schirch, 2008). During the Nazi era, Hitler frequently used Wagner’s music as his call to unite the Nazi party (Bergh & Sloboda, 2010). The Bosnia-Herzegovinian conflict used nationalistic music to remind people of their ethnic identity, implying the “other” was less than and not worthy of life (Bergh & Sloboda, 2010). Bergh and Sloboda (2010) told stories about the use of music as an enhancer to mood and a motivator to action. For example, rock music was used to help motivate US troops during the invasion of Iraq (Bergh & Sloboda, 2010).

On the other side of the argument, music was used in attempts to resolve conflict. Bergh and Sloboda (2010) explained groups have used music to counter racism (i.e., Rock Against Racism, joint musical productions in Norway, Israel-Palestine, and the use of poetry in Cyprus). Jessica Senehi (2002) wrote about the importance of constructive versus destructive storytelling in conflict. Senehi (2002) explained people must be meaning-makers and agents in ensuring the social context was understood, known, and interpreted. Senehi (2002) believed storytelling was “powerful” and “stories – even when they just confirm something that we already believe and

feel – are about making us make that a reality” (p. 57). Like Bergh and Sloboda (2010), Senehi (2002) suggested the arts, in her case, storytelling, had a role in transforming conflict and the socio-political context had to be addressed for true transformation to occur.

Shank and Schirch (2008) explained there was a role for artists in raising awareness of nonviolent conflict present within societies. They (2008) stated, “In conflict where power is unbalanced and there is little public awareness of the issues, it is often difficult to get conflicting parties to negotiate” (p. 220). As an example, Shank and Schirch (2008) described how the murals in Mexico were created and used to bring awareness of the social, political and economic turmoil experienced that could not be safely discussed in communities. They also described hip hop as being a tool for political power and activism. Throughout all the readings, it was apparent the arts had a role in contributing to conflict transformation however more research was needed to fully appreciate the connection between the arts and transformation in community.

Corbitt and Nix-Early (2003), co-founders of BaB, published their research about community artists as agents of change in *Taking It to the Streets Using the Arts to Transform Your Community*. Corbitt and Nix-Early (2003) presented the A.R.T (Arts in Redemptive Transformation) model that included three stages:

- 1) critical awareness when a problem becomes known; 2) working out when ‘...people, community or society attempts to work out the problem through a variety of strategies until a solution is reached’; and 3) celebration, a public declaration that a new state is reached. Artists played an important role in all three stages of the A.R.T. model (Corbitt & Nix-Early, 2003, p. 64).

Corbitt and Nix-Early (2003) explained “while artistic expression reflects culture and informs experience, it also constructs reality in concrete forms” (p. 64). Artistic expression and co-

creating not only brought awareness to a community or society but brought about change by offering an alternative view of the situation. Corbitt and Nix-Early (2003), Bergh and Sloboda (2010), Senehi (2002), and Schirch and Shank (2008) agreed artists have a role in transforming society. Artists promoted change by bringing awareness to an issue, by being actively involved in working towards change and by bearing witness to the change brought about in a community through artistic celebration (Corbitt & Nix Early, 2003). All forms of artistic involvement were important and necessary for transforming the societies in which people and communities resided (Bonde, 2011; Corbitt & Nix-Early, 2003; Schirch & Shank, 2008).

Intergroup contact. To fully appreciate conflict transformation, it was necessary to understand and interpret the term intergroup contact. Intergroup contact literature acknowledged Gordon Allport's contact theory as the basis for the work. Allport's (1954) seminal work explained four conditions were required for intergroup contact to be effective. This was further expanded most recently in work by Amir (1969) and Pettigrew (1998). Allport (1954) stated

- 1) There must be equal status between groups, at least within the contact situation;
- 2) there must be institutional support (the presence of egalitarian social norms);
- 3) there must be 'acquaintance/friendship potential', which means that contact must be 'intimate' in nature and must be sufficient frequency and duration for intergroup friendship to develop;
- and 4) contact must involve the minimum of a superordinate goal (a goal whose attainment requires the effort of both groups) (as cited by Drouillet, 2007, p. 50).

Allport (1954) developed his theory as a direct response to racial segregation in the United States. It was his solution to the intergroup conflict between whites and blacks, the main minority group at that time. Allport's contact theory was most recently used in the development of conflict management, conflict resolution, and conflict transformation literature. Drouillet

(2007) wrote in her chapter that one of the main criticisms of peace programs was the lack of equity amongst the members. The lack of attention paid to power dynamics contributed to their uncontested presence and adherence to them within the group contact thereby negating the possibility of true change or transformation.

Dialogue workshops. Dessel and Rogge's (2008) review of empirical data about the role of dialogue in intergroup conflict explained there were three general goals of dialogue groups: relationship building, civic participation, and social change (p. 199). The authors stated there were multiple definitions of dialogue depending on who was leading the group process, but in general all dialogue groups "foster an environment that enables participants to speak and listen in the present while understanding the contributions of the past and the unfolding future (Dessel & Rogge, 2008, p. 211). Just as Ansdell (2004), Procter (2011), and O'Grady and McFerran (2007) acknowledged the importance of context in CoMT, so too Dessel and Rogge (2008) acknowledged the importance of context in dialogue work.

Transformative dialogue included the following steps: 1) moving from blame toward responsibility, self-expression, affirmation, self-reflexivity, and 2) the co-creation of a new reality (Gergen, Mcnamee, Barrett, 2001). Moving from blame toward responsibility encouraged setting aside the self's worldview as the only truth making space for varying worldviews. Self-expression recognized our "...inner thoughts and feelings are essential to who we are; they virtually define us" (Gergen, Mcnamee & Barrett, 2001, p. 703). Participants in transformational dialogue needed the space to share their inner thoughts and feelings with others, but they also had to learn to *listen* to one another's inner thoughts and feelings. This could be related to the skill of deep listening as the listener witnesses the other and makes meaning for themselves and others through the dialogic exchange (Gergen, Mcnamee & Barrett, 2001; Oliveros, 2005).

Affirmation was not considered agreement, rather an acknowledgment of being heard and listened to (Gergen, Mcnamee, & Barrett, 2001). The listener considered what the other said; not dismissing it and so demonstrated that what was said mattered. Improvisation was important as dialogue was not scripted. Dialogue developed naturally and organically with a facilitator modeling responses and interactions (Gergen, Mcnamee, & Barrett, 2001). Self-reflexivity, like deep listening, was considered the call to silence, to reflect on self, on what was heard, and to examine self for the grey areas within that welcomed differing opinions and worldviews (Gergen, Mcnamee, Barrett, 2001; Oliveros, 2005). Ultimately, the process of transformative dialogue resulted in co-creating a new world (Gergen, Mcnamee, Barrett, 2001), a world that welcomed and explored varying ideas, opinions, and worldviews.

To reflect and trust, dialogic example. Albeck, Adwan, and Bar-On (2002) explained their dialogue intervention, To Reflect and Trust (TRT) Dialogue Group, in their work with descendants of the victims (Jewish survivors of the Holocaust) and victimizers (German soldiers) of the Holocaust. In this recounting Albeck, Adwan, and Bar-On (2002) stressed the importance of each member sharing their own story and accounting of the history as each had a unique perspective. The TRT consultants acknowledged the role of each unique perspective as well as the power dynamics and modeled a new collective identity through language developed within the group's processing (Albeck, Adwan, & Bar-On, 2002).

To facilitate a possibility of real acquaintance or friendship, all TRT participants were required to participate in their own individual therapy as a "working through" process of the emotions associated with the Holocaust (Albeck, Adwan, & Bar-On, 2002). The TRT consultants encouraged each member of the group to identify their own internal "victim" and "victimizer", allowing those aspects of self to enter the dialogue, so that a truer understanding was possible

between the members of the group. This true dialogue allowed each member to more fully identify with the other in the room. The final goal of the TRT dialogue group was to ensure participants remembered their past and found ways to incorporate it into their own stories, past and present. The goal of the six-year TRT process was for each participant to be healthier within themselves and in relationship with others (Albeck, Adwan, & Bar-On, 2002).

There were several important areas in this article that needed further discussion. First, this project took six years; transforming conflict and ensuring fruitful intergroup contact was time consuming and required investment not only from the participants but from the facilitators. Second, participants were required to do their own individual work in addition to the collective work. TRT's concept of transformation, shared by Bonde (2011), Lederach (2014), Stige and Aaro (2012) and Gergen, Mcnamee and Barrett (2001), required multiple levels of interaction with the conflict; self, communal, and societal engagement all had to be present for true transformation to occur. Al Ramiah and Hewstone (2013) acknowledged intergroup contact was an important step in transformation, but that this was most effective when coupled with other areas of intervention.

Third, the Albeck, Adwan and Bar-on (2002) article pointed to the fact that dialogue was effective because healing occurred for the participants of the dialogue group through active listening, thoughtful responses and self-reflexivity. Fourth, we learned intergroup conflict impacted generations; this study was conducted with descendants who were clearly continuing to process and experience the pain of their ancestors. It was important to know intergroup conflict was not isolated. Lederach (2014) stated there was an ebb and flow which was passed on from one generation to the next until one generation determined to stop the cycle and begin working towards healing.

United States context. The United States (US), unlike countries such as Israel-Palestine, has not been directly involved in an overt war within our borders. However, the US has been involved in a social conflict revolving around individual and community identities. The Black Lives Matter movement began in response to the number of unarmed black men and women killed and the pervasive racism present in the US (Cardo, 2016). In 2016, the nation witnessed the Dakota Pipeline protest which brought to light the ongoing racism and discrimination against Native Americans (Labaree, 2017). Racism and discrimination continue in the US even though identity conflict has long been a topic of political and social discussion in the US.

Intergroup conflict literature identified the ways social, political, economic and cultural factors have contributed to the conflict directly or indirectly via the development of attitudes and beliefs about self and other (Al Ramiah & Hewstone, 2013; Albeck, Adwan & Bar-On, 2002; Dessel & Rogge, 2008; Lederach, 2014;). Identity and group identity – how we define self, what we believe about others and ourselves – have been learned and can be unlearned and re-learned (Pettigrew and Troppe, 2006; Dessel & Rogge, 2008).

Tim Hicks (2001) stated it was “natural to believe that what we see is true and real and that our picture of the world is accurate” (p. 36). This belief was reinforced as we encountered others who shared our worldview and challenged as we encountered others who had different worldviews. Re-shaping identity via intergroup contact using deep listening and transformative dialogue has been an important step in challenging the socio-political worldviews of people and groups of people (Bergh & Sloboda, 2010; Pettigrew & Troppe, 2006). Groups of people have been brought together in the US and around the world through dialogue groups (Albeck, Adwan & Bar-On, 2002) and arts based groups (Bergh & Sloboda, 2010; Stige & Aaro, 2012; Bonde, 2001; Pavlicevic & Impey, 2015).

However, there has not been an intentional use of both the arts and dialogue interventions specifically related to identity and the conflicts inherent in the interventions currently practiced. Researchers tended to report their interventions and the dialogic and artistic endeavors that occurred after a conflict (O'Grady & McFerran, 2007; Pavlicevic & Ansdell, 2004). Al Ramiah and Hewstone (2013) believed conflict interventions also had to be considered as preventative. The Orchestral-Dialogues project was preventative in that it taught young people who were not currently in conflict with one another.

Theme IV: Young People as Agents of Change

Youth have had an important voice in social conflicts; youth have acted as agents of change within themselves, their communities and society in general. Determining the age for young people's involvement has varied depending on the organization. The United Nations defined youth as people aged 15 – 24 years old while the Centers for Disease Control (CDC) cited by the National Institute of Health (NIH) who defined young adults as people aged 10 – 24 years old. This dissertation used the CDC definition since the children in Orchestral Dialogues were aged 9-14.

Researchers of middle childhood and early adolescents (ages 6 – 14 years old) reported this was a time of growth in self-identity, developing relationships and involvement in the world beyond their family (Eccles, 1999; Blackmore & Choudhury, 2006). Many biological and cognitive changes have been observed during this time including pre-frontal cortex activity related to the ability to “walk in someone's shoes” and the development of executive function (Blakemore & Choudhury, 2006; Buhrmester, 1990). Youth's ability to grow into their self-identity and understand another's life experience contributed to their capacity to be agents of change. However, youth were often excluded from conversations with adults who assumed they

“knew” what was right for youth (Fletcher, 2015). Research showed youth were more than capable of decision making, of understanding controversial issues, and that they desired to participate in creating and being change agents in the world.

If you had a problem in the Black community, and you brought in a group of White people to discuss how to solve it, almost nobody would take that panel seriously. In fact, there'd probably be a public outcry. It would be the same the for women's issues or gay issues. But every day, in local arenas all the way to the White House, adults sit around and decide what problems youth have and what youth need, without ever consulting us. (Jason, 17 years old, Youth Force Member, Bronx, NY as cited by Fletcher, 2015, para. 2)

The literature indicated youth voices must be actively engaged in dialogue and change.

Children, identity development and music. Eccles (1999) explained that middle childhood, which she defined as ages 6 – 14, was the time when children began to expand their social circles beyond family. Eccles (1999) and Herdt and McClintock (2000) stated important cognitive, social and sexual development occurred during the ages of 6 – 14 years old. This meant the children between the ages of 9 – 14 who participated in the Orchestral Dialogues project could express a sense of self and curiosity about others' identities.

Baron and Banaji (2006) and Black-Gutman and Hickson (1996) discussed the development of in-groups (people who looked or thought like self) and out-groups (people who looked or thought differently from self). Baron and Banaji (2006) found children developed implicit race attitudes by age six, desiring to be with those of their in-group. However, by age 10 children showed a propensity to be more open to racial differences, accepting out-group peers more readily (Baron & Banaji, 2006). Black-Gutman and Hickson's (1996) suggested the

development of racialization of self and others was the result of both social cognition and environment. Self-identity and socialization development could be influenced to expand beyond learned attitudes when children interacted and developed relationships with children different from themselves (Baron & Banaji, 2006). Though this article was race-specific, the concept of in-group, out-group and the capability of learning acceptance of others translated to other areas including socio-economic, neighborhoods (as defined in Philadelphia), and school environments.

Music was one avenue for expanding a child's social-cognitive interactions. Moore, Burland, and Davidson's (2003) study with 257 children explored the role of social-environmental factors during a child's musical development. The study showed practice and dedication were integral to a child's ability to develop musically and the role of friendship was an often overlooked and important aspect to a child's attitude and behavior (Moore, Burland, & Davidson, 2003). Research suggested peer role models had a positive influence on a child's ability to develop not only their musical but their interpersonal skills (Moore, Burland & Davidson, 2003; Baron & Banaji, 2006).

Given the ages of the children in BaB's Orchestral-Dialogues project it was expected they would have the capacity to enter dialogue about self and were in the beginning stages of learning to understand life through differing perspectives. Participation in the Orchestral-Dialogues project enhanced the children's opportunities to actively participate in learning how to talk about their own identity, how to listen to others' perspectives of their identity. Listening and learning together through dialogic exchange mirrored the musical language of seeking harmony in sound within themselves and with others.

Ethnography in CoMT

The field of CoMT recommended ethnography as a methodology. Stige and Aaro (2012) stated ethnography was important to the development and advancement of CoMT, “ethnography is the study of cultures and contexts where people communicate and collaborate in groups and communities” (p. 242). Ethnography explained links between social phenomena that might otherwise not have appeared connected (Reeves, Kuper, and Hodges, (2008).

