



Transmitting Musical Heritage

Fay Hield
Cath Carr
Tony Bowring
Ella Sprung
Josie Wexler

Overview



Three organisations:

- Soundpost
- Arts on the Run
- Babel Songs

One question:

- What is transmitting musical heritage?

Time span of project



- Networking days
- Transmission weekends
- Rehearsal spaces
- Reflective meetings
- Co-analysis
- Writing
- Attending gigs!

People in the project

- Tony Bowring
- John Ball
- Kate Pahl

Also... Fay Hield, Sam Sweeney, Nancy Kerr, Sarah Yaseen, Ella Sprung, Josie Wexler, David Judge, Joao Simones, Kimberley Marwood, Richard Steadman Jones...

Co-production in action



Doing research in a different way

- Trying out ways of doing things (communities of practice, dialogic co-inquiry, collaborative ethnography)
- Being useful
- Things happening in the rehearsal space
- Looking at ways to explore collaboration



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Aysel Inornett

Cath Carr

- What happens when you are a musician
- It was only when I came to the reflection in New Roots – looking back on it.
- It changed when you play again – that experience of doing that completely changed how I played, it made it better because it was an almagamation of the two things
- The things that came out of that session were the things I could talk about in the Rafiki sessions

New Roots discussion...

- People's perception of you – people thinking that I am from the Caribbean
- Mina - learning stuff on Youtube
- Fay: That's what special about this process – in a normal interview you just say what you know whereas with this you learn new things
- You enter it in a new way

Complex roles

- What point in the project did we involve musicians?
- Heritage day as an anchor for learning process
- Fay as an academic/Soundpost
- Just doing practice is not enough.
- Interventions – not doing normal thing – taking out of time.