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Visiting the musicking space in-between music education and community music: The place where music-kings and queens hold sway

Abstract

Music-kings and -queens are musicians who facilitate experiences in spaces where community music (CM) and music education (MusEd) make music. *These musicians lead and facilitate musicking to enrich people's music, social and cultural lives. This paper specifically explores two diverse projects occupying in-between musicking spaces that have been created by CM musicians and school learners. By recording and analysing the views, opinions, thoughts, feelings and experiences of CM musicians about their experiences in the in-between space with a view to possible collaboration with MusEd teachers in schools, this narrative inquiry uses vignettes to investigate how these musical monarchs create musicking experiences. However more than teaching skills, how they build social capital and promote social justice by making musicking accessible to children that are often excluded from music education in formal settings. The outcome is the model of the musicking umbrella that illustrates the coalesence; interconnectedness and relational nature of the in-between space. The musicking umbrella overarches all three musicking spaces and highlights the role of the community musician or music educator. While the* practice of musicking *is the rationale for the existence of the in-between space where creativity, innovation, and collaboration fuse and transform, adopting the appropriate* learning approach *help achieve authentic learning. This is combined with building* social capital *through networking in the community to empower and nurture people and contribute to* social justice.

Keywords: *musicking, community music, music education, community musician, music educator.*

1. Introduction

The act of making music or musicking involves the harmonious fusion of vocal or instrumental sounds. However, musicking in all its diversity across time and space, has always revolved around the people doing it. It has been a key facet of communal wellbeing, communication and cohesion (Veblen, K.K. & National Association for Music, E. 2013). As cultural practice that has been passed on intergenerationally it expresses different cosmologies and

inculcate traditions, beliefs, values and ethics (Small, 1999; Schippers & Bartleet, 2013). As a verb, musicking represents the dynamic, communal and participative social action of making music. As a noun it denotes 'objects' related to music such as music institutions, histories and traditions, performances, graphical notations, formal training and recordings (Meher 2019 in (Welch, *et al.*, 2020).

1.1 Making music as a community

Community music predates institutionalised school MusEd (Elliott, 2012a) and continues musicking as a communal and inclusive activity that involves every member of the group, no matter what age, social position or level of musical abilities. It is activity-focused rather than outcome driven. Rather than emphasising training and practice, CM places a high value on the process of making music together (Schippers & Bartleet, 2013). The diversity of cultures makes it a multifaceted and dynamic human action (Schippers & Bartleet, 2013) that constantly evolves as social practices change. Community music was passed on intergenerationally and evolved through shifting rituals, social circumstances and customs. In short, CM is process-focused and inclusive (Schippers & Bartleet, 2013), striving for positive transformation of the group (Elliott & Silverman, 2014b).

1.2 Making music for the community

Musical education, on the other hand, refers to developing musical skills in schools, universities or private lessons (MacDonald, Kreutz & Mitchell, 2013). The focus is on the outcome, namely, to obtain the musical ability to play an instrument or sing, to perform for an audience. General MusEd also strives for the development and positive transformation of the individual student's personal and social life (Elliott & Silverman, 2014b). Music education in this case, is the outcome or "product of the process of action. The product is the near-perfect performance of an individual on stage. (Elliot, 1995; Regelski, 1998).

In contemporary society, however, making music has become the domain of dedicated musicians within a music community. It is no longer an activity for every member of a community. It has become a vocation for individuals who perform, produce, write and teach music as well as a consumer product for the ones who look, listen and buy music. Very often, the understanding of musicking is further delimited by the perceptions of at least some in music and academic circles that MusEd implies Western Art classical music training. For them, informal music training relates to popular music. The result is a hierarchal distinction in general society but also in the music community itself. As a result, formally trained musicians are often more respected than their informally trained colleagues (Vitale, 2011).

This move away from communal involvement to professional and consumer domination, has pushed musicking away from the traditions and practices of the social sphere (Lum & Marsh, 2012) to the Western neoliberal economic sphere (Macarthur, Szuster, & Watt, 2024). It has brought unique challenges related to finding a place in the world of work. As a 'self-employed' person the musician needs to find "the next employment opportunity" (Campbell & Higgins, 2015).