As an ethnographer, I have been aware of the presence of “observer effect”. Monahan and Fisher (2010) explained “observer effects will somehow bias and possibly invalidate research findings” (p. 357). However, they (2010) further stated “meaning is not out there to be found by the researcher; it is continuously made and remade through social practice and the give-and-take of social interaction, including interaction with the researcher” (p. 363). Being close to the participants, proximally, was not considered an indication of bias in the data. Rather it was my interaction with the participants that provided a more robust and true depiction of the Orchestral-Dialogues project (Monahan & Fisher, 2010).

Literature Gap

A review of the literature showed there were researchers advocating for further research by CoMT’s in the field of conflict transformation (Bonde, 2011; Shank & Schirch, 2008). For instance, there were studies in CoMT literature on dialogue using Pavlicevic and Impey’s (2013) understanding of “deep listening”, searching for the deeper meanings in language and in music. Pavlicevic’s and Impey’s (2013) study moved toward an idea within conflict transformation, looking for deeper meanings in language, but did not contribute, specifically, to conflict transformation literature. The Orchestral Dialogues project considered both deep listening from CoMT literature and transformative dialogue from conflict transformation literature, exploring both concepts from a CoMT perspective.

Research about children in deep listening and transformative dialogue encounters has been minimal. Most of the research focused on young adults and adults (Ansdell, 2004; Pavlicevic & Impey, 2013; Stige & Aaro, 2012) meaning there has been a limited understanding of how deep listening and transformative dialogue skills impact children, groups, communities or societies. Psychological, cognitive and inter-group developmental standards indicated children could develop the skills of deep listening and transformative dialogue (Baron & Banaji, 2006; Eccles, 1999; Herdt & McClintock, 2000). Including children in studies on deep listening and transformative dialogue added breadth and depth to both the CoMT and conflict transformation literature.

There were several articles where the music therapist, via reflexivity, related her own experiences of witnessing transformation (Ansdell, 2010; DeNora, 2005; Pavlicevic & Impey, 2013; Proctor, 2011; Stige, Ansdell & Elefant, 2010). Researchers shared their stories about integrating communities with those who were differently abled or communities involved in or recovering from a protracted war. There was, to my knowledge, no literature within CoMT specifically focusing on typical children who build a CoMT experience as a method to intervene in social intergroup conflict. Although deep listening was discussed in several articles there was no research that explains a model of deep listening as the intervention for social intergroup conflict.

CoMT presented research on children who were differently abled who participated in musical group interventions (Proctor, 2011; Stige & Aaro, 2012). Music therapists reported understanding self and others through a socio-political lens (DeNora, 2005; Pavlicevic & Impey, 2013). There were, however, no studies on typically developing children's experiences of the musical interaction from a socio-political lens (Baine, 2013; O'Grady & McFerran, 2007;

Vaillancourt, 2012). The BaB Orchestral-Dialogues project contributed to further understandings of typically developing children's perspectives regarding CoMT's impact on their knowledge of who they were, how they defined themselves and how they defined others within their own cultural and social contexts.

CoMT literature stated more research was needed and authors suggested the inclusion of more ethnographic studies (Pavlicevic & Ansdell, 2004; Stige & Aaro, 2012). Stige and Aaro (2012) identified ethnography as an example of an interdisciplinary research method, supporting the choice of ethnography in this study using CoMT as the lens to understand deep listening and transformative dialogue in conflict transformation. Shank and Schirch (2008), Bonde (2011), and Cheah (2009) found that conductors who led musical groups designed to promote peace stated that what they, as conductors, did changed the people who participated, impacted the larger community or led to a "transformation" of some kind due to the musical experience. However, these claims were usually supported by anecdotal rather than empirical evidence and did not typically include participant responses to the experience (Riiser, 2010; Shank & Schirch, 2008). It was necessary to hear from actual participants of musical conflict transformation interventions to know what they were experiencing, what lessons they learned and how participation in that intervention changed them, if at all.

Limitations & Delimitations

The delimitations of this study were physical (geographical) and demographic (i.e., racial, socio-economic, age, musical ability). The Orchestral Dialogues project took place in the Northwest section of Philadelphia, more specifically in Mount Airy, where a local elementary school offered space for the rehearsals and dialogue workshops. The reason for the location was practical; partner organizations donated space for rehearsals and dialogue workshops. In addition

to the geographical placement of the rehearsal and dialogue workshops, BaB's office was in Germantown near the border of Mount Airy and I lived in Germantown between the border of lower Germantown and Mount Airy. Although Orchestral Dialogues rehearsed in Northwest Philadelphia some participants lived outside the Northwest neighborhood boundaries. The children brought their differing neighborhood cultures with them.

BaB's Orchestral-Dialogues project began in September 2016 recruiting 12 – 20 children ages 9 – 14 years old, 4th – 9th grade, with rehearsals beginning November 2016. The children were recruited through community meetings with partner organizations, through advertisements in music lesson studios and through outreach to local schools with whom BaB had previously partnered. Although 9-14 years old was young, both in terms of musical ability and dialogue capabilities, it was not outside the realm of developmental abilities to learn to play together within an orchestral setting and to participate in dialogue workshops.

Finally, musical ability was an important consideration to Orchestral Dialogues; two areas needed to be considered when discussing musical abilities. First, given the age of the children only two Orchestral-Dialogue members had any musical backgrounds and lessons. Twelve of the 14 children involved in Orchestral Dialogues never played an instrument before. Second, with Mount Airy, Germantown, North Philadelphia and West Philadelphia's lower socio-economic backgrounds, the children from these neighborhoods had limited access to orchestral instruments or lessons. BaB hired an instrumental specialist and two conductors to give lessons to children, as part of the program, and provided support for the conductors during rehearsals. Anticipating the limited musical abilities of the Orchestral-Dialogue members, BaB staff ensured all music was easy-level and orchestrated other music so it was within the grasp of the members.

The major limitation of this study was the newness of the Orchestral-Dialogues project. Staff, parents, and children were working together for the first time, so their group dynamics in negotiating trust with one another impacted their intergroup context. Other limitations included the short time frame in which the researcher was with them; typically, ethnographies last at least one year, however, this ethnographic study had four months' archival data and one-month active data collection. Another limitation of this study was the self-selection process. As a researcher, I needed to be aware that the children who selected to participate in this orchestra might have been more likely to build relationships with people who were different from themselves and might have been more likely to want to resolve conflict constructively. Generalizing the results of this study was not possible.

Research Statement

The purpose of this ethnographic study was to discover if deep listening skills learned in an orchestral setting translated to learned transformative dialogue skills in children located in Northwest Philadelphia. The central question for this study was: how do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children?

Chapter III: Methodology

Worldview or Paradigm of the Researcher

Situating the research within the literature was one vital aspect of context and a critical second was my own personal worldview as a researcher. I was a critical theorist who sought to understand the world by considering issues of power, particularly related to how groups of peoples interact. As a board-certified music therapist, I ascribed to the tenets of CoMT which included the cultural context and the understanding that community musicians were considered non-experts of the community and key components to the CoMT process (Kenny, 1982; Stige, 2002). As a practicing music therapist, I considered myself a person-centered music therapist who believed all individuals desired healthiness and possess the solutions inside themselves. My own worldview was congruent with the principles of CoMT that theorize and believe: 1) communities desire to be healthy, 2) communities possess what they need to achieve health, and 3) often issues of power both inside and outside the community contribute to deficits within the community. Through this multilayered worldview, this researcher held that it was through the combined efforts of music therapists and community participants, including community musicians, that the potential for change was realized.

Research Design

The purpose of the research was to explore the dynamics and process of a youth orchestra as dialogue and in doing that to understand how community was created through musical metaphor and transformative dialogue. The central question was: how do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children? To answer the central question, two component questions were considered: 1) How do deep listening skills develop through the orchestral process and 2) How do the deep listening skills

relate to transformative dialogue? Question one was answered through the analysis of rehearsal video clips (December 2016 and January 2017) and analysis of the Rhythm-Based Focus Group transcript. Analysis of the Rhythm-Based Focus Group looked at overt discussions of identity and descriptive words used by the children, families, or adults to describe their learning in Orchestral Dialogues. I paid attention to the communication between the children, the language used, the tone of voice, the interactions with myself and other adults to best determine how to hear their voices without imposing my own (Christensen, 2004).

Question two was answered through analysis of the dialogue workshop transcripts (December 2016, January 2017, and February 2017) and parental reports (ongoing informal conversations). The participant observations provided context for both questions. Participants' privacy was considered throughout the entire research process. Demographic information, for those who provided consent, was acquired from a BaB database. All demographic information was de-identified through the assignment of unique ID numbers to specific children; the identified data is in the secure Drexel University One Drive.

The research plan included five months for data collection and analysis; four months' archival data which included audio and video clips from rehearsal and dialogue workshops (November 2016 – January 2017) and discussions with the parents and the BaB staff. The remaining one month included participant-observations, the Rhythm-Based Focus Group (see Appendix E), and informal conversations with parents, staff and children that were ongoing (see Table 1, Implementation Timeline).

Table 1 Orchestral Dialogues implementation timeline

	October – December 2016	January – March 2017	April – August 2017
Program Implementation activities	<ul style="list-style-type: none"> • Recruitment • Hiring & training staff (BaB model) • Fundraising • Community partners (local schools, recording studio) • Nov. 14 – Parent/Guardian Meeting • Monthly orchestral rehearsals • Weekly lessons • Dec. 18 – Dialogue Workshop 	<ul style="list-style-type: none"> • Jan. 14 – Dialogue Workshop • Jan. 14 – 15 monthly rehearsals • Feb. 11 – Dialogue Workshop • Feb. 11-12 monthly rehearsals • March 11 – Dialogue Workshop & Parent/Guardian Meeting • March 11-12 monthly rehearsals • Ongoing weekly lessons 	<ul style="list-style-type: none"> • April 1 – Dialogue Workshop & Parent/Guardian Meeting • April 1 & 22 – monthly rehearsals • May, June and July – dialogue workshops, monthly rehearsals, weekly lessons • August 5 – performance with West Allegheny Music Festival
Research activities	<ul style="list-style-type: none"> • Background of Program • Notes and Video clips, Dialogue Workshop transcript • Informal parent/guardian and staff conversations 	<ul style="list-style-type: none"> • January, February – notes, video clips, dialogue workshop transcripts informal parent/guardian and staff conversations • February 11 – 12, 2017 signed parental consent and children assent forms (14) • March 11, 2017 Rhythm Based Focus Group – transcript (8 children, 5 parents/guardians) 	<ul style="list-style-type: none"> • April 22 – member checking

Data Sources

Archival data. Orchestral Dialogues videotaped and audio recorded all rehearsals and dialogue workshops from November to present. In February 2017, when the research was approved through the university, BaB shared their video clips and audio clips for analysis. The video and audio clips were reviewed and analyzed for content, both seen and heard, regarding how students understood deep listening and transformative dialogue skills. Video and audio clips were reviewed and, using emergent coding, examples of learning were identified prior to the implementation of the Rhythm-Based Focus Group.

Rhythm-based focus group design. The Rhythm-Based Focus Group was suggested by and designed in collaboration with a BaB colleague with experience as an ethnographer and a musician. The children who participated in Orchestral Dialogues shared, during the first November 2016 rehearsal, they knew how to play djembes and drums, many of them in a church setting. The BaB staff introduced themselves to the children and families on November 12, 2016 via a drumming experience with all participants playing in a drumming circle. The tool was informed by the video and audio clips from the archival data source, encouraging parent and guardian participation.

The approved format included providing each child with a percussive instrument, a mixture of hand percussion (claves, maracas, and guiro), two to three djembes, and several smaller hand drums. Initially all children were handed an instrument chosen by the researcher and encouraged to explore the sounds of their assigned instrument. The first five children received a specific buffalo drum as there were five buffalo drums available. The focus group opened with a drumming/percussion improvisation started by

one of the children in the group. (This was not by design but an organic occurrence). The other children and the parents and guardians in attendance joined with this child's rhythm and the music began.

As a trained music therapist, I observed non-verbal cues from the group such as when individuals desired to try a different instrument, altering the rhythm dynamically (loud and soft) and increasing and decreasing the tempo to ensure the rhythm remained dynamic in nature. The questions, submitted and approved by the committee, followed at the end of the drumming improvisation. The children and parents and guardians spoke about the drumming experience they just participated in relating it to what they learned about deep listening and transformative dialogue skills. The Rhythm-Based Focus Group ended with a shorter drumming improvisation.

Communications with staff and parents and guardians. The final data source included informal conversations and feedback from the parents and guardians and Orchestral Dialogues staff. From the beginning implementation of Orchestral Dialogues, parents and guardians, the children and the staff provided feedback and suggestions regarding the learning process. Parents and guardians shared their struggles encouraging children to practice what was learned in Orchestral Dialogues. They shared personal stories about their children's home and school lives. They shared stories of success and joy in observing their child learn and master new concepts from Orchestral Dialogues.

Orchestral Dialogues staff debriefed for an hour, once a month, to discuss concerns, successes, stories of transformation and to share ideas about how best to support the learning of the children. Staff shared about interactions with the children in the school environment, interactions with parents, and, frequently, moments when staff

mentored rather than taught their student. The staff shared about the importance of music being more than “just learning the concept”, but that participation in Orchestral Dialogues served the purpose of being a metaphor for the children’s lives.

Throughout the five months of data collection and analysis, the children shared their own stories about learning in Orchestral Dialogues, going to school and living in their homes. The children shared their understanding of what it meant to be a member of Orchestral Dialogues, to be a friend and to be a family member. Some children shared more than others but all children shared something. The informal conversations with parents and guardians, staff and children served as context in the data analysis process. Their stories often provided additional insight or examples of how they were or were not implementing their deep listening and transformative dialogue skills in areas outside the Orchestral Dialogues space.

Recruitment

All children and families were informed about this research study before registering for Orchestral Dialogues (See Demographics Table 2). It was clearly stated that participation in the orchestra did not hinge on participation in this research study. All children in Orchestral Dialogues were invited to participate in the study using criterion sampling. The inclusion criteria were as follows: 1) children ages 9-14 years old, 2) participation in Orchestral Dialogue for at least one month, and 3) parental consent and child assent obtained. The exclusion criteria were as follows: 1) child participated in Orchestral Dialogue for less than one month, and 2) parent or child did not sign the consent and assent forms.

At the beginning of Orchestral Dialogues there were 16 children who participated. Two families chose to remove their children from the program in December 2016 due to an inability

to commit to monthly rehearsals. In February 2017, when enrollment in the study took place, there were 14 children remaining in Orchestral-Dialogues: three cellists, six violinists, one pianist, two percussionists, one flautist, and one clarinetist; all 14 participants consented to participate in the research. Orchestral Dialogues reflected the setup of a full orchestra as shown in the introduction (Figure 2).

Figure 2



Orchestral Dialogues Diagram

Enrollment of subjects took one email and one day for signed parental consent and children assent (see table 2).

Table 2: Demographics of student participants

ID	AGE	GENDER	SCHOOL	GRADE	RACE/ETHNICITY	INCOME LEVEL	PRIOR MUSICAL ABILITY
OD1	10	Female	Christian School	4 th	African American	20,000-30,000	None
OD2	10	Female	Christian School	5 th	African American	Under 5000	Lessons in school
OD3	11	Male	Christian School	6 th	African American	30,000-50,000	Piano lessons
OD4	11	Male	Christian School	6 th	Bi-racial	50,000-75,000	Hand bells in school
OD5	12	Male	Christian School	6 th	African American	20,000-30,000	None
OD6	10	Female	Christian School	5 th	African American	20,000-30,000	Percussion lessons
OD7	11	Male	Public School	6 th	African American	30,000-50,000	None
OD8	13	Male	Christian School	8 th	African American	30,000-50,000	Lessons in school
OD9	10	Female	Public School	3 rd	African American	20,000-30,000	None
OD10	10	Female	Christian School	5 th	Other	10,000-15,000	Reads music
OD11	10	Female	Christian School	5 th	African American	50,000-75,000	None
OD12	9	Male	Christian School	4 th	African American	50,000-75,000	None
OD13	11	Female	Christian School	6 th	African American	10,000-15,000	Reads music
OD14	10	Female	Christian School	4 th	African American	10,000-15,000	Reads music

Data Collection

During the weekends of November 12-13, 2016, December 14 – 15, 2016, January 17-18, 2017 and February 11-12, 2017 I observed Orchestra Dialogues rehearsals and dialogue workshops as an employee of BaB (see Table 3). I was both a participant and an observer recording my observations about the events for the purposes of program evaluation for BaB. All

rehearsals and dialogue workshops were recorded, both audio and video, by BaB staff and shared with the researcher for the purposes of data collection and analysis. In March 2017, I reviewed the notes from the first rehearsals as well as the notes and documentation from the two conductors and the string instrumental specialist to provide context for what was taught during rehearsals and workshops.

The second data source was targeted data which included engaging the children in a Rhythm-Based Focus Group using a drumming circle like the one they experienced in their workshop during December 2016. The drumming improvisation served as a metaphor for dialogue as the drums and percussion instruments communicated with one another. Following the drumming improvisation, participants answered questions about their experience of drumming as related to deep listening and transformative dialogue skills.

Questions asked were:

- How does the musical dialogue experienced either in drumming or the orchestra, compare to your dialogue with friends, with others in the room, with your family?
 - What did we do?
 - What did you hear?
 - How was there harmony?
 - Why is this important?
 - What happens when we have a misunderstanding with our friends? With our family?
- Tell me about the difference between musical dialogue and verbal dialogues with your friends and/or family.
 - What happens when we talk to others?

- Can you tell me more about what you mean by “communication”?
- How do you hear the loudness of a drum? Does the size or loudness of the drum help you know if someone is “in charge”?
 - How do we get the attention of others?
 - How do we communicate with others?
- Does the larger drum have more power than the smaller drum? Does this mean a “larger” person has more power than a “smaller” person?
 - How do you know when the conductor desires something of you?
 - What do his (both conductors are male) signals mean?
- What does it mean to be in dialogue? How do we listen? How do we respond? How did you learn this via music?
 - Who was here when we first started? Who started the rhythm?
 - How did you know to join with her?
 - Why is it important to learn how to communicate in orchestra, in dialogue workshops?

The final data source came from the parents/guardians. From the beginning of Orchestral Dialogues, parents and guardians spontaneously approached BaB staff (myself, the two conductors and the instrumental specialist) informing us of salient details about the lives of the children. Parents and guardians often contextualized the information in their desire that we, as staff, understood the lives of the children, so we could encourage, accommodate, and hold the children accountable. Parents and guardians attended and participated in the dialogue workshops and many parents sat in the rehearsal room watching the children learn and interact with one another, the staff, and the music.

Table 3: Data Collection

Data Source	November 12 – 13, 2016	December 18, 2016	January 14-15, 2017	February 11-12, 2017	March 11- 12, 2017	April 1 & 22, 2017
Rehearsal	Video clip & notes	Video clip & notes	Video clip & notes	Video clip & notes		Video clip & notes
Dialogue Workshop	Transcript	Transcript	Transcript	Transcript		
Rhythm- Based Focus Group					Transcript	
Informal Reports (parents/guard ians and staff)	Emails, phone calls, reports before and after rehearsals					Emails, phone calls, verbal comments before and after rehearsals

Data Analysis

Due to the iterative nature of ethnographic research, data collection and data analysis occurred simultaneously (Angrosino, 2007; O'Reilly, 2009; Reeves, Kuper & Hodges, 2008). For issues surrounding trustworthiness a second coder was invited to identify codes and meaning. A data matrix was created and then three musical (artistic) responses. I had multiple conversations with the second coder, an outside ethnographer, and a qualitative data expert to ensure the findings were valid. I shared the results with the participants, a way of member checking, to determine if the codes identified were sound.

Data coding occurred in two phases; the first phase was emergent. During the first phase of coding, I focused solely on identifying codes related to the central question. The dialogue workshop transcripts, video clips, and Rhythm-Based Focus Group transcript had both Parent and Child codes (see Table 4). As discussed previously, video and audio files were reviewed

first. The initial codes included examples of interpersonal awareness, musical awareness, listening and responding, dissonance and the response to dissonance, parroting back what was taught, taking initiative, practicing what was learned, and unison. The initial codes, confirmed by a second coder, served as the basis for the coding of the dialogue workshop transcripts, the Rhythm-Based Focus Group transcript and the parent reports. However, it was discovered, in collaboration with the second coder and advisor, that the initial codes were indicators not codes. A review of the literature generated new parent codes.

The second phase of coding used an a priori schema (Saldana, 2016) using the literature from deep listening and transformative dialogue, group process, and the realization that the child and adult relationship was embedded within the Orchestral Dialogues and BaB culture. In preparation for the second phase of coding the literature was reviewed, specifically the deep listening and transformative dialogue literature, to determine which codes were most relevant to the research. The previously identified emergent codes were included as examples of the a priori categories.

The a priori codes identified were Deep Listening with Interpersonal Awareness, Intrapersonal Awareness and Musical Awareness, each having sub-codes. Transformative dialogue included the sub-codes Listening and Responding, Dissonance and Response, and Learning, each with sub-codes. The code View, Understand, Articulate Experience (child) represented learning both in deep listening and transformative dialogue. Connected to this code was Order to Chaos with examples of what the children did to demonstrate learning and application of deep listening and transformative dialogue skills.

The code, Defining Orchestral Dialogues, emerged from the children's own reflections about how they understood and described deep listening and transformative dialogue. Finally,

Adult Relationship emerged as a category from deep listening and transformative dialogue as both skills were modeled by a conductor or facilitator indicating a relationship between the learner and the teacher. Orchestral Dialogues involved relationship building between children and staff and children and parents/guardians. Consistent adult relationships contributed to modeling and self-expression (musically, verbally, and non-verbally) for the children who practice peer modeling like the adult modeling.

Table 4: Codes & Sub-codes

Code (A Priori)	Sub-Codes (Emergent)	Examples of Sub-Codes
Deep Listening	Intrapersonal Awareness	Sharing what is learned Trying when uncertain Body awareness
	Interpersonal Awareness	
	Musical Awareness	
Transformative Dialogue	Listening and Responding	
	Dissonance and Response	
	Learning	Ritual Modeling
View, Understand, Articulate Experience (Child)	Parroting back what is learned	
	Taking Initiative	
	Not Listening	
Chaos to Order	Exploration	
	Practice What is Learned	
	Importance of Repetition	
Defining OD	Musical Language	
	Metaphor	
	Harmony	
	Unison	
	Resolution	
Adult/Child Relationship	Modeling	
	Spontaneous Music Making	

Theme Development

Thematic development occurred in collaboration with my advisor and discussion with a colleague. The codes generated were: deep listening; transformative dialogue; view, understand and articulate experience (child); chaos to order; defining OD; and adult/child relationship presented only an indication of what the children were learning, not a synthesis. Examples of themes were developed through conversations, returning to the data, artistic responses, and member checking.

Initial artistic responses. The process of artistic inquiry involved the creation of an artistic response, for the purposes of this study a musical response, by the researcher. After completion of the artistic response, I journaled and then witnessed artistic response and a response elicited from the hearer (Cole & Knowles, 2008; Leavy, 2015). The artistic inquiry process resulted in sub-themes that were shared with the children, parents and guardians, and staff of Orchestral Dialogues. Once member-checking was completed, a fourth and final artistic response contributed to the generation of the themes (see Table 5).

I created my first artistic response sitting in front of my data matrix as I reflected on the question “What am I learning here?” and journaled what I learned about the data (See Appendix F). Upon completing my own reflection, I asked a friend to listen to the artistic response, recording her reflections which supported my own reflection. The next day I returned to the data matrix, sat in front of it and created a second artistic response. Sitting with this reflection and the second artistic response, the sense of murkiness I experienced in the first artistic response lifted and the phrase “trying it on” seemed to have significance in explaining how the children understood deep listening skills and transformative dialogue skills. I still felt there was more to learn, so I left the data for an hour and then returned to generate one more artistic response.

This third artistic reflection provided confirmation of the emergence of sub-themes from the coding that informed the process of learning deep listening skills and transformative dialogue skills and the beginning synthesis of skill development. I generated the following list to share with the children, staff and parents of Orchestral Dialogues on April 22, 2017.

- Children need space to “try on” the different roles taught (i.e. learning, dialogue, listener, responder, leader, follower).
- The role of the parent/guardian contributes to the success of the program (i.e. ensuring children practice, transporting children to and from rehearsals, encouraging children in musical and social development, being present during rehearsals and workshops – modeling what staff are teaching).
- Children understand transformative dialogue skills through musical metaphors (i.e. harmony is important and this includes multiple sounds/voices, there is room for unison and dissonance).
- Community building is a key component – if individuals do not feel as though they are important to the process of learning, they feel isolated or left out expressed as a desire to quit the orchestra.
- The staff provide the rules and cultural norms for the orchestra.
 - Children are learning these new norms and try them out both in rehearsals but also in dialogue workshops.

Member checking.

All participants and BaB staff affirmed the role of the adults and parents/guardians as critical to the learning process for Orchestral Dialogues. The following quotes were gathered on April 22, 2017.

- My mom and I get to talk about what I learn. She listens to me play: I like listening to her.
- I am inspired to take trumpet lessons, so that I can play with my child (parent).
- Seven participants shared their affirmation of “trying on what they learned.”
- “It is easier to do what is shown. I know that I can do something after you show me, I can try, then you can tell me and I can try again”.
- Eight participants affirmed that dialogue is music.
- “I want to do more duets because I like the sounds – they come together, they blend and create a new sound”.
- “I like hearing what others play; we sound good together.”
- “My mom told me that I am learning to listen while others talk, then I talk.”

The staff affirmed this theme saying they needed to remind the children to listen to one another in rehearsals, that there could be consensus rather than a dictatorship in leading the orchestra.

“We need to honor one another’s contributions, this is what makes us whole” [staff statement].

The idea of their cultures interacting did not seem to generate much response from parents and guardians, children or staff. Participants, parents and guardians, and staff acknowledged this was present but did not add anything new to the presented theme. Finally, there was much conversation around community building. The children, parents and guardians, and staff acknowledged this was still forming; there were some children who felt left out of the larger group. However, the staff expressed their awareness of the situation and they actively worked to create more opportunities for community building both in the music (e.g., pairing different children for duets) and outside the music (engaging children in play via the human knot or Two Truths, One Lie).

The children expressed they felt supported by the BaB staff and enjoyed the learning. Eight of the children stated they were still attempting to understand what it meant to be a member of Orchestral Dialogues; one child shared she does not fully understand the purpose of the dialogue workshops. This same child also said she dialogued with herself; she wrote songs and shared with the teacher, expressing her thoughts and feelings. The staff shared they were “glad to be here for the children; that our approach of trauma informed musical dialogue is what is needed” (A. Barth, personal communication, April 22, 2017). All agreed community was a process and one that was evolving.

Final artistic response. The development of the themes required one last musical response; this one was an orchestral composition. The composition (see Appendix F) had one main theme shared between the piano, violin, cello, flute, clarinet and trumpet with harmony and dissonance woven throughout the piece. I invited a friend who was a classically trained musician to listen to my composition and provide her response (see Appendix F). This friend’s response confirmed what I heard in my own reflections. This final artistic response and reflection contributed to the development of the main themes from the identified sub-themes.

Threats to validity

To ensure validity and trustworthiness in the study, the following were considered. Identified individuals assisted in data analysis to ensure inter-rater reliability. In terms of credibility, the design of the research followed ethnographic protocols; selected peers reviewed and provided feedback on the design and experts in the area researched were contacted for recommendations in developing the study. Criterion sampling strategies were used; all Orchestral Dialogues participants were eligible to participate in the study.

Triangulation of data occurred through participant/observation of the orchestra and workshop dialogues, a Rhythm-Based Focus Group and parental reporting. Debriefing sessions, particularly post-workshop dialogues with children and parents, were facilitated by the BaB staff. Member checking was present throughout the data collection and analysis process as it was most important for the children to tell their story using their own language.

As the researcher, I provided thick descriptions of the orchestral-dialogue, of the interactions, observations, interviews, and any other interactions. Since I was conducting an ethnographic study, confirmability was an issue that required intentional consideration; I invited others to challenge my conclusions. Finally, I used the artistic inquiry process as a method to recognize my own biases and remove me from the research while still being an integral part of the research.

To guard against my own biases informing data collection and analysis, I used memoing and peer debriefing. Memoing was a written record of my reflections about what I saw, heard, observed and learned. Peer debriefing supported the credibility of the data in qualitative research and provided a means toward the establishment of the overall trustworthiness of the findings (Lincoln & Guba, 1985). Peer debriefing also helped confirm the findings and interpretations were worthy, honest, and believable. For this study, I met regularly with an ethnographic researcher, discussed all aspects of my research with various dissertation committee members and discussed my results with an identified colleague with similar research interests.

Chapter IV: Results

The research question guiding this study was: “How do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children”? The main themes in the research findings emerged through two critical secondary questions that established subthemes: “How do children learn deep listening skills”? and “How do the children in this study learning transformative dialogue skills”? Discerning sub-theme patterns contributed to the determination of themes and their definitions. Themes (see Table 5) were explained and there was an explanation for how children who participated in the orchestra translated their deep listening skills to transformative dialogue.

The results of the study showed the children who participated in Orchestral Dialogues were beginning to understand foundational concepts of deep listening and transformative dialogue skills. The themes (adult modeling, role playing, orchestra as analogy for components of dialogue, and community building through collaboration) explained how these children translated deep listening skills to transformative dialogue skills. Synthesis of all results indicated children were capable of learning deep listening skills and translating these to transformative dialogue skills using musical language as metaphor.

The findings showed the children’s learning was intimately connected to their relationship with the adults (i.e., staff, parents, guardians), with their peers, with themselves, and with music. It was a multi-faceted learning experience, circular rather than linear, evolving rather than static. The staff shared that without parental and guardian involvement and support, the children would not have achieved as much as they had at such a rapid pace. (Twelve of the fourteen children were learning to read music and play an instrument for the first time as well as learning to play in an orchestra). The adults communicated with each other and with the children

to provide the best learning opportunity to the children; the children were aware of and often part of the conversations between staff and parents and guardians.

The video clips, dialogue workshop transcripts, Rhythm-Based Focus Group transcript and informal parent and staff reports revealed non-verbal and verbal learning as parallel forces? across all themes. Orchestral Dialogues rehearsals included non-verbal communication via hand signals, eye contact, and affirmation (bows tapping stands, feet stomping, or tapping thighs) in addition to the verbal directions provided. The children shared examples of how verbal and non-verbal encounters with friends and family (Rhythm-Based Focus Group, March 2017) resulted in either conflict or conversation depending on how signals and words were interpreted and responded to. I asked the children to interpret what I communicated when I sat slouched in my chair with arms folded across my chest. The children shouted out “you are angry”, “you don’t want to be here”, “you are tired”. This led to a discussion of how the children used non-verbal communication with their friends.

The children were taught the verbal and non-verbal concepts in deep listening and transformative dialogue through adult modeling and their own role-play. The adults taught the concepts of deep listening and transformative dialogue to the children through musical explanations, verbal explanations and non-verbal example. The staff taught the concepts of deep listening and transformative dialogue in the music and intentionally through verbal and non-verbal examples; they were all trained by BaB in deep listening and transformative dialogue skills.