1.3 Making music with the community

The term musicking implies music-making as a human action done in specific "social-historical-cultural-political-ethical-economic contexts and value systems" (Elliott, 2012b). Authors have identified it as a form of socialisation (Rowan, 2021); social upliftment and economic regeneration

(Coffman & Higgins, 2018); encouraging intercultural and interdisciplinary interaction through technology (DeVito & Gill, 2013); a way to build resilience and collaboration (Fouché & Stevens, 2018); to build identity (Higgins, 2008); for transformation purposes (Harrop-Allin, 2018; Weber, 2020); to facilitate peacekeeping (Mullen, 2018); to eliminate social exclusion (Higgins, 2012); to facilitate lifelong learning (Joseph & Human, 2020); to enhance religion and rituals (Phelan, 2008); and as a rehabilitative tool (Woodward, *et al.*, 2007). Emphasising musicking as a human praxis rather than just acquiring knowledge and skills, moves it to the informal learning and non-formal learning and away from the formal learning sphere including MusEd in a school setting, where learning is organised, structured and intentional and it set out to achieve linear outcomes defined in curriculum models (Johnson & Majewska , 2022). Rather than learning through teacher-led, pre-planned curricula that includes some form of assessment and evaluation, and possibly motivated by extrinsic factors (Eshach, 2007), informal learning and non-formal learning do not fit into standard curriculum models. Johnson and Majewska (2022) describe it as "everyday learning that people experience throughout their live(s)". It is unstructured and spontaneous, can take place anywhere and is promoted through indirect teaching behaviours which often go unnoticed by the learner. While formal learning tends to have a cognitive emphasis, informal and non-formal learning involves cognitive, emotional, social and behavioural elements. With such learning, motivation is intrinsic to the learner (Johnson & Majewska, 2022).

Internationally, there is an upsurge in music groups, arts organisations, local government, and social enterprises designing CM programmes usually "target a range of social inequities from gender-based violence to entrenched racism, from health inequity to poverty" (Bartleet & Heard, 2024). Essentially these CM groups create the space for "inclusive, locally-embedded, community-led engagement in musicwithout being limiting it to a particular style, genre or medium. Rather it reflects the cultural context, the knowledge and skills of the leader and participants and the locality (Bartleet, 2023). Higgins 2012 (in Bartleet, 2023) states that community music has the following three characteristics: 1) it is music of a community; (2) it is a communal activity and (3) it requires an active intervention between a music leader or facilitator and participants. While the latter has been well researched, the first two implies community agency, and currently receive more attention through the lens of more anti-colonial approaches to community music (Bartleet, 2023). It emphasises "values of inclusivity, access, equity, justice, and self-determination, even if they do not explicitly set out to do so" (Bartleet & Heard, 2024). The authors posits this approach "has the potential to make a significant contribution to broader social justice efforts (Bartleet & Heard, 2024). These are skilful musicians want to sharing their love of music by collaborating with the community in a teaching-learning relationship. While, according to Camlin and Zesersen (2024) there is no course of training or general narrative of how individuals become CM musicians, there are features tat CM musicians share: 1) they practice music in a particular situation and context; 2) they build relationships in a community of practice; 3) they learn the skills by actively engaging alongside more experienced practitioners; 4) they keenly ongoing development as both a musician and a teacher/facilitator; 5) they are able to structure learning for participants to acquire musical and life skills; 6) they emphasise the ethical dimension of learning by acentuating the participant voice and involvement and 7) they critically reflect and engage in dialogue "to convert tacit knowledge into explicit knowledge, which in turn reveals new perspectives on practice".

Furthermore musicking, like learning, is a social and cultural practice (Folkestad, 2006; Wiggins & Espeland, 2012) It builds social capital (Jones, 2010; Veblen & National Association for Music, 2013) by way of the interaction among individuals and groups forming social networks resulting in a "disposition toward and practice of cooperating with others" (Jones, 2010). The author encourages educators and community musicians to "purposefully foster the development of such social capital goals" in their musicking projects. In turn, social capital "may be transformed into human, cultural and economic capital" (Prest, 2020). Jones and Langstone (2012) calls it "the glue that holds communities together and even as the basis of a truly civil society".