The parents and guardians also received a brief training in deep listening and transformative dialogue skills. Bab wanted to involve the parents and guardians in the learning process and to provide context for the learning occurring in Orchestral Dialogues with the

intention that parents and guardians would reinforce the children's learning. The children, in turn, took this learning and tried it on with one another and with the adults. Children were constantly reminded about the importance of developing deep listening and transformative dialogue skills in Orchestral Dialogues, supported by their parents and guardians, with the desire they would begin practicing these skills beyond rehearsals and dialogue workshops in their everyday lives at home and in school.

Development of Main Themes

The sub-themes (see Table 5) were identified as examples in understanding deep listening and transformative dialogue skill development, answering the two-part question of the central question. The main themes were identified through the process of collapsing the sub-themes (see Table 6) and answered the central question of how children translate deep listening skills to transformative dialogue skills. These themes, confirmed in collaboration with a colleague and advisor who reviewed the findings, were: Adult Modeling, Role Playing, Orchestra as Analogy for Components of Dialogue, and Community Building through Collaboration. Table 5 shows the sub-themes identified in each question and then the translation of deep listening skills to transformative dialogue skills as main themes. Table 6 defines each main theme and identifies the data source which contributed to the development of each theme.

Table 5: Research questions, sub-themes and main themes

Questions	Sub – Themes (Deep Listening)	Sub-Themes (Transformative Dialogue)	Main Themes
How do the children learn deep listening skills?	<ul style="list-style-type: none"> • Resting/Pausing contributes to deep listening • Communication: verbal/nonverbal cues • Relationship building • Facilitative role of adults 		
How do the children learn transformative dialogue skills?		<ul style="list-style-type: none"> • Listening/Responding • Communication of internal state • Externalization of what is learned • Facilitative role of adults 	
How do children translate deep listening to transformative dialogue skills?			<ul style="list-style-type: none"> • Role Playing • Adult Modeling • Orchestra as an analogy for components of dialogue • Community beyond the individual

Table 6: Main Themes (Deep Listening and Transformative Dialogue)

Themes	Definitions	Data Sources	
		Deep Listening	Transformative Dialogue
Adult Modeling	The role of the parent/guardian contributes to the success of the program (i.e. ensuring children practice, transporting children to and from rehearsals, encouraging children in musical and social development, being present during rehearsals and workshops – modeling what staff are teaching)	<ul style="list-style-type: none"> • Rhythm-Based Focus Group (March 2017) • Video Clips (Dec. 2016 – March 2017) 	<ul style="list-style-type: none"> • Workshop Transcripts
Role Playing	Children need space to “try on” the different roles taught (i.e. learning, dialogue, listener, responder, leader, follower)	<ul style="list-style-type: none"> • Rhythm-Based Focus Group (March 2017) • Video Clips (Dec. 2016 – March 2017) 	<ul style="list-style-type: none"> • Workshop Transcripts • Informal parent/guardian and staff reports
Orchestra as analogy for components of dialogue	Children understand transformative dialogue skills through musical metaphors (i.e. harmony is important and this includes multiple sounds/voices, there is room for unison and dissonance)	<ul style="list-style-type: none"> • Rhythm-Based Focus Group (March 2017) 	<ul style="list-style-type: none"> • Workshop Transcripts
Community building through collaboration	Community building is a key component – if individuals do not feel as though they are important to the process of learning, they feel isolated or left out expressed as a desire to quit the orchestra.	<ul style="list-style-type: none"> • Rhythm-Based Focus Group (March 2017) • Video Clips (Dec. 2016 – March 2017) 	<ul style="list-style-type: none"> • Informal parent/guardian and staff reports

Main Themes Explained

Theme 1 – adult modeling. Adults provided modeling for the children from the beginning of Orchestral Dialogues; 100% of the BaB staff modeled concepts for the children with most of the parents and guardians modeling skill development as well. BaB trained the

Orchestral Dialogues staff to model both deep listening and transformative dialogues skills to support the learning of the children. For instance, the BaB classroom model taught adults they should not yell at children, instead there should be a time for calming down, listening, responding and inviting the child(ren) back into the creative space.

An example of staff modeling occurred during the January 15, 2017 orchestra rehearsal. One child, Kamal, continually disrupted rehearsals and dialogue workshops, talking while others talked, making excessive noise or using his body to block peers and get attention. The staff responded by quietly speaking to him, reminded him to wait and listen for others before speaking. Staff invited him to play his orchestral part as a solo demonstration for the entire ensemble, and addressed how to seek attention from others safely in the dialogue workshops.

In March 2017, a video clip showed Kamal demonstrating his responsiveness to staff interventions through his increasing ability to monitor himself. On March 12, 2017, Kamal could be heard playing his instrument loudly while others were speaking. He stopped abruptly, looked up, said “Sorry” and placed his instrument in rest position. From January to March 2017, Kamal demonstrated his ability to receive and incorporate learning about self-regulation and developing awareness of his interactions with others. Kamal learned the deep listening skill of developing self-awareness and the transformative dialogue skill of self-reflexivity.

During the Rhythm-Based Focus Group several children shared about receiving non-verbal signals from the staff telling them what to do but that they had to learn what these signals meant first. On March 12, 2017, Nehemiah shared his experience, “I know when I am not paying attention, he [the conductor] gives me a look and I just know”. When asked to explain this further Nehemiah expanded, “He [the conductor] looks me in my eyes [widens eyes, staring hard

at me to demonstrate] and this lets me know that I need to stop what I'm doing and pay attention, so I do".

Darius chimed in:

When he [the conductor] lifts his hands up, I know to move from rest to play position.

Then he counts to four and I know that we are ready to begin. Then he stops and holds his hands in the air, so I know not to drop my instrument down immediately, like you know [makes a quick motion as if moving his instrument down to his lap] and then he [the conductor] lowers his arms and I can bring my instrument down.

Kharen said:

Yeah, but sometimes I forgot that I'm not supposed to talk to my stand partner when I bring my instrument down; that's when I get the look [imitates the widening of eyes, staring hard at me] and I know to be quiet.

In each of these quotes the children shared examples of adults non-verbally communicating with them. Although non-verbal communication was not yet discussed, explicitly, in orchestra rehearsals or dialogue workshops (these conversations occurred beginning in April 2017), the children were sensitive in developing their awareness of others (deep listening skill) via non-verbal communication.

Adults modeled other non-verbal interactions for the children including discipline and regulating emotions. The BaB Classroom Model incorporated a Motto and Agreement (Appendix C & D) stating expectations of behavior for the entire group, adults and children alike. A February 2017 video clip showed the conductor pointing to the agreements at one point in the rehearsal, reminding the group to listen when others talked. The children responded by repeating this agreement back to the conductor before proceeding with the rehearsal. Once the

children were reminded of the agreement to listen when others spoke, the video clip showed few instances of children speaking while others were speaking

At other times adults employed verbal modeling for resolving conflict. The March 2017 video showed one child becoming visibly upset upon arriving to rehearsal. He appeared withdrawn, was uncharacteristically quiet and seemed frustrated at every mistake he made during rehearsal. One of the conductors, his private lesson instructor, took the child aside and spoke with him for 30 minutes to ascertain what was happening and provided support through problem solving suggestions and being present to the child. After returning to rehearsal the child remained quiet, but sat up straighter and was more engaged. The time the staff member took to speak with the child demonstrated the skill of resolving dissonance, learned in deep listening. In transformative dialogue, this example could be understood as the child learning how to hold emotions and thoughts that were in tension.

Another example of adult modeling involved the concept of group cohesiveness, of acknowledging one another musically. The conductors explained that when someone does something well, such as playing a solo or correctly demonstrating a melody, harmony or rhythm, the rest of the orchestra recognizes the achievement and effort. The conductors also explained orchestral musicians do not applaud for one another, rather the string instruments gently tap their bows against their stands while woodwinds, brass, percussionists and pianists either lightly stamp their feet or tap their thighs in acknowledgment of something well done. The January 2017 video clip showed the children excitedly trying out this new form of acknowledgement; there was a smattering of talking and laughter mixed with bows striking stands, feet hitting the floor or hands tapping thighs. During the February 2017 dialogue workshop, the transcript revealed several children using the method of foot stamping or thigh tapping to acknowledge their peers;

they transferred the experience of peer acknowledgement from the orchestra rehearsal to the dialogue workshop without encouragement by adults.

In addition to staff modeling, space was created for the parents and guardians to be actively involved in Orchestral Dialogues. The teachers and conductors stated, “parents needed to ‘buy into’ the program, so that consistency and discipline were supported in the learning process” (N. Wong, personal communication, November 15, 2016). Parents and guardians were invited to participate in orchestral rehearsals and dialogue workshops. Parents and guardians modeled listening and responding to their children reinforcing what was taught by staff.

From the first rehearsal in November 2016, it became apparent that several parents, guardians and grandparents planned to be a consistent presence in Orchestral Dialogues. Three parents and one grandparent decided to join all dialogue workshops, participating in the experiences with the children, sharing their own perspectives and often serving as witnesses to the learning process the children experienced. One parent approached me after the Rhythm-Based Focus Group informing me, “I loved it. We will be committed and will be here from now on. I finally understand what you are doing. This is so good for my child”. Up until this point in Orchestral Dialogues, this parent and child were inconsistent in both their attendance and in their commitment to practicing. However, after they participated in the Rhythm-Based Focus Group, the family was on time and the daughter practiced more regularly.

Parents and guardians began sharing intimate details about their and their children’s lives through informal conversations with the staff in November 2016. Staff learned which children struggled with learning differences, which children lived in difficult home situations, and which children were isolated from parental figures. In December 2016 staff reported that the children shared personal details of their lives during individual lesson times. It was possible the children

would have shared personal details of their lives with the staff regardless of their parents and guardians modeling this behavior, however, the staff experienced trust with the parents and guardians first, then with the children.

Adult modeling was a key aspect of the children's learning deep listening and transformative dialogue skills. Staff needed to be competent in their own understanding and application of deep listening and transformative dialogue skills to be consistent in modeling these skills for the children. By actively engaging the parents and guardians in the learning aspect of Orchestral Dialogues, the staff introduced the children and their parents and guardians to learning and implementing deep listening and transformative dialogue skills outside of the Orchestral Dialogues environment.

Theme 2 – Role play. The staff created space for the children to try the roles of leading, of following, of listening, and of talking. There were boundaries around these interactions but the children were encouraged to demonstrate their learning both within the rehearsal and dialogue spaces and at home and in their communities. There were some children who appeared to have natural leadership abilities but all were given the opportunity to lead and all were validated in the roles they “try on”. Some were encouraged to be uncomfortable by trying on roles outside their own comfort zone so there were opportunities to learn strengths and weaknesses in interactions between peers and child to adult.

Role playing provided space for the children to “try on” and act out the roles of listener, speaker, follower and leader; 100% of the children demonstrated role playing throughout the first six months of rehearsals and dialogue workshops. A video clip from December 2016 showed a violinist (Roberto) struggling to participate; he was not sitting up straight, had his elbow on his thigh, his hoodie pulled up over his head, and was not attempting to try any of the fingerings the

teacher taught. Roberto was not “trying on” any of the roles. As the video clip continued, another child (Darius) slowly positioned himself directly behind Roberto. Darius watched the interaction between Roberto and the teacher for a few seconds, then picked up his own violin, moved to the right of Roberto and began playing what the instructor was requesting of Roberto. A few more seconds passed, then Roberto sat up, held his violin firmly underneath his chin and started to play what the instructor asked; he pulled his hoodie away from his face. In that moment, it was Darius in the role of leader who encouraged Roberto to actively engage in the role of listener and follower. The teacher never verbally acknowledged the role of Darius in Roberto’s learning, except he gave a slight head nod to Darius after Roberto began to play his part. As Roberto practiced what he was learning, Darius began playing something else and the moment ended.

Although the example of Darius and Roberto is only one story of learning through children trying on the role of leader, there were additional moments of child-led learning throughout Orchestral Dialogues. At times, child-led learning was facilitated by the staff. For example, if a child played a part well, that child was invited to demonstrate his or her ability to the rest of the orchestra. Moments of spontaneous leadership were also present as demonstrated in the following example from the Rhythm-Based Focus Group.

During the Rhythm-Based Focus Group one child, Taisha, assumed the role of leader for the drumming experience. The moment Taisha received her drum she began quietly playing a rhythm. The other children heard this rhythm and, without any adult direction, the children reflected Taisha’s rhythm back to her. This rhythm became the organizing base for the entire drumming experience with the group moving away from and back to the original rhythm. When I asked the children why they played Taisha’s rhythm, one replied, “I heard Taisha and just knew I wanted to join in with her; I wanted to play along with her” [four other children nodded their

agreement to this statement]. Interestingly, Taisha was a student who typically did not assume a leader role in the orchestra; she sat quietly, playing her part and fitting in with others (December 2016 video clip, January 15, 2017 video clip, and February 11, 2017 video clip).

Taisha was a praise dancer at her church who frequently used rhythm and her body to express her emotions. It was possible drumming connected with Taisha's personal experience of self, allowing her to lead the experience. Taisha's leading the rhythm demonstrated her ability, as well as the abilities of others in the group, to be aware of the music (deep listening skill) and to then respond. This also demonstrated the transformative dialogue skill of listening and responding. The other children heard what Taisha played and responded by reflecting her rhythm back to her; this resulted in a drumming conversation between the children.

Embedded in the role modeling theme was the concept of practice. The children needed to practice what they were learning, both musically and in dialogue. During the Rhythm-Based Focus Group (March 11, 2017), one child, Caleb explained, "You teach us music and dialogue because we need to practice at other times [outside rehearsal and workshop space]". Kia stated, "We need to practice what you teach us, so that we can use it in all our lives". Practicing what they learned was consistent with the BaB classroom model. It provided opportunities for the children to practice leading and following through the call and response BaB Song, Motto, and Agreements (see Appendix B, C, & D). Every child had the opportunity to lead and follow during the BaB Song but children volunteered to lead the Motto and Agreements. Likewise, the children practiced leading and following in their music and in the dialogue workshops. All were provided with opportunities to demonstrate their learning to others, both children and adults. The children understood the connection of practice to improving not only their music skills but their dialogue skills.

A November 2016 clip showed the staff leading the Song, Motto and Agreements to demonstrate the call and response. In December 2016, the staff led some of the Song, Motto and Agreements and invited the children to volunteer to lead the Motto and Agreements. The concept of practice was reinforced by the BaB staff to not only the children but the other adults as well. The staff provided reflection journals for each child, encouraging parents and guardians to sign off on their children's practice schedule, both providing accountability and involvement of the adults in the learning process. Since December 2016, staff, parents and guardians reported six of the thirteen children were practicing regularly, creating their own practice chart and showing it to their parents for signatures. These children were practicing leadership in maintaining their own practice schedules.

Since February 2017 three parents reported to BaB staff that their children showed their younger siblings what they were learning. One parent shared,

My daughter sits down with my other two daughters and shows them how to play the violin; she shows them the notes, how to hold the bow. She wants them to be excited about the music, too. She has even started showing me how to play the violin...I made a sound the other day using the bow; it was so exciting. She loves sharing what she learns with us (personal communication, March 27, 2017).

This same parent shared a desire to learn the trumpet, "How cool would it be if my whole family could make music together". This family modeled the importance of the children gaining confidence in their musical identity and was an example of how the family unit could support children in their learning. During parent and guardian meetings, this same parent shared examples of how her family practiced what they learned in Orchestral Dialogues with the other families. She contributed to a developing parent and guardian community which supported and

learned from one another, discussing ways to put into practice what their children learned from in Orchestral Dialogues.

Another parent reported her two children started making a game, “You Talk, I’ll Listen”, with one another. This parent believed it was a direct result of her children participating in the dialogue workshops. She said there was no change in their behavior when they fight, but she was hopeful this game would become ongoing and vital relational exchanges that could translate to long term behavior changes. Perhaps this parent desired her children to master their game and internalize it so that it would impact their identity and contribute to how they interacted with the world.

Theme 3 – Orchestra as analogy for components of dialogue. Musical language, such as harmony, melody, unison, rhythm, and beats permeated Orchestral Dialogues (see Glossary page 14). Not only were the children learning deep listening and transformative dialogue skills, but they were learning a new language. Twelve of the original 16 children had never played an instrument before and six had never read music. The staff taught the children how to read music, explained musical concepts such as harmony, melody, unison, rhythm, and beats. These concepts were reinforced by the dialogue workshop facilitator who frequently used music in her explanations of how to listen and respond. The findings showed that 85%, 11 out of 14 children, described their transformative dialogue skill training by using musical terms taught via deep listening during orchestra rehearsals. This indicated there was a beginning understanding of translating deep listening to transformative dialogue skills.

The December 2016 transcript showed the facilitator used a drumming “pass the sound” game to illustrate how to actively listen and respond. “Pass the sound” occurred sitting in a circle with the facilitator initially in the middle pointing to each child. Each child struck their drum

once, followed by the next child and so on around the circle. As the group became more comfortable the children decided how many times to strike their drum before passing the sound to the next person. The third variation of this involved the facilitator in the center pointing to children, out of sequence, so the children needed to listen and then watch where the sound was to come from next. When asked to respond about what they were learning, one child responded, “We listen and we respond”; another child stated, “I watched your hands and knew what to do”. One other child observed, “We talk through music using our ears, mouths, and brains.” All three children shared how they perceived and responded to non-verbal cues. The dialogue workshop leader explained these cues were present in conversations and the children could develop their awareness of non-verbal cues to improve their ability to communicate with others.

In the March 11, 2017 Rhythm-Based Focus Group, one child shared her response as to why there were dialogue workshops attached to rehearsals. “We played drums, we listened in silence, responded in movement and all this was to teach us to wait, listen and they will know what they’re saying, they will reply”. Darius shared a definition of harmony as he understood its relation to deep listening and transformative dialogue.

[Harmony is] To add life; like if you don’t wanna have on beat, you wanna have, like an exciting beat, instead of just one beat, you have more exciting beats. If the beats are more to play together, if we have multiple sounds, it’ll sound great!

Another child went on to say, “Harmony is life. We feel it in our hands, arms, feet, everything”. There was an unspoken understanding that harmony was not unison. The children seemed to know, instinctively, that harmony allowed them to have their own thoughts and experiences. The differing thoughts and experiences could co-exist harmoniously, complementing one another, “adding life” to the group.

Playing in an orchestra required a blending of sounds, so that every instrument contributed to the whole piece; each instrumental voice was important. This concept was reinforced by the dialogue workshop facilitator who provided space for all children and adults present to share their learning and experiences with one another. Although the children's interactions were not always harmonious during rehearsals, dialogue workshops, their statements showed some of the children were able to identify how their learning could become part of their life.

Statements made by several children led to the understanding that the group was learning transformative dialogue skills and expressing their learning via musical language. This learning was supported by both the orchestral and dialogue staff. The January 2017 dialogue workshop transcript revealed the workshop facilitator was deliberately tying the lesson of "Active Listening" to the children learning about resting in music, specifically in the song "Tango". The facilitator said,

They're not playing, while other people are playing. So, you rest for one beat, some of us are resting for four beats. And then we play. And so, there's this silence, but when you're not playing in the orchestra, are you still part of the orchestra? [there is a general sound of agreement from the children]. What are you doing while you rest?

A child responded, "You're Listening". The facilitator then said, "You're listening. So, you're still actively participating, even when you're not making sounds, right? [children respond with agreement]". The point of this interaction between the dialogue facilitator and the children was to reinforce the need for actively listening. Resting in music was not a passive experience, rather it was active. The children learned they must engage their ears, their minds, and their bodies in the act of listening.

All BaB Orchestral Dialogues staff recognized the connection between deep listening and transformative dialogue skills and were intentional in creating bridges between those two concepts for the children. Several children demonstrated they were beginning to understand these two concepts and used musical language to express how they learned transformative dialogue skills even though they had only been engaged in this learning process for five months at the time of data collection. The staff recognized mastery was not quite achieved as there was little evidence what they learned was practiced outside the rehearsal and dialogue workshop spaces. The need for continued practice and role play was evident.

Theme 4: Community building through collaboration. Orchestral Dialogues was a new community both for BaB and for the children and families who participated. The Orchestral Dialogues community developed through relationship building that occurred between the children and music, between peers, and between children and adults. Aspects of community building were present in 75% (10 out of 14) of the children who demonstrated active participation in engendering community within Orchestral Dialogues. It was an evolving community with a commitment to work together.

On April 22, 2017, one staff member stated during rehearsal, “This is not a dictatorship; we want to hear from you, we want to work with you [meaning the children]”. This statement was made as the orchestra attempted to decide what songs to learn next, accomplished through a process of majority votes. When some children expressed displeasure with the final choices, the staff responded, “We encourage you to find something in the songs that you can enjoy, the rhythm, the melody, the harmony and know that next time we will work to choose songs others want to learn.” The sentiment was that being collaborative required compromise. Collaboration and compromise in community mirrored the concepts of harmony, dissonance and resolution in

deep listening and the concepts of affirmation and a co-creation of a new reality in transformative dialogue. Though learning collaboration and compromise proved difficult in the above example, the staff showed the children that having a dissonant feeling could still move toward a harmonious resolution.

During the December 2016 dialogue workshop, the facilitator used a drumming circle formatted to demonstrate the concepts of individual and collective sounds. At one point in the discussion a child shared, “I filtered my sounds through everyone else’s sounds. I heard how her drum was deeper than mine”. This child expressed her learning of community through the musical representation of sound. Filtering her sound through others’ sounds meant she recognized herself as part of the dialogue workshop community and her sound needed to be a part of the whole. Playing together meant listening and fitting in with others in Orchestral Dialogues.

The children also participated in an exercise where they each listened to the different tones generated by the differing drums heads and then the facilitator grouped the children according to tone and had the smaller groups play for one another. The facilitator asked the children to consider the ones who only listened asking if they were they still part of the drumming experience and why. One child replied, “Yes, everyone is important. If one person isn’t there, then they are missed and the sound changes”. The other children all made noises of agreement. The concept of recognizing that all were necessary to the whole began to be expressed in orchestral rehearsals, too.

On April 1, 2017, four of the children were absent from the rehearsal; about halfway through the rehearsal, one child asked where someone was; this sparked a conversation among the children about who was missing and why. The staff shared the reasons these children were

missing; this was the first time since Orchestral Dialogues began in November that the children noticed when their peers were absent, expressed genuine concern and interest in their absence. This was a possible indicator the children were starting to identify all the children as part of the Orchestral Dialogues community.

Though the children were beginning to recognize the absence of other children, there were still examples of children feeling disconnected from the Orchestral Dialogues community. On April 1, 2017 three parents shared their children felt isolated from the rest of the children because they attended different schools. (Most the orchestral members attended the same school, while five of the children attended different schools.) The staff took this new information and engaged the children in a 30-minute community building exercise before starting rehearsal. The staff deliberately paired the children with partners from different instrumental sections and schools to play “Two Truths, One Lie”; the children reported back what they learned about each other to the larger group. The group exited the rehearsal space to the hallway where they engaged in “The Human Knot” deliberately tangling their arms in the center and working together to untangle the knot without letting go of one another’s hands. One child exclaimed, “I know why we are doing this; we need to work together. We have to listen, we have to talk to each other, otherwise we gonna fail”.

Although the children did not successfully untangle their knot, there was much laughter, communication, and a general willingness to work together. The staff immediately followed up with encouragement,

You tried; that is what matters. You know what happened – you struggled to work together. But, this will come in time, just like when we picked up our instruments together the first time in November, we didn’t know what would happen, but we tried and

sometimes it worked and sometimes it didn't, but look at where we are now. You guys are awesome and we are so proud of all the work you are doing.

The children murmured in agreement, one even laughing and one responding, "I sounded so bad when I first started, but now we are better". The group re-entered the rehearsal space and began to practice with a new focus and an intention to listen to one another as evidenced by the limited talking during breaks, by questions asked about what they should listen to, and by three new children volunteering to demonstrate certain musical passages for the group. Building the Orchestral Dialogues community was an ongoing process, but there was evidence of collaboration and relationship building between the children, between the children and staff, between the staff and parents and guardians, and between the parents and guardians and the children.

Translating Deep Listening to Transformative Dialogue Skills

Deep listening skills. Deep listening skills were demonstrated through the children's learning of listening and responding, both verbal and non-verbal communication, in relationship building, and through adult modeling. Active listening and responding was demonstrated through the musical concept of resting. Children learned to "rest" in their music – they needed to count to know when to come back in, hear what others played while they rested and respond to visual cues from the conductors to re-join the active music making. Learning to rest musically was not easy for the children as seen in the video clips; every rehearsal included a reminder from the conductors to remember to rest, to count while waiting to "come back into the music" and a request to listen to the other children playing while resting. The children had to practice resting.

Communication, both verbal and non-verbal, was expressed as children responded to visual cues given by staff indicating when to play, when to rest, when to applaud their peers, etc.

The Rhythm-Based Focus Group transcript revealed the children could imitate the non-verbal communication by the Orchestral Dialogues staff. This was demonstrated by two children who shared the “look” received from the conductors when they were not paying attention. Both children said when they received that “look”, they knew to stop what they were doing, and return their focus to the music. Through verbal and non-verbal communication, the children developed awareness of others.

Relationship building was developed on three levels – with the music, with peers, and with the adults. Children were asked to spend time with their music to understand it, encouraged to speak with and get to know their peers, and encouraged to develop relationships with the staff through rehearsals, dialogue workshops and private lessons. The conductors spoke to the children about practicing their music, getting to know the music, becoming familiar with music. Children were also encouraged to listen to various music clips, provided by Orchestral Dialogues staff, and invited to attend concerts to hear other youth orchestras in Philadelphia. Peer relationship building was not easy for Orchestral Dialogues; more than half of the children attended the same school and knew each other well. The children who were outside that school struggled to build relationships with these children. The staff was made aware of this via parent report and immediately instituted team building activities into the rehearsal time providing opportunities for the children to learn about each other.

Staff-child relationship building was necessary for the success of the Orchestral Dialogues program. The dialogue workshop leader seemed to have the most difficulty in relationship building as she was with the children the least amount of time. Staff was consistent in their time spent teaching the children, and in their approach to resolving issues and building

relationship using the BuildaBridge Classroom Model. Staff and children reported trust was developing between them.

Finally, the facilitative role of the adults was integral to the overall learning process for the children. The adults (BaB staff) demonstrated how to play instruments, how to read music, how to respond to verbal and non-verbal cues, how to create harmonious sounds, how to listen for dissonance and how to identify unison. The staff taught skills through verbal explanation and visual and aural demonstration. The conductors and instrumental specialist brought their own instruments to each rehearsal and played with one another for the children. The children often requested songs and the staff complied with these requests. There was a wonderful video clip from January 2017 showing a child in the violin section staring at the conductor playing the trumpet, with a look of awe in her eyes; she repeatedly asked him to play songs for her and he complied. When the rehearsal resumed, the conductor asked this same child to demonstrate a part for the rest of the orchestra and she complied, imitating the confidence of the conductor when he played for her; adult modeling was a key component to the success of Orchestral Dialogues.

Transformative dialogue skills. Transformative dialogue skills were demonstrated through listening and responding experiences, through self-reflexivity, and through adult modeling. Listening and responding were present when the children used the skills of active listening and responding during experiential learning, through musical games, and through practicing dialoguing with one another. In the February 2017 workshop, the leader invited the children to bounce a ball to each other, commenting on the length of each ball's bounce, and how quickly it was passed to another child. She then created a game encouraging each child to bounce the ball in a different manner; for example, if the ball was passed quickly, the next child passed it

slowly, and so on. Communication of Internal States could be observed when children listened to their own thoughts, heartbeats and breath and then shared this with the group.

To develop self-reflexivity, the children were given time at the end of each dialogue workshop and rehearsal to respond to questions about their learning experience that day. The children were encouraged to write their own reflections about themselves and their learning process in the provided Reflection Journal which was reviewed by staff during private lessons. Most of the responses from the children showed they were aware of themselves, relaying their own heartbeat patterns. Most were aware of one another, sharing what they heard in the room and at times offering an interpretation of that sound. For example, one child thought someone in the room must be sick as she heard a sneeze and the sound of throat clearing. Unfortunately, the use of the Reflective Journals was inconsistent, so there was limited written data to indicate the practice of self-reflexivity.

Relationship building was important to the operation of Orchestral Dialogues, particularly in the development of community. This was not limited to the staff-child relationship, but also included the relationship between the staff and parents and guardians. Parents and guardians told staff about hearing their children, particularly those who were siblings, practice some of the phrases learned in dialogue workshops at home.

The facilitative role of the adult could be seen in the dialogue workshop facilitator who modeled transformative dialogue concepts verbally and aurally. She encouraged the children to volunteer to demonstrate their learning in front of the group through role play. She also encouraged the children to practice what they learned in their daily lives and record their learning experiences in the Reflective Journals. In addition to the workshop facilitator, one grandparent and two parents were present in every workshop. They participated in the learning

with the children, and provided examples and model behavior and interactions with the children. The presence of the parental figures provided consistency and opportunities for discussion about implementing Orchestral Dialogues learning in the homes.

From November 2016 – April 2017, the children demonstrated foundational knowledge in translating deep listening skills to transformative dialogue skills. They demonstrated a burgeoning awareness of themselves as musicians and as dialoguers. They demonstrated an ability to develop their awareness of others. They showed a growing awareness of music through their use of musical language to describe their learning. Translating the foundational concepts of deep listening skills (awareness of self, of others, and of music) to transformative dialogue skills was not easy, but the children showed an understanding of their learning.

The children shared they were learning how to use self-expression harmoniously through active listening and responding. They showed affirmation by nodding their heads in agreement with one another or at times using the same language as another child to describe their learning. Self-reflexivity was demonstrated in their use of the Reflection Journals, though their use was inconsistent, so a true understanding of their self-reflexivity was not possible to ascertain during the time of data collection. Taking responsibility for self was evidenced in the children's ability to practice regularly. They demonstrated beginning responsibility in creating space for one another's own learning and experiences in dialogue workshops. Finally, the children showed some movement toward co-creating a new reality in their use of musical language to describe their learning of deep listening and transformative dialogue skills.

Deep listening to transformative dialogue skills. Repetition and reinforcement were essential to the learning process, especially repetition in multiple areas of the children's lives. Deep listening and transformative dialogue skills were present in all aspects of Orchestral

Dialogues, from rehearsals to dialogue workshops to private lessons to interactions between staff and family units. The children were exposed to the concepts of deep listening and transformative dialogue as a group during rehearsals and dialogue workshops with the concepts repeated in both aspects (rehearsals and workshops) of the Orchestral Dialogues monthly meetings. The dialogue workshop facilitator attended one of the monthly rehearsal times and the orchestral staff attended at least a portion of each monthly dialogue workshop.