The link between social capital and social justice is clear. Social capital cannot be accumulated in societies where society is not just, fair, and equitable Madonsela (2020) and as such musicking, whether CM or MusEd, must be concerned with social justice (Jorgensen, 2007; Kertz-Welzel, 2016). Both must be inclusive, focus on empowerment and transformation (Jorgensen, 2007; Meier & Hartell, 2009; Silverman, 2012) considering the nature and consequences of the barriers that hinder learning and result in exclusion.

As the focus of this paper is the in-between space in schools specifically where MusEd and CM meet and where musicking with the community happens, questions arise as to how musicking, a encouraging making music, also build social capital and establish socal justice.

2. Musicking in a school community – the research question

Small (1998) describes musicking as a verb, "to music" or "to take part in a musical performance, whether by performing, by listening, or practising, by providing material for performance (what is called composition), or by dancing." This does not exclude music-making as an educative process. Instead of just developing a musical skill or performance but a holistic and transformative development by which we learn about ourselves, other people, and the society we live in (Elliott & Silverman, 2014b). However rather than two distinct learning fields, "there is a growing awareness and recognition of the *connections* between community musicians, music-making and music education" (Schippers & Bartleet, 2013) and that musicians and music teachers should reclaim it as "a form of human praxis" (Lum & Marsh, 2012). We argue, there exists a third space namely musicking in a school setting, an in-between space where both aspects of musicking exist, intermingle and overlap and it is occupied by music teachers and the learners. Musical education in this context, rather than centring on training and nurturing exceptional performers, is to encourage the positive transformation of learners' personal and social lives by way of musicking (Elliott & Silverman, 2014b:58). This is an objective that appears much closer to that of CM rather than formal MusEd.

So, what takes place in that space in South African schools? What are the processes implemented and the outcomes achieved in MusEd classes? The answer, in short is, often not much because of several factors. Firstly, the majority of teachers responsible for music education are generalists and not expert music tutors (Malan, 2015). This negatively affects their competence and confidence levels. As a result, very often MusEd in schools is reduced group singing only (Lerumo, 2018). Secondly, large numbers of learners in class, an overcrowded and the multicultural nature of the children also tend to intimidate teachers curriculum (Dixon, *et al.*, 2018). A third factor is ineffectual school management practices and supervision allow MusEd while included on timetables, to be disregarded in practice (Russel-Bowie, 2004). The

fourth factor is school culture emphasising numeracy and literacy results in music and art to be considered filler subjects (Jansen van Vuuren & Van Niekerk, 2015:4). Lastly, inadequate resources and no or poorly looked after musical instruments, (Jansen van Vuuren & Van Niekerk, 2015; Van Vreden, 2016). Consequently, fewer opportunities exist for musicking in schools specifically for children who, do not have had access to MusEd in or outside the school. Furthermore, musicking has become increasingly distanced from the community's traditions and practices (Lum & Marsh, 2012).

As the state of this third music-making space and the opportunities that exist for harmonising CM and MusEd in South African schools, is the focus of this paper, the aim was to investigate how MusEd and CM interconnect in the school set-up and how a collaborative partnerships can be established among community musicians, music educators, and the wider community While Higgins' typology of community music (Bartleet, 2023) call for an active intervention between a music leader or facilitator and participants, for the purposes of this article, the music leader is not the Mus.Ed. teacher but community musicians. Collaborative partnerships between teachers and community musicians may result in a shared music culture, which is the key to synergy (Rickson & McFerran, 2014). But how can the synergy be achieved?

The characteristics of CM need to be understood to grasp how "community music activities can complement, interact with, and extend formal music education" (ISME, 2017). For example, Higgins (2012) argues that CM demands an awareness of community and translates community to hospitality towards all people embedded in all the processes of CM. Cottrell and Impey (2018) believe that CM projects give a voice to the community and bring about social transformation, which improves the quality of life. Mullen (2018) highlights CM's relational aspect, and the creation of a "shared sonic vocabulary". CM focuses on active learning, participatory practices (Murray & Lamont, 2012; Hill, 2016), and lifelong learning (Veblen & National Association for Music, 2013). It can also be an effective vehicle for collaboration (Coffman & Higgins, 2018). There is generally no fixed curriculum in CM (Mullen, 2018). The emergence of CM as a field of practice interrelates with other specialist musical fields (MacDonald, 2013).

Jenkins (2011) points out that a delicate equilibrium exists between informal and formal learning and stresses that one method alone will be insufficient in an educative context. Also, a strict distinction between informal and formal learning is inappropriate because it will result in an oversimplification of the terms (Jenkins, 2011). Non-formal learning is unique as it happens outside traditional learning structures (Eshach, 2007). It is especially applicable to musicking since music learning occurs in a diversity of ways (Mok, 2011). The term non-formal learning was first used by Coombs and Ahmed (1975) and defined as "any organised, systematic, educational activity carried on outside the framework of the formal system to provide selected types of learning to particular sub-groups in the population, adults as well as children".

Musicking embraces music-making as a holistic and transformative development process rather than a product of musical skill or performance only as in classical art music training. If musicking as MusEd, offers an opportunity to learn about oneself and to develop ones voice propose that MusEd should not exclusively focus on the learners' technical skills but develop them holistically within various learning contexts (Elliot & Silverman, 2014a; Pavlicevic & Fouché, 2014; Cloete & Delport, 2015;). Consequently, the music curriculum must not focus on musical elements such as pitch, rhythm, and form in isolation, i.e. removed from the traditions and practices within the community (Lum & Marsh, 2012).

This list of benefits is by no means exhaustive but serves to create an understanding as to why CM can contribute to MusEd through formal and informal learning and move towards building social capital and social justice.

3. Methodology

While the research question guiding the broader study was to probe how to MusEd teachers and CM practitioners can collaborate in the school set-up, the aim of this paper was to explore two particular such spaces by way of discovering what can be learnt from two vignettes written by the researcher after observing two different CM projects. However, as these data sources flowed from the broader study, short description of the context is necessary.

The research methodology selected for the broader study had to extract the views, opinions, thoughts, feelings and experiences of community musicians about their experiences in the context of collaborating with MusEd teachers in schools. From a constructivist viewpoint, society and its shared concepts, identity and behaviours, are social constructs assigned meaning by individuals in the particular social context.. It may have descriptive, interpretive, verificative, or evaluative functions (Leedy & Ormrod, 2005). Such cultural constructs can be explored for power and policy structures. As such, interpretivism relies on qualitative data using descriptions of real-life experiences and interpreted for understanding subjective and the multiple meanings assigned to phenomena. (Leedy & Ormrod, 2005; Mack, 2010; Hussain, *et al.*, 2013; Silverman, 2014; Kivunja & Kuyini, 2017).

With musicking used as a link between CM and MusEd in the in-between space in schools, the researcher purposefully selected and interviewed 18 community musicians involved in CM projects involving children at schools, churches, or orphanages locally and internationally (Uganda and Israel), as recommended by school and higher education colleagues. Some participants had been informally trained during their formative years, some had non-formal musical training through CM projects or extra-curricular musical activities, and others obtained formal MusEd degrees at higher education institutions (HEIs). These differences allowed for the exploration of different pathways to and perspectives on musicking in CM and MusEd.

The musicians' real-life and their musicking journeys were recorded by way of a narrative inquiry. This method is well suited to collect stories from a relatively small group of participants in a specific context (Creswell & Poth, 2018). Narrative inquiry also aligns well with an interpretive paradigm and a qualitative approach (Kivunja & Kuyini, 2017) and is used in educational studies (Connelly & Clandinin, 1990; Lieblich, *et al.*, 1998) as well as community studies (Clandinin, *et al.*, 2007). The life story interview (Kim, 2016), centred around a question that inquired about the musicians' 'music story', starting with their first encounter with music; their journey from there; where they currently find themselves, and what they hope to achieve. A conversational guide was used to keep on track (Bryman, 2016; Kim, 2016; Yin, 2016; Pickard, 2017).