The dialogue workshop facilitator connected the learning in dialogue workshops with what was learned during rehearsal and the orchestral staff connected the learning in rehearsals to the dialogue workshops. Additionally, each child received weekly private lessons with a member of the orchestral staff where concepts of deep listening and transformative dialogue were reinforced, though not always explicitly. Finally, parents and guardians reported incorporating some of the dialogue workshop learning into their home lives, though this seemed inconsistent from the reports.

Repetition, verbal and non-verbal cues, and relationships were key components in understanding how children translated deep listening skills to transformative dialogue skills. The consistency and continuity of learning and re-learning, practice and modeling supported the learning that occurs for the children. As one child stated on April 22, 2017, “We don’t have this, but we are trying to get this, we can do this”.

The results showed children were not isolated in their learning, but were interconnected with their family systems, peers and the staff from Orchestral Dialogues. It was the interaction between these systems, particularly the consistent adult relationships, that contributed to the children’s learning. The adults (BaB staff) embodied deep listening skills and transformative dialogue skills through their teaching of music and dialogue and through their interactions with

each other, with the families and the children. The relationships built between the children and the adults provided opportunities for learning and the manifestation of deep listening and transformative dialogue skills fully realized in the children's daily lives. Given the amount of learning taken place in only five months, it was reasonable to expect the children's deep listening and transformative dialogue skills would develop further, eventually resulting in their ability to be agents of change within their own lives and in the communities in which they lived.

Chapter V: Discussion

“How do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children?” Learning is a life-long process; the children who participated in Orchestral Dialogues are in the beginning stages of learning deep listening and transformative dialogue skills. A new understanding of self and others is emerging through development of these skills which, in turn adds to their potential as agents of change. A new skill, deep seeing, is defined and discussed in creating CoMT interventions. Strengths and limitations of this study are discussed as are my understanding of self in the CoMT intervention and a personal narrative taken from a memo generated on April 29, 2017. The chapter closes with implications for CoMT interventions and suggestions for future research.

Orchestra, an Instrument for Learning

In the orchestra, the staff encourage the children to listen to one another's parts, to hear what other instruments play and to know how their parts complement each other. For example, the first violins, flute and xylophone tend to play the melody while the second violins and clarinet tend to play the harmony. The cellos play a counter melody to the melody and the drums provide the rhythmic base for the song. The pianist doubles the melody, harmony, counter-melody or rhythm depending on the arrangement. The children are taught all parts are important and contribute to the whole. Likewise, in dialogue workshops the children are encouraged to listen and respond to one another verbally and taught that one missing voice diminished the whole of the dialogue workshop. All voices are important and contribute to the whole learning experience. To appreciate the “whole” the children need to know themselves and what they contribute, individually, as well as communally to the experience. Discipline and dedication to

self and others in learning contribute to the overall socio-emotional development of the individual child (Baron & Banaji, 2006) and the Orchestral Dialogues group.

Supporting the social and emotional development of children in Orchestral Dialogues requires communication between the staff and parents and guardians and with the children. The success of Orchestral Dialogues depends on effective intergroup contact which happens through equal status of the children within the group, the support of the BaB staff, the opportunities to develop friendships, and in maintaining focus on the larger goal of developing identity and learning skills necessary to interact with others (Allport, 1954; Amir, 1969; Doubilet, 2007; Pettigrew, 1998).

The findings show the children do not always experience equal status. The children also share moments when they lose sight of the larger goal of developing identity and learning skills. The children see the adult leadership as an example of peer equality. The co-conductors and instrumental specialist function as a team and are seen checking in with one another during rehearsals when making decisions. Not only do they model peer equal status, but they are intentional in identifying the moments of unequal status with the children. They provide opportunities to move toward equality by acknowledging the unequal status and inviting all into the process of rectifying the unequal status.

Orchestral Dialogues' acknowledgement of moments of unequal status and engagement in creative problem-solving mirrors Pettigrew and Troppe (2006) and Dessel and Rogge's (2008) belief that identity and group identity can be learned and re-learned. The children are given opportunities to define who they are as Orchestral Dialogues during rehearsals, during the breaks in rehearsal time when they socialize, during private lessons, and at performances. Orchestral Dialogues, as a CoMT intervention and transformative dialogue experience, is dynamic and

contextual with the principles of deep listening and transformative dialogue providing the boundaries for learning about self and other.

Learning through adult modeling (Albeck, Adwan, & Bar On, 2002; Oliveros, 2005; & Pavlicevic & Impey, 2013) and practice are key aspects for how the children express their understanding of deep listening and transformative dialogue. The staff demonstrates how to listen to others, ways to respond and how to resolve conflict (i.e. difficulties in self-regulation or difficulties listening to others). BaB staff continuously provides opportunities for the children to practice their learning. In dialogue workshops, children take turns listening to one another and then responding. In rehearsals, children identify which instruments play a different sound from themselves and discuss how the differing sounds are harmonious or dissonant.

Musicking and transformative dialogue. Musicking, as defined by Small (1999) and described by Stige and Aaro (2012), is inclusive; all contribute to the act of musicking. Orchestral Dialogues is a musicking experience; the people who participate, either directly or indirectly are the children, their parents and guardians, siblings (who wait during rehearsals), the BaB staff, the school staff (location of rehearsals), and the audiences. All are invited into the experience of collaborative music making. During performances, the children introduce the songs and the audience is invited to actively engage in the performance by responding to what they hear. The audience is encouraged to interact with the orchestra while it is on stage; they are invited to actively listen and respond to what they heard. As Howell (2004) and Proctor (2004) contextualization of the musical intervention. The Orchestral Dialogues, as musicking, engenders a time-limited community during performances (Small, 1999). All who participate either as listeners, responders, or musicians contribute to performance community. Once the performance ends, the participants disperse, but there is the hope that those who experience that musicking

experience will carry what they learn about themselves, others and the music into future relational encounters.

Parents and guardians are invited to engage with their children in the learning process and the staff learns from each other and the children. As Proctor (2011), Stige and Aaro (2012), Pavlicevic and Impey (2013) suggest, there is space for each person's social, cultural, and political context present in Orchestral Dialogues. Each child and adult brings who they are, their lived experiences, to Orchestral Dialogues. Both during rehearsals and in dialogue workshops, time is given for each to share their social, cultural, and political contexts in the learning. Through self-reflexivity (journaling) and facilitated dialogue (Gergen, Mcnamee, & Barrett, 2001) all (children, parents and staff) create their own community, each with differing social, cultural and political contexts (Ansdell, 2009; Pavlicevic & Impey, 2013; Proctor, 2011; Stige & Aaro, 2012). This newly developed community is not always harmonious, but is a place of learning together, of resolving conflict, and of acceptance. The goal is not to be unanimous, but to be harmonious allowing the various social, cultural and political contexts to interact and relate with one another.

For the children who participate in Orchestral Dialogues, there is the desire and hope they will continue to build community with one another. Through engagement in dialogue with the express purpose of listening to and learning from one another coupled with the musical interactions the children can facilitate further relationship building with their peers. Hopefully, the children will continue to develop relationships with one another even when they are no longer active participants in Orchestral Dialogues.

Transformative dialogue does have the potential to be musicking (Lederach, 2014); those who are transformed can share their transformation with others. Orchestral Dialogues invites the

children to introduce the concept of the orchestra to the audience, to invite the audience to actively listen and respond to what they hear, and to engage in dialogue with the children (at the end of the performance) about the concert experience. The dream for Orchestral Dialogues is to have a concert where dialogue with the audience is part of the performance, a children-led dialogue with the audience, all engaged in a new musicking experience. This can give the children opportunities to teach others what they are learning and it can teach the audience new methods to deeply listen to themselves and others. The audience can experience transformation of listening and responding, then take their experience and share it during interactions with others. The intent of the children learning deep listening and transformative dialogue skills is not only for their own transformation, but to provide them with the skills and opportunity to teach others.

Collaborative Learning

Learning does not occur in isolation rather it is in relationship with the music, with peers, with facilitators or instructors and with society (Albeck, Adwan & Bar On, 2002; Oliveros, 2005; Stige & Aaro, 2012). All these aspects contribute to the actualization of self and new knowledge about self and others. The children in Orchestral Dialogues demonstrate their collaboration in learning deep listening and transformative dialogue skills through playing in the orchestra itself and in active participation in dialogue workshops. Learning is active; the children are taught concepts by staff and then encouraged to use the concepts through interactive learning.

Orchestral Dialogues staff recognizes the need for the children to practice their learning in their other contexts (Ansdell, 2004; Bergh & Sloboda, 2010; Bonde, 2011; Lederach, 2014; O'Grady & McFerran, 2007; Stige & Aaro, 2012). Practicing deep listening and transformative dialogues skills in other contexts provides other areas of collaborative learning for the children.

The findings show some of the children are starting to take their deep listening and transformative dialogue skills into other areas of their lives.

The children not only learn from and with one another, but also in collaboration with their parents and guardians. Parents and guardians join the dialogue workshops regularly, actively participating and sharing their own personal stories of learning transformative dialogue with group. Finally, the staff is part of the collaborative learning process (Allport, 1954; Dessel & Rogge, 2008; Lederach, 2014). The staff has a skill set – teaching music and teaching dialogue skills. However, the staff must learn how to incorporate deep listening and transformative dialogues skills into the rehearsal and dialogue workshops as well as encourage the children to practice these skills in their lives outside of Orchestral Dialogues. It is a learning process where all can learn from one another (Albeck, Adwan, & Bar-On, 2002; Corbitt & Nix-Early, 2003; Doubilet, 2007; Small, 1999).

Becoming Agents of Change

Children and youth are agents of change in their environments; however, they need to be provided with the skills to enact change (Eccles, 1999; Herdt & McClintock, 2000; Moore, Burland, & Davidson, 2003). The results show the children are learning the concepts of deep listening and transformative dialogue, however, there is limited evidence the children know how to use these skills in their daily lives. The children provide examples of deep listening and transformative dialogue skills within Orchestral Dialogues (i.e. resting while actively listening to the others, creating harmony in their music, and developing greater awareness of themselves and others through the discipline of silence). However, they share little about how they incorporate this learning in other areas of their lives.

Except for two children, those interviewed do not share examples of how they used these skills with friends and family. Instead they share examples of dissonance in their interactions with peers (i.e. choosing to ignore a friend until they walked away angry and not listening to a parent or guardian resulting in conflict). These stories of dissonance indicate their awareness of and ability to identify and describe their interactions, indicating they are developing the ability to deeply listen to themselves and developing self-reflexivity in transformative dialogue (Albeck, Adwan & Bar On, 2002; Oliveros, 2005). As the children continue to practice deep listening and transformative dialogue skills, their awareness of self and others will increase and with it the ability to create different interactions with their friends and family.

Learning the skills mirrors the concept of “ebb and flow” (Lederach, 2014) in conflict transformation and musicking in CoMT (Ansdell, 2004; Pavlicevic & Impey, 2013). The children share what they learned (harmony, resting, dissonance, listening, discipline) and how they learned through adult modeling and role playing. There is a call and response inherent to their learning; the adults model the “call” – the application of the new skill and the children role play the “response” – the enactment of the skill in the rehearsals and dialogue workshops. This call and response mirrors what the children learned about deep listening and transformative dialogue skills; the call to listen and respond. With time and practice, these skills will continue to develop; the children will incorporate them into their daily interactions.

Adults as agents of change. The implementation of learning in Orchestral Dialogues focused on children as agents of change by developing deep listening and transformative dialogue skills. The results showed that parents, guardians and staff who participated in rehearsals and dialogue workshops alongside and with the children also learned deep listening and transformative dialogue skills. The learning process became an intergenerational experience

as grandparents, parents and guardians, staff (all younger than the parents and guardians) and the children learned together. It is possible that the presence and intentionality of parents and guardians in implementing the new skills in their own lives contributed to the children exploring their own meaning making in learning deep listening and transformative dialogue skills.

Strengths and Challenges of Orchestra-Based Dialogue Model

Orchestral Dialogues includes both strengths and weaknesses in its implementation of an orchestra-based dialogue learning model. Strengths of the model are identity development through the arts and dialogue; learning dialogic skills through music; consistent presence and participation of parents and guardians in the learning process, and musicking as community building. Challenges to the model are ensuring consistency between learning in orchestra and learning in dialogue workshops, balancing needs of individuals with the needs of the group; and musicking as community building.

Strengths. Identity development through the arts and dialogue is evidenced in the role-playing results. There are multiple examples of children expressing self-identity development and musical identity development both through orchestral rehearsals and in dialogue workshops. In orchestral rehearsals children express musical identity development when answering questions about music theory as taught by their teachers.

The second strength is learning dialogic skills through music. The concept of Orchestral Dialogues is the connection of dialogue to music; given my participation as a music therapist, music was taught first and dialogue second. Deep listening skills, making the unconscious conscious through listening to self, to others, and to the music, contributes to developing relationships with self, others and music (Oliveros, 2005). Transformative dialogue skills require intentional attention to self-reflection, knowing one's self, learning about the other, accepting

tension within groups, and working toward a new communal identity (Albeck, Adwan, & Bar On, 2002).

The third strength of this program is the consistent presence and participation of the parents and guardians. Staff shares that without the support of parents and guardians' children can lose the motivation to be disciplined and dedicated in practicing and attending rehearsals and workshops. To address this, staff requires the parents and guardians to sign contracts stating parents and guardians will be committed to ensuring their child practices and is prepared for rehearsals and workshops.

Parents and guardians assume a more prominent and consistent role in the dialogue workshops. The workshop facilitator is open to parents and guardians participating in the dialogue workshops. Three parents and one grandparent consistently attend and participate in the dialogue workshops. These parents and grandparent offer insight about their own learning related to transformative dialogue skills and often relate what they are learning to what they observe in the orchestral rehearsals. Taking cues from the parents and grandparent, the children share what they learned and often relate it to their musical learning from rehearsals as well. The facilitator recognizes the important role the parents and grandparent play in the success of the dialogue workshops.

The fourth strength in Orchestral Dialogues is musicking in community building. Orchestral Dialogues, as musicking, includes multiple relationships: the children, the staff, the parents and guardians, the schools who provided rehearsal space, and the dialogue workshop facilitator. It is making meaning out of our relational encounters through deep listening and transformative dialogue that community is developed.

Challenges. The first challenge in Orchestral Dialogues is ensuring consistency between the learning of deep listening and transformative dialogue skills. Although the concepts of deep listening and transformative dialogue skills are related, staff occasionally lose sight of the long-term goal of building these skills in the children as there is so much to teach them musically. As stated previously, more than half of the children have no prior musical knowledge or training, so there is much to teach initially in terms of how to hold the instrument, instrument care and upkeep, how to play the instrument, how to read music, and in some cases how to count the rhythm. It is difficult to remember these musical skills will develop over time. It is equally important the children learn the concepts of deep listening and transformative dialogue skills. All are important to the success of Orchestral Dialogues.

The second challenge is balancing the needs of individual students with the needs of the entire group. As stated above, Orchestral Dialogues is made up of children who have different musical skill levels, different interpersonal skill levels and some who have diagnosed learning disabilities. The diversity of learning abilities is challenging to accommodate at times. There are children who require a more individualized approach to learning, while others learn in community; it is the staff who determine how to best meet the learning needs of the individuals and the group and this can, at times, cause conflict. There are moments when one child's learning needs is in direct conflict with another child's needs. The staff must work one another and the children to meet all learning needs.

The final challenge is allowing musicking to contribute to community building in Orchestral Dialogues. Musicking can be both a strength and a weakness. In March 2017, the staff is made aware that four children feel disconnected from the rest of the children in Orchestral Dialogues. The staff determines they have neglected to intentionally incorporate musicking as a

community building technique. Instead, the staff relies on the act of creating music together as being enough to build relationships; we learn this is a false assumption, like lessons learned from the West Eastern Divan Orchestra (Riiser, 2010 & Willson, 2009). Staff is currently working to incorporate intentional teambuilding activities into monthly rehearsals and dialogue workshops to support the musicking relationship building.