These interviews were supported by observations, document analysis, and semi-structured follow-up interviews and writing vignettes. The data analysis spiral involved of Creswell and Poth (2018) involved organising, coding, and presenting the data in a detailed report. Thereafter, the data analysis software, ATLAS.ti 22, was used to code and organise the data into eight themes and subthemes. These themes encompassed the scope, structure, and characteristics of the CM projects; collaboration and coalescence between community musicians and schools / universities; 3) Musicking and the interaction among informal,

non-formal and formal contexts; 4) CM's dance with MusEd as catalysts in the transformation debate; decolonisation and glocalisation and wellness as product or process; 5) Musicking context of the participants 6) Social capital (empowerment, cohesion, networking, responsibility, reciprocity, and resilience) as the glue in musicking; 7) Inclusion, transformation, accessibility and lifelong learning making social justice the heart of musicking 8) meeting the CM musicians and their projects, getting to know their accomplishments, inspiration, influence, challenges, skill sets, creativity, community involvement and future aspirations

The scope of the broader study cannot be given justice in an article format. As a result, we have selected to present our argument that the in-between music-making space offer opportunities to harmonising CM and MusEd in South African schools by way of collaborative partnerships among community musicians, music educators, and the wider community by exporing two of the vignettes recorded by the researcher during the study. The vignettes are recorded below:

4. Vignettes

The first vignette was written after spending a day visiting a CM programme that facilitates various string ensembles from beginner to advanced level in the Free State, South Africa.

Vignette 1: Strings and a broken bench

> It is a Friday afternoon, just after two o'clock. An old, yellow, broken wooden bench lies upside down in front of the classroom. The room is filling up to capacity, with almost 50 students. A CM facilitator stands at the door of the classroom and tunes violins. She listens and tunes the violin while conversing with students in the classroom and outside. Children of different ages stand everywhere in the room, holding their violins. An older student with a bright green bass guitar sits in front of the class facing the facilitator. The colour shouts. There is a cacophony, then order, and the practice session begins.

> The CM facilitator greets everyone. The chatting subsides. She instructs, Play the scale of D major, like so: do-do-do-do, re-re-re-re, me-me-me-me, fa-fa-fa-fa. She counts them in. They are familiar with the routine. She acknowledges new students still coming in. Why are you late? They respond, 'the bus'. She instructs the group to repeat the scale. She is not happy with the intonation, and the irritation shows in her voice.

> The music director comes in. She takes over and asks the children to pair up with a buddy. One plays, the other one listens. Help your buddy, she requests. See if they are holding the bow correctly. She is strict, but her voice is warm and accommodating. The children repeat the scale. She orders, Bows on the floor, as soon as the music stops. The children obey, no one talks, and they focus on the new instructions.

> Questions arise about the old, yellow, broken wooden bench that lies upside down in front of the classroom. Can musicking fix the things of the past that have been turned upside down? Can a bright green bass guitar bring happiness into a room? Can a buddy learn from a buddy? And will that bring lasting change?

The same researcher wrote the second vignette after two site visits to a children's village for vulnerable children in KwaZulu-Natal, South Africa. A community musician with non-formal music tuition in piano and voice directs the programme and conducts the choir. There are also various choir levels, ranging from beginner to advanced groups. The advanced group tours internationally. In contrast to the children playing in the string ensemble, the children are busy and struggle to focus during choir practice.

Vignette 2: Children's village: the girl with the white stick

Monday, 13:30. Choir practice is in a big semi-open hall, almost like a sports stadium with stairs on the side and a cement floor in the middle. Twenty-five children gather on the stairs of the outdoor auditorium. The music equipment is stored underneath a walkway in a room on the side of the auditorium. The choir conductor's husband has a music studio. He is in charge of the sound and backtracks for the choir. The children jump on his lap and all play with him. His wife, the choir conductor, tells me: We just want to be a mom and dad for them. The junior choir practises first. Some are still in their school uniforms; others are dressed in sports clothes or civvies. One cleaning lady comes around to pick up stuff. The hall is clean; the wind rattles the huge plastic roof tiles, and other children are playing in the background. The staff is friendly, and the atmosphere is pleasant. The choir sings, "I am not forgotten, God knows my name", to a backtrack. Two children sing with masks on. There are two white children; the rest are black. One of the children, a small black boy, is an excellent dancer with good rhythmic movements. They sing and mimic the moves of the choir director. Some do not sing but make the moves; one child, in particular, looks bored. Some children become unruly and do not listen; they distract one another. Some children struggle to sing in tune. The best dancers stand in front of the others as a reward. Some children jump down the stairs to come to sing and dance right in front. Some other children jump up, run out, and return without asking for permission. Some children slide down the handrail of the stairs. Some children high-five one another. The choir conductor ignores the distracting behaviour for a while. The children keep talking in between her instructions. Her patience for transforming these youngsters into an international touring choir is remarkable. After 40 minutes, Grades 1 to 3 are dismissed, and Grades 4 to 6 continue practising. The choir is compulsory and part of school music. There is no other school music teacher currently. The choir conductor struggles to get the children to focus. They disturb one another and are pretty unruly (some might call it free-spirited). She uses the next 20 minutes to teach them good manners, like greeting. She tells them: Good manners will open doors for you. Stand on both feet, look me in the eye, don't talk and eat. Positive affirmations are given all the time. The children are distracted by what goes on around them. Some come late. They are reprimanded.

A girl has a white stick. The choir conductor struggles to quieten them down; they keep talking; she stops the song and begins over. Over and over and over again. The girl with the white stick moves around; she is reprimanded. Two boys are fighting. One gets sent to the principal's office. No pushing, no tripping, no talking. Rules are explained again, softly, and nobody raises a voice. The choir conductor explains to the children that respect means not talking when she is talking and behaving kindly and gently towards one another. Best dancers on the floor in front again. They practise phrases over and over.

The choir conductor's husband states that the teachers at school remarked that he and his wife succeed in mobilising the children to do something orderly. Not even in sports can they achieve this. He mentions that it is the nature of music. We begin together and keep to the same beat and tune; they learn here to work together. He talks to the children about an upcoming tour. You can go only if you behave; the social workers and teachers must approve of your behaviour. To do nice things, you must do the hard things first. The choir is not just about singing and dancing but also about how you listen and behave. He reminds them that they might go to America in a year's time. His wife responds with positive affirmations, reminding the children that they can achieve anything. Another boy gets sent away to the office for misbehaviour. Bags are lying among the choir kids on the steps. One girl jumps up, snatches her shoes, and runs off without saying where she's going. The choir director affirms again: We believe in you; we want to hear good things from the school and the social department. The choir conductor tells me children often must stay behind and can't go on tour because of their behaviour. I wonder about the girl with the white stick. A stick is a symbol of correction or measurement. The straight stick has no bark on it, evidence of time spent peeling it off – time the conductor and her husband spent with these children to patiently guide and correct. As they say, to be a mother and a father to them.

5. Findings and discussion

The two vignettes represent observed moments during musicking rehearsals at the two well-established CM programmes. Both projects involve children who would otherwise not have access to music-making opportunities; are established and sustainable projects; are funded by sponsorships; practice weekly; have toured nationally and internationally; demonstrate musical excellence; respond to a specific community need; address past injustices and focus on inclusion and social justice principles; generate social capital by optimising relational networks for the benefit of the children and the programme.

Yet there they also differ in location, context, focus, approach and outcomes. Not only were the projects situated in different provinces in South African but they are also socially and culturally diverse. The strings project of the first vignette, aims to provide accessible MusEd to previously disadvantaged children. The second location is a children's village for vulnerable children that aims to provide holistic care for them. The medium selected is choral music. Furthermore, the string ensemble conductor has a formal MusEd qualification, whereas the village choir director has non-formal music training obtained through a music school. The string programme focuses on formal MusEd and musicianship while the choir programme focuses on eudemonic development by creating a nurturing, affirming atmosphere of belonging, and teaching the children values and propriety. The diverse musicking, as well as teaching and learning strategies of each project resulted in the participants acting in different ways during the sessions. Whereas the strings project participants were amenable and focused, the chorus members were easily distracted and pushed the boundaries of discipline. Yet, both groups displayed excellent musicianship.

The differences are also visible when it comes to structural components. The strings programme boasts a significant staff component including previous students, whereas the choir programme is managed and conducted by the choir conductor and her husband.