Role of Self as Music Therapist

The Orchestral Dialogues project is a response to the social, cultural, and political environment in 2015, including the Black Lives Matter Movement. BaB co-founders become an essential part of the project by hearing the vision, seeing the potential and assisting in identifying the community for piloting Orchestral Dialogues. The staff, partner schools, children, and parents and guardians further refine the CoMT experience through their active engagement.

The CoMT literature clearly indicates the music therapist is an active facilitator and participant in a CoMT intervention (Ansdell, 2009; Pavlicevic & Impey, 2013; Stige & Aaro, 2012). My role in Orchestral Dialogues is multi-faceted; I am the music therapist who introduces and trains staff in deep listening and transformative dialogue skills. I introduce Orchestral Dialogues and its vision to partner schools, to the parents and guardians and to the children who participate. However, once the initial introduction is completed, I shift from facilitator to collaborator.

In Orchestral Dialogues, I am both a participant and an observer. In the role of participant, I am the coordinator of the program, training all staff, meeting with parents and am present during all rehearsals and dialogue workshops. I remind staff to employ their deep listening and transformative dialogue skills, particularly in the beginning of the program. As an observer, I can hear and see how the staff, parents and guardians, and children learn. I observe

when learning is inconsistent and discuss concerns and uncertainties with BaB colleagues who provide guidance in refining the program. In my role as both participant and observer, I also contribute to the process of translating learning. I participate in holding the space the students require to make meaning of their learning, observing their learning process and providing language to describe their experiences.

The community music therapist is not the expert, but can serve as observer, contributor, and participant in all relationships (Ansdell, 2004; DeNora, 2005; Pavlicevic & Ansdell, 2004; Stige & Aaro, 2012). Being both a participant and observer mirrors the community music therapist role in that the music therapist actively participates in the musical experience and assesses the impact of the intervention. As participant and observer, I share my knowledge with others, provide training in collaboration with the BaB model, and support the implementation of the program while at the same time learning from program. The duality of the role allows me to learn how to improve the implementation of the program next year and how to better support the learning for the staff, parents and guardians and children who participate.

My experience, as the researcher for Orchestral Dialogues, reinforces the idea that children are capable of learning when the opportunity is presented in conjunction with support for family systems. The children in Orchestral Dialogues demonstrate the value of the adult-child relationship; the children who succeed in the program have parents and guardians who invest in them via time, money, encouragement, and accountability. The children who struggle in the program have parents and guardians who bring them to rehearsals, typically late, who are difficult to engage in conversation regarding concerns about their child's progress, and who generally approach the program as a "drop off" for their child.

The relationship between child and staff is an integral aspect to the learning process and this revolved around trust. Developing trust happens over time; it happens with short conversations while on break during rehearsals and when instructors go to the children (at home or at school) to teach lessons. Trust is expressed by the conductor when he stands before the orchestra, breathes, lifts his hands, and signals to the children that he will lead their musical expression.

Trust develops in dialogue workshops when the instructor listens, quietly to each child, when the instructor shares her own personal journey and when the instructor stays after each workshop and sits in the orchestra with the children. She listens to them talk about what they learn, she gives words of blessing and encouragement when the children struggle, she celebrates with them when they play something well. She is a constant and consistent presence. Constant and consistent are two essential words in the context of Orchestral Dialogues, two words that parallel the language of personal discipline the instructors speak about time and time again as they say, “You must practice, to be better, you must practice what we teach you. It is up to you” (N. Wong, personal communication, February 11, 2017).

The children, staff, parents and guardians and I – we all have moments of missteps, of miscommunication, of misunderstandings, of dissonance in our learning process. However, the dissonance is accepted, it is learned from and it is used to move toward newness in our relationships and interactions. Constant, consistent, personal responsibility and dissonance are important to harmony; this is what the children in Orchestral Dialogues teach me about their understanding of deep listening and transformative dialogue skills.

Implications for Community Music Therapy

Orchestral Dialogues is a CoMT intervention; there is the presence of the trained music therapist, not as the expert on the community, rather as a facilitator and participant in the process (DeNora, 2005). Participation in Orchestral Dialogues is voluntary, all staff (both orchestral and dialogue workshop facilitators) are trained in a trauma-informed hope infused curriculum (BaB), and the music therapist provides guidance and lends her expertise as needed. The CoMT approach ensures that Orchestral Dialogues considers the social, cultural, and political context of the larger society as factors in the development of the Orchestral Dialogues community (Ansdell, 2009).

Orchestral Dialogues is not only a program within BaB, it is a community youth endeavor developed for and refined by the participants. The combination of both a musical and verbal learning initiative is influenced by my training as a music therapist, from the literature review (Ansdell, 2004; Bonde, 2011; Shank & Schirch, 2008; Pavlicevic & Impey, 2013) and in collaboration with the BaB classroom model. Participation in an orchestra is deemed insufficient, as the sole intervention, so dialogue workshops are incorporated.

The goal of incorporating the orchestral playing and dialogue workshops ensures the children learn, explicitly, how to translate their musical skills to verbal skills. The staff (i.e., conductors, teachers, dialogue workshop facilitators) believes in the vision, creating the curriculum to teach the children. The children, parents and guardians contribute to the refinement of the program by expressing their needs, actively participating in the learning and by asking questions throughout the entire program. All who participate are viewed as necessary and equal contributors to the success of Orchestral Dialogue. The idea of including the community in CoMT intervention is not new. However, the field can consider Orchestral Dialogues as a model

for creating space for typically developing children and their families to actively learn to be agents of change in society. Longitudinal research is needed to determine the effectiveness of participation in an Orchestral Dialogues model on the participants.

CoMT new skill: deep seeing. During analysis of the data a new skill, deep seeing, is discovered. Deep seeing can be defined as the ability to see beyond what was “seen” and focus on the “unseen” or the hidden. This definition echoes Oliveros (2005) explanation that deep listening makes the unconscious, conscious. In reviewing the video clips, I realize although I am standing in the room during rehearsals and workshops I do not always see what happens. As a musician, I am reliant on what I hear, but in viewing the videos I learned the importance of my eyes. It becomes apparent while reviewing the clips with my advisor, colleagues, and second coder that those of us in the room do not always see the moments of learning happening during rehearsals and dialogue workshop. The term “deep seeing” emerges during discussions with my advisor.

The camera captures all interactions and exchanges between the children, between the children and adults, and between the children and their music. It is in viewing these break times through the eyes of deep seeing that I learn how important it is for the music therapist to not only hear, but to *see*. Deep seeing does not accept what has been seen at a surface level rather it examines the experience searching for the unseen to enhance understanding. Deep listening, transformative dialogue and deep seeing are aspects of self-knowledge and knowing others more fully; it is the search for what is unknown to be known.

The components of Deep Seeing are identified as 1) the recognition that *seeing* in the moment is not adequate; 2) reviewing what was seen from different perspectives; and 3) moving self from foreground to background. Deep seeing, deep listening and transformative dialogue

skills require awareness of self and awareness of others. In deep seeing the awareness of self is the knowledge that what is seen while a participant in the moment is not always indicative of all that is present. New insights emerge only through additional observation with the focus shifting to “What am I missing?”. Shifting from participant to observer engages another area of seeing, moving the self from the foreground into the background. Moving self into the background creates space for others to be seen in the foreground. Moving others into foreground allows the unseen to be seen. It also creates the opportunity to view the experience from multiple angles in addition to the “self” angle.

Teaching deep seeing skills requires learning as both a participant and an observer. Being a participant means the self-perspective limits what is seen. There is only so much that can be seen in the moment. One must learn to accept that what is seen, at any given time, is only a piece of the whole (deep listening skills). There must be recognition that more is present and that what is seen by one person may not be what is seen by another; this requires self-reflexivity (transformative dialogue skills).

There are two ways to include different perspectives to *see* the whole. One way is to video tape an intervention and then view it as an observer, as someone wanting to learn from the video tape. A second way to view the whole can be artistically. All who are part of the intervention can draw, from their own perspective, what they saw. These drawings can then be viewed from an observer standpoint to determine what has been missed while participating. The artistic observer view may be done with all present so that dialogue can occur, including what each person experienced as a participant and what they learned as an observer.

Finally, moving self from foreground to background requires a shift to awareness of the other (deep listening) and affirmation of others (transformative dialogue skills). Moving the self

into the background provides the opportunity to gain an observer perspective which, in turn, can make the unknown known. With the focus on others, it is possible to see what occurs around the self. Moving into the background can also be a metaphor for self to assume a posture of learning from what is seen around the self.

Oliveros (2005) suggests exercises to practice deep listening skills, so I offer some suggestions for practicing deep seeing skills. A possible exercise can be to sit in a room with one eye closed and draw only what is seen through that one eye. Repeat this experience with the other eye closed, repeating the experience a third time with both eyes open. Walk away from the three drawings, take five deep breaths and return to the drawings as an observer. Ask the following questions: What do I see? What do I not see? What is common? What is unique? What do all drawings mean together? This exercise allows the person to be both participant and observer, to move self from foreground to background and reinforces that what was seen in the moment is inadequate to knowing what is unseen.

Limitations of the Study

Limitations of this study are: 1) Orchestral Dialogues as a pilot program, 2) research began nearly simultaneously with the launch of the program, so all the findings reflected only the initial learning of the participants, 3) limited data collection time frame and 4) an inability to know exactly how the children implement deep listening and transformative dialogues skills in their daily lives. The children, parents and guardians, and BaB staff are new to their own understanding and implementation of the Orchestral Dialogues program. The initial five months show the children understand deep listening and transformative dialogue through musical language and metaphor. However, there is limited evidence these skills have an impact on the way children interact in their lives outside rehearsals and dialogue workshop spaces.

This research occurs at the beginning of the Orchestral Dialogues program so only the initial five months of learning is considered. As the data collected only reflects the initial five months, it is impossible to know, with certainty, how the children will incorporate deep listening and transformative dialogue skills into their daily lives. The children, parents and guardians, and the staff share stories and observations about the implementation of the skills, but the children do not provide concrete examples of this during the data collection period.

Future Research

Further research is needed in the application of deep listening, transformative dialogues, and deep seeing skills in the daily lives of children who participate in Orchestral Dialogues. A longitudinal study about the impact of the participating in Orchestral Dialogues on the daily lives of children can determine how they incorporate the learned skills. A pre-posttest should be considered to measure deep listening and transformative dialogue skills in children before and after participation in Orchestral Dialogues. The results of a pre-posttest could contribute to an exploratory mixed methods research study to more fully explain the impact of Orchestral Dialogues as an intervention. Given the presence of intergenerational learning in Orchestral Dialogues, further research is required to identify the impact of parental and guardian learning on children learning. Intergenerational learning may be a unique aspect to the learning process of both deep listening and transformative dialogues skills through an orchestral encounter, so requires further exploration.

The concept, deep seeing, should be further defined and investigated as a third area of learning related to deep listening and transformative dialogue. Deep seeing could serve as an opportunity for interdisciplinary research with music and art therapists. Finally, other CoMT interventions should consider developing deep listening, transformative dialogue skills, and deep

seeing programs to determine additional applications with other populations. Exercises incorporating deep listening, transformative dialogue and deep seeing skills could be developed for use with children and adults.

The Orchestral Dialogues program can be used as an intervention in areas of active violent conflict. Using the skills of deep listening, deep seeing and transformative dialogue, Orchestral Dialogues can be a space of re-envisioning and re-imagining society; it can be a safe space for young people, who are in conflict or who live in areas of conflict, to come together and learn from and about one another, to develop discipline and skills through rehearsals and dialogue workshops. I envision opportunities for these young people to share their skills with others, to speak new thoughts and ideas to their societies, and to listen to and carefully consider the others' point of view and together co-create a new lived reality.

The implementation of such an endeavor requires time, resources and commitment not only from those involved, but from the community music therapist. Through ongoing research of the Orchestral Dialogues program, I hope more can be learned about the roles deep listening, transformative dialogue skills, and deep seeing, play, both individually and in concert, in the lives of the children. This new knowledge can serve as evidence that peace orchestras need to incorporate transformative dialogue into their curricula. For CoMT, the evidence can also show the importance of actively participating in peace orchestras and providing psychological support to the staff and participants. Future research on Orchestral Dialogues can generate evidence for the incorporation and collaboration of CoMT as an intervention in peace building studies.

Further Reflections

Although this research study was time-bound, from November 2016 – April 2017, Orchestral Dialogues continued to operate through August 2017. The children learned the basic

concepts of deep listening and transformative dialogue skills through learning to play their instruments and participation in the orchestra. The skills were infused throughout the curriculum allowing the children to discover connections between music and dialogue and deep listening. This engaged their innate curiosity and contributed to their own meaning making. It also allowed the children autonomy in understanding the concepts according to their own learning timeframe; there was no imposed date on when to learn deep listening and transformative dialogue. Rather it was an invitation to participate in the learning. There is something special about music that contributed to learning deep listening and transformative dialogue skills. The role of metaphor was integral to the learning process. It was possible to translate the teaching of skills to non-arts-based interventions. Finally, it was through the process of *deep knowing* that wholeness and healing occurred in individuals and groups.

Music and the silences within music encouraged the children to learn about themselves. The children practiced silence during the later months of Orchestral Dialogues, silence found in the rests written in the music and the silence proceeding the opening note. The conductors used silence to inform the orchestra and the audience that sound or music was coming. The children had to locate themselves and their instruments in the silence. Deep listening required silence and sound; locating the self in both. Transformative dialogue also required an active silence through the role of active listening. It was in the moment of truly listening to the other and silencing one's own thoughts that the other was heard. It was in personal silence that possibilities for new understanding awoke into spoken reflections.

Music was a powerful vehicle and a powerful metaphor in mastering deep listening and transformative dialogue. Metaphor enhanced the potential for discovery and embodiment of knowledge. Teaching deep listening and transformative dialogue skills through Orchestral

Dialogues allowed the staff to impart multiple levels of knowledge simultaneously: learning how to read music, play an instrument, play in an ensemble, and what deep listening and transformative dialogue skills were. Teaching deep listening and transformative dialogues skills occurred through the metaphor of music and collaborative play in the orchestral setting.

Although the concepts of deep listening and transformative dialogue were taught through music in Orchestral Dialogues, it is plausible to consider non-arts-interventions as vehicles for learning these skills. Though it was apparent the children were not convinced the skills learned in Orchestral Dialogues were translatable to sports interactions, they entertained the ideas, sat with the uncertainty of how it might be possible, and allowed the workshop leader to challenge their current ideas on the limitations of the skills.

With intentionality and the use of metaphor, it is possible for non-arts-based activities to teach deep listening and transformative dialogue skills. Non-arts-based activities could create a curriculum infused with deep listening and transformative dialogue skills, inviting children into the learning through curiosity and discovery about themselves and others. The self-discovery creates space for the children to wrestle with their learning and to begin to formulate that they can apply their learning to their lives.

Intentionality, metaphor, curiosity, and discovery lead to deep knowing. The concept of deep knowing took shape in August 2017 as I reflected on how the children learned, on the intergenerational learning process, and on how I knew what I knew. Deep knowing is the gestalt, the embodiment of making meaning. Deep knowing required the skills of deep listening, transformative dialogue and deep seeing; it was the sum of all skills both merging and separating in the symphony of knowing. Deep knowing occurred individually, how do I know what I know? It also occurred collectively, how do we know what we know?