Yet, the projects are also similar in some ways. Regardless of the MusEd journey that the CM programme directors followed, that is formal or non-formal training, both projects benefited the participants. Both CM facilitators demonstrated a sensitivity to align their teaching and learning strategy to the communities' needs regarding. Most importantly, both CM projects have shown themselves to achieve the aims and be sustainable. Musicking with the community, remains the focus through collaboration.

To further explore the features of this third music-making space, the eight broad themes identified during data analysis, were synthesised and the organic fusion of MusEd and CM within the community, revealed. This coalesence; interconnectedness and relational nature of the partnerships, is depicted as a musicking umbrella that overarches all three musicking spaces (Fig. 1.1).

Metaphorically, umbrellas represent unity, in this case, the musicking umbrella that coalesces CM and MusEd. The umbrella depicts the overarching process of musicking and its various streams of interest. However, this article highlights the role of the community musician or music educator in the in-between space between CM and MusEd. The *practice of musicking* is the rationale for the existence of the in-between space. It is where creativity, innovation, and collaboration fuse and transform. Adopting the appropriate *learning approach* to achieve authentic learning and fulfil the needs of the community by building s*ocial capital* through networking in the community and striving for s*ocial justice*.

Learning approaches
aural/oral, staff notation, formal, informal, non-formal, authentic learning, glocalisation, flexible curriculum, process orientated

Social capital
cohesion, networking, bridging, reciprocity, economic benefits

Musicking
active music-making, process-orientated, includes technology, collaborative, creative methods and structure, interconnected, multidisciplinary, holistic practice

Social justice
transformation, inclusivity, accessibility, lifelong learning, dialogue, conscientisation
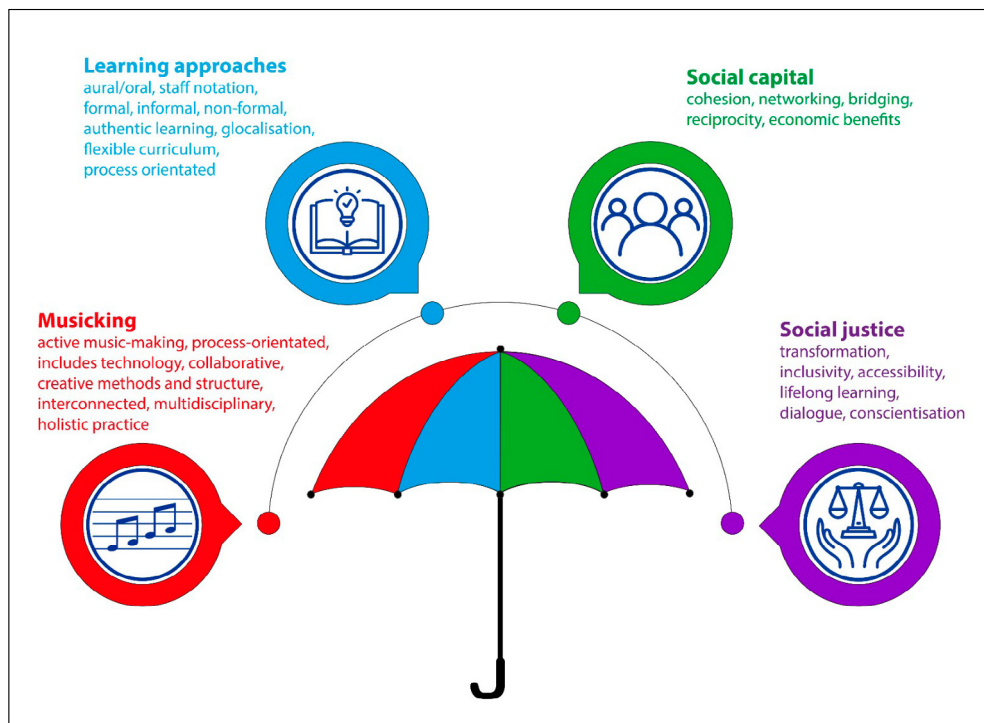
Figure 1.1 The musicking umbrella

However, this musicking umbrella is only fit for purpose when someone puts it up, in this case, a competent musician with a heart for the community. Or as some participants referred to them as the 'music-kings and –queens'. Such musicking monarchs have a broad set of skills that mirrors the muscking umbrella described above. They are accomplished community musicians as well as music educators. They demonstrate high levels of social capital using their extensive networks to obtain; use; and distribute resources including funding; time; instruments; human resources, or knowledge.