Deep knowing was both a personal journey of self-discovery and self-reflexivity and a journey of discovering each other, learning each other's thoughts and feelings. The collective journey created space for silence, for response, for more silence and more response. The collective journey reminded me of the final dialogue workshop on July 22, 2017. As the group reflected on what they learned from November 2016 – July 2017, the children wondered aloud about their learning journey. They questioned if what they learned meant anything to their lives outside Orchestral Dialogues. They wondered how to implement their learning. There was little resolution, yet it was a moment of deep knowing; they wrestled with their own self-discovery and discovery of others, with their own feelings and the feelings of others. They demonstrated their deep knowledge that the journey is personal, communal, and ongoing. Sometimes there is no resolution because more is waiting at the next corner or, in musical language, in the next movement.

Chapter VI: Conclusions

Melody, harmony, dissonance, rhythm, listening, responding, resting and playing; these are the terms used by the children in Orchestral Dialogues to describe how they understand the concepts of deep listening and transformative dialogue. Music and dialogue are dynamic; they ebb and flow in their performance and enactment. So, too, the children in Orchestral Dialogues are dynamic; learning and enacting new knowledge. There is so much more to learn, not only for the children who participate, but for everyone.

It has been thrilling to see the learning that occurred to date in the children and humbling to know more learning will be necessary, particularly in the embodiment of deep listening and transformative dialogue skills. The children understand the basic concepts; the next step is to learn how to live as a deep listener and transformative dialogic person. The learning will not always be harmonious or melodic, but even the dissonance can lead to learning and resolution. Because of this study I envision a future with children who are knowledgeable of and experienced in deep listening and transformative dialogue with others.

How do deep listening skills developed through the orchestral process relate to transformative dialogue skills in children? The skills developed through a musicking environment that promoted respect, trust, and a belief that the skills can be learned. The children explain their learning using musical language demonstrating their ability to translate the music to the dialogue. Given that Orchestral Dialogues, at the time of this study, is only five months old, there is limited evidence the children incorporated their learning outside the Orchestral Dialogues rehearsals and dialogue workshops. However, with time, the children can learn intentional ways to practice what they learn at home, at school and in their neighborhoods. Staff

are actively planning new interventions based on the knowledge that the children need to learn how to implement their learning outside of the Orchestral Dialogues environment.

Ongoing research is required to determine the long-term impact of participation in Orchestral Dialogues. Not only is further research needed to learn about the participants and their families, but a research strategy is required to learn from the audience. Musicking is not relegated to only the musicians, rather it incorporates all who hear the music. Therefore, the audience response to the musicking should be researched and considered as an integral aspect of learning within deep listening and transformative dialogue skills in Orchestral Dialogues.

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Appendix A: Data Collection/Analysis Time Line

DATE	TYPE OF WORK	DESCRIPTION
November 12 – 13, 2016	Orchestral Dialogues – first rehearsal	Introduced parents and children to BaB Orchestral Dialogues Staff; conducted parent orientation, led an opening drumming circle, BaB Song, Motto and Agreements
December 17 – 18, 2016; January 14-15, 2017; February 11-12, 2017	Rehearsal and Dialogue Workshops Observations	Archival Data: Rehearsals and Dialogue Workshops were audio and video recorded by BuildaBridge International. Orchestral Dialogues staff wrote up summaries of what occurred including their own impressions.
March 11, 2017	Data Collection: Rhythm Based Focus Group	The participants engaged in a drumming circle followed by discussion informed by questions about Deep Listening & Transformative Dialogue
March 15 – April 7, 2017	Data Analysis: Phase 1 and Phase 2 Coding	Data analysis occurred throughout data collection to inform and refine questions. Analyzing field notes, the music recorded, narrative responses to question codes were identified. A second coder was invited to analyze the three data sources identifying codes.
April 2017	Data Analysis: Artistic Response	The co-investigator created three initial artistic responses to the data analyzed to uncover new knowledge and understanding and clarity of findings. The process included the artistic response, listening to the response,

journaling for 20 minutes about the response, sitting in silence with the knowledge and inviting a colleague to listen to the artistic responses, recording their impressions and thoughts. This was recorded and uploaded to One Drive

The co-investigator met with the primary investigator to review the codes and sub-codes generated, to discuss the preliminary results in the context of the research question. This resulted in telling the Orchestral Dialogues story. A fourth artistic response was created, journaled about and included in the findings presented to the participants of the study.

April 22, 2017

Data Analysis: Member Checking

The co-investigator brought all findings to the participants, asking them for feedback, clarity, and to either confirm or contradict findings. Their responses were included in the results chapter.

Appendix B – BuildaBridge Song

Hey BuildaBridge!
Yeah!
Hey BuildaBridge!
Yeah!

My name is _____ and I'm from _____ and I go this beat I like and
it goes like this

Appendix C BaB Classroom Motto

I will do my best with all that is in
my power,
And with the help of the Creator,
To learn all that I can learn;
To surround myself with people who
want the best for me;
To respect myself and my body;
To build bridges of peace and hope.
In order to have the “Good Life”
I deserve.



Appendix D BaB Class Agreements

1. We keep our hands and feet to ourselves
2. We listen when others talk
3. We follow the teacher's instructions
4. We treat others and environment with respect
5. We do our best at all times

Appendix E: IRB Protocol Approval (Rhythm-Based Focus Group)

Orchestral Dialogues: Accepting Self, Accepting Other – Rhythmic Focus Group Protocol

The co-investigator will remind the children that this Rhythmic Focus Group is a part of the research study and that they have signed permission to participate. At any point, the children may decide to leave the study and not participate.

The co-investigator will inform the children that she will lead them in various drumming activities. After the drumming, the children will participate in a short discussion about what they are learning about themselves and others in Orchestral Dialogues.

The co-investigator will inform the children that this process will take 30 minutes and they can choose to leave at any point during this time. They will be thanked for their time. The co-investigator will ask for a verbal confirmation and allow space for any questions. Once verbal consent is received, the co-investigator will begin the Rhythmic Drumming Focus Group.

Open with BuildaBridge Song (all rehearsals and dialogue workshops begin this way), hand out drums and rhythm instruments to children.

Leader: Hey BuildaBridge!

Group: Yeah!

Leader: Hey BuildaBridge!

Group: Yeah!

Leader: My name is __. I come from __. I've got this sound I love and it goes like
boom chang, boom chang (make sound with mouth, body, or instrument)

After the opening song, lead the children in a Rhythmic improvisation that includes a steady drum beat, teach varying rhythms to the children as needed. After this opening drumming, introduce a drumming conversation with call and response; different people will lead and then the group will respond.

Upon completing the second drumming experience, the co-investigator will ask the questions below:

- How does the musical dialogue experienced either in drumming or the orchestra, compare to your dialogue with friends, with others in the room, with your family?*
- Tell me about the difference between musical dialogue and verbal dialogues with your friends and/or family*
- How do you hear the loudness of a drum? Does the size or loudness of the drum*

- help you know if someone is “in charge”?*
- Does the larger drum have more power than the smaller drum? Does this mean a “larger” person has more power than a “smaller” person?*
 - Using the Deep Listening Rhythm Chant, explain how you can use this to create a friendship with someone else?*
 - What does it mean to be in dialogue? How do we listen? How do we respond? How did you learn this via music?*

As this discussion comes to a close, the co-investigator will lead the group in a final drumming experience, for each person to say good-bye. The co-investigator will ask the group to bring their instruments to her to be put away and will stand near the door in order to shake hands with each participant as they leave, as this is the BuildaBridge leaving ritual.

The co-investigator will thank each participant for their time.

Appendix F: Artistic Inquiry Narrative Reflections

Artistic Response 1 (Personal Narrative)

This feels unsettled; I don't quite know what I need to know yet. In many ways, I feel as though I am musically representing "Chaos to Order" without achieving order.

As I listen to this recording I feel as though I am floating just below the surface of water which is flowing all around me. I am trying to emerge from the water, but it is just not clear yet. There is too much dissonance occurring for me to make full sense of what I am learning. I need another opinion.

I believe that each instrument track might represent the three cultures that are coming together to create Orchestral Dialogues – there are growing pains, it feels murky.

Artistic Response 1 (Friend)

[I] picture the wood/forest with a stream that was becoming larger rushing river into a waterfall and the drum was the log and the flute was the water. I imagine a misty low hanging tree that is encapsulated in a smoky eerie sense, but I feel okay and you want to take the adventure through the woods and explore and go off the paths and see where it leads and you hear the water and you're trying to find it.

It makes me think about the idea of play and something I heard at my job recently: if the outcome is more important than the purpose then it's not play, but rather the explorers need to go for curiosity and are playing and enjoying it – it's limitless

Artistic Response 2 (Personal Narrative)

Overlay of multiple voices, each vying to be heard, to be understood, underneath is a constant slow-moving sound. It is the trying on of different sounds, different roles to know

where you belong. I am getting closer to emerging from the watery depths of Artistic Response 1. More clarity is necessary, perhaps a response that has multiple tracks, all flute?

Artistic Response 3 (Personal Narrative)

The organizing rhythm that the melody responds to – it requires demonstration first, it requires hearing and then formulating the response, so that it is less dissonant and more a filtration of “another’s sound through other sounds. This is process oriented, it required trying different methods (i.e. multiple artistic responses) to tell the story. There are many voices, there are multiple cultures, there is a guide, there is a response to the guide and there is the creation of the new. There are boundaries, but they can be challenged, learned from – there is flexibility rather than rigidity. There is newness in routine, in exploring musical and dialogic bounds. What is the story? What are the children teaching me, the staff and each other about Deep Listening and Transformative Dialogue skills? What inherent aspects of the BaB model (trauma-informed, Motto and Agreements) contribute to the overall learning process?

Final Artistic Response (Personal Narrative)

What I am Learning – Artistic Response 4/30/2017

The data shows dissonance, melody, harmony, repetition, the movement of the melody line between instruments – an idea of sharing. There is modeling, there is trying out what was modeled. There is the underlying holding space as the melody is tried on. All instruments have an opportunity to try on what is learned.

There is resolution, but it is a resolution that allows for further exploration, for further learning, for more, for more, for future. This is not complete as it stands, rather it is an opportunity to take what has been learned and build upon it. This is an ongoing learning process that will take years to fully realize. There will be new opportunity for those who have learned the

melody, harmony and dissonance to teach this melody to new comers, to invite others to participate in the journey – there is opportunity to leave, to say “I am done”, to be thanked for the contribution made during the time they participated. It is fluid, it will require more repetition, more modeling and more consistency of self and adults and the nuclear and non-nuclear family – all have a role.

Orchestral Dialogues’ culture is one of journey, of metaphor, and of guidance. All play a role in the realization of the experience. All are on this journey, each in their own place and whatever they bring to the experience is enough in the moment. All are invited to learn more about themselves and about others to generate transformative dialogue moments within the group and, hopefully, outside the group. There is sharing, there is challenge, there is misunderstanding, there is support, there is clarification, there is new knowledge. There is consistency by staff in their attendance, in their demonstration of the values of affirmation, of discipline, of spending the time by yourself preparing to enter the larger community. There is the balance between individual, small group, and large group work. There is space for the family, both nuclear and non-nuclear; they are present, they interact, they wait, they listen, to work together to transport one another’s children to and from rehearsals. There is ongoing communication between the children, the staff, and the parents – all voices are sought, are considered and there is thoughtful response – the rest, the pause, it is so important in the music and in dialogue.

- Deep Listening to Transformative Dialogue: The First Six Months
- Repetition, Modeling, Discipline, Intrapersonal and Interpersonal Development, Musical Knowledge, Adult Relationships, Collective Approach, Learning Norms, Musical Language as Dialogue, Peer Support, Resting/Pausing

Final Artistic Response (Friend)

I'm struggling with the dissonance – it's a lot, but I hear traveling. There is exploration and a constant theme passing between instruments. There is support, instrumentally and harmonically. The repeat is a nice touch – this adds reinforcement of what is heard and allows the listener an additional listen. The repetition at the end is both conclusive and open – you know that there is an ending, yet there is room for additional music if needed.

Appendix G: Deep Listening/Transformative Dialogue Final Artistic Response

Deep Listening/Transformative Dialogue

How do I learn?

Junkin

Junkin

$\text{♩} = 67$

Piano

Violin

Violoncello

Flute

Clarinet

Trumpet

3 2 ♩ = 52

The musical score consists of six staves, each labeled with an instrument: Pno. (Piano), Vn. (Violin), Vc. (Viola), Fl. (Flute), Cl. (Clarinet), and Tpt. (Trumpet). The key signature is G major (one sharp) and the time signature is 2/4. The score is divided into two measures. The first measure contains the following notes: Pno. (treble clef) has a quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4; Pno. (bass clef) has a quarter note G2, eighth notes F2 and E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1; Vn. (treble clef) has a quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4; Vc. (bass clef) has a quarter note G2, eighth notes F2 and E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1; Fl. (treble clef) has a quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4; Cl. (treble clef) has a quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4; Tpt. (treble clef) has a quarter note G4, eighth notes A4 and B4, quarter note C5, quarter note B4, eighth notes A4 and G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The second measure contains the following notes: Pno. (treble clef) has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3; Pno. (bass clef) has a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1; Vn. (treble clef) has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3; Vc. (bass clef) has a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1; Fl. (treble clef) has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3; Cl. (treble clef) has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3; Tpt. (treble clef) has a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The score ends with a double bar line and repeat dots.

5 $\text{♩} = 52$ rit. ----- 3

The image shows a page of a musical score for an orchestra. The page is numbered '5' at the top left and '3' at the top right. The tempo is marked as $\text{♩} = 52$. The score is written for six instruments: Piano (Pno.), Violin (Vn.), Viola (Vc.), Flute (Fl.), Clarinet (Cl.), and Trumpet (Tpt.). The key signature is three sharps (F#, C#, G#). The score is divided into two measures. The first measure contains the main musical notation for each instrument. The second measure is marked with a 'rit.' (ritardando) and a dashed line, indicating a deceleration of the tempo. The notation includes various note values, rests, and dynamic markings.

Vita

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EDUCATION

- Drexel University, Philadelphia, PA, 2014-2017, PhD Candidate Creative Arts in Therapy.
- The Chicago School for Professional Psychology, Washington DC, 2012-2014, PhD Student International Psychology, transfer to Drexel University to complete studies.
- Drexel University, Philadelphia, PA, 2004-2007, MA, Creative Arts in Therapy.
- Eastern University, St. Davids, PA, 1997-2001, BA, General Music.
- Immaculata University, Immaculata, PA, 1998-2001, Music Therapy Certificate.

PROFESSIONAL POSITIONS

- Research Consultant, MindLeaps, Inc., New York, NY, 2016 – Present.
- Adjunct Professor, Arts in Healing course, Eastern University, 2015 – 2017.
- Adjunct Professor, Masters Creative Arts in Therapy department, Drexel University, 2015-2016.

HONORS AND AWARDS

- Inductee Edward A Bouchet Graduate Honors Society, Yale University, 2013.

RESEARCH & SCHOLARSHIP

- Program Evaluation, ArtWell, 2015.
- International Program Evaluation – MindLeaps, Kigali, Rwanda, 2015.

PUBLICATIONS

- Junkin, J., McSharry, P., & Davis, R. (under review). Leaping from street life to school: Dancing supports cognitive and non-cognitive skill development. *Education, Citizenship, and Social Justice*.
- Junkin, J., Katz-Terry, J., Smith, K. & Kaimal, G., (2017). Evaluation of the Art of Growing Leaders program: Supporting identity and leadership development through arts-based self-expression. *Journal of Allied Arts and Health*.
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