Research participants add to this saying that music monarchs also understand the culture of the community they work in; are creative, innovative and entertaining; empower and facili-train (combining musicking facilitation and music training); form and maintain relational networks; act as role models that nurture, protect and support the way a parent would so that children feel safe and secure; have good financial management and business sense to build partnerships, budget and raise funds; are visionaries that practice collective leadership and mentoring and they remain life-long learners themselves to mentor others. They have to be resilient and overcome challenges by being reflective, flexible, and excellent problem-solvers. They are inspired by various personal experiences and motivated by the results they have seen. These are grateful individuals, deeply involved in their communities, and enjoy a sense of accomplishment, fulfilment, and satisfaction. In short they are well-rounded musicians who align music-making with the community's needs.

Community musicians reach this place following diverse and unique journeys. Some started with private tuition in a non-formal environment and continued with formal tertiary level MusEd. Others started their musicking journey in a CM environment where they learned to play an instrument informally or learned music through an aural/oral approach in a non-formal setting. Of these, some later pursued MusEd through formal training and others did not. Still, they have been at the helm of established CM projects for over a decade and have delivered students who currently study MusEd at HEIs.

Should all the qualities not be present, research participants suggested collaborative partnerships between CM and MusEd as it will incorporate different knowledge pockets and blend various teaching and learning strategies. In agreement with scholars (Schippers & Bartleet, 2013) and research participants, strategically planned collaborative partnerships among CM projects, HEIs, and schools were suggested. While the CM contributes an understanding of community needs, values, beliefs, and traditions into the MusEd curriculum, the MusEd. can provide the pedagogy and methodology necessary for teaching and learning, something community musicians might not be familiar with.

There was some disagreement among research participants on who should take the lead. Should it be the community in the non-formal environment or rather the more structured formal MusEd sector? Of course, the stakeholder with the most resources will be in an excellent position to pioneer such endeavours. However, the suggested initiative should be taken up by a talented visionary with the skills to organise authentic partnerships with the community. If the community does not own the project, it will dwindle and cause frustration.

It makes sense to establish such CM projects at schools in communities. It will increase learners' access to musicking in a vibrant and innovative way. It can buttress the ailing Mus. Ed. programmes at school, lighten teachers' workload, a factor that has been shown to hamper music education. Also, with a focus on partnerships and community involvement, it can garner interest from parents. For the CM facilitators it could solve practical problems like finding space, building a sustainable programme and, funding.

However, sustainable CM–school projects often require collaborative partnerships beyond the local MusEd and CM structures. Research participants called for government support of these collaborative initiatives. Discussions and workshops between community musicians and music educators, supported by the relevant government departments and HEIs, will go a long way to establishing connections among individuals. This can also create connections among different stakeholders and various sectors of society. Stakeholders can be community leaders, government representatives of multiple departments, business leaders, and representatives from the education sector. When relationship networks are used to access and mobilise resources, we empower the community to move towards resourcefulness as an ultimate better outcome for all.

The value of these resourceful relationships built through connections is something CM facilitators can draw on. Maintaining these resourceful connections demands commitment from community musicians and music educators, firstly to support one another, and to allow each knowledge expert their unique contribution to the greater whole of musicking. CM facilitators need to be encouraged to extend networks with resourceful individuals in other sectors of society, but to also include international partners

In conclusion, the in-between space between CM and MusEd was researched. The combination of the literature review and the empirical field research, the in-between space was metaphorically demonstrated by using a musicking umbrella. The musicians and music educators can form as named musi-kings and musi-queens, can create collaborative partnerships that can benefit community musicians, educators and the wider community.

A research participant suggested the incorporation of formal MusEd into non-formal CM projects. This is an option to investigate in future research. Communities may benefit because more children will have access to musicking and MusEd. Musicking monarchs have a skill set that is often overlooked and undervalued. Optimising this approach may provide employment opportunities to community musicians, mitigate many of the MusEd challenges in schools, and benefit MusEd in communities at large.

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