



## The Power of Creative Musical Participation

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## why this focus?

- [soundsofintent.org](http://soundsofintent.org)
- [eysoi.org](http://eysoi.org)
- [oart.eu](http://oart.eu)
- [inspire-music.org](http://inspire-music.org)



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## practising & preaching I

treating 'music technology' as a broad concept that can help us to:

- become better musicians;
- understand music and/or the wider impact that music has on our lives and ongoing development;
- record, capture, experience, study, create, compose, document, analyze and archive sound and music;
- enhance the teaching and learning experience in the music classroom;
- enhance our lives through experiencing music in new ways;
- facilitate the communication of our musics (performances or compositions);
- provide wider access to other people's musics (individuals' as well as other cultures' in general);
- provide access to music for people with special needs and requirements;
- monitor and assess our teaching practices in the music classroom;
- monitor and assess our students' development and learning experiences; and finally,
- research, scrutinise, assess and evaluate current educational theories (and their application to practice) and allow the development of new theories, practice and policy for music education.

Himonides, E., & Purves, R. (2010). *The role of technology*. In S. Hallam & A. Creech (Eds.), *Music Education in the 21st Century in the United Kingdom: Achievements, analysis and aspirations* (pp. 123–140). London: IOE.

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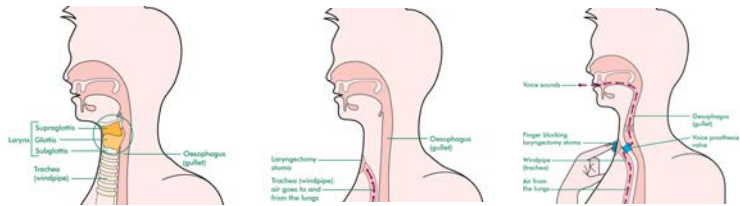
## practising & preaching II

- The role of technology in education (and, obviously, music education) is central, not complimentary, nor peripheral;
- Technology can foster the development of teachers' critical thinking, which is, to me, the most important ability that an educator should possess;
- Teachers cannot be passive recipients and consequent conduits of predefined educational praxes; they need to be in a position to shape their own and their students' learning, and critically assess what their needs are, as these are being formed
- It is the social facet of technology that will play a leading role in teachers' competence, credentialing, and professional development; and
- Technology is becoming mature enough to allow us to re-rehearse the notion of evidence based education in a completely novel way.

Himonides, E. (2016). *Educators' Roles and Professional Development*. In S. A. Ruthmann & R. Mantie (Eds.), *The Oxford Handbook of Technology and Music Education*. New York: Oxford University Press.

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## Laryngectomy



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## Arthur the Rat



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## the rainbow passage

"When the sunlight strikes raindrops in the air, they act like a prism and form a rainbow. The rainbow is a division of white light into many beautiful colours. These take the shape of a long round arch, with its path high above, and its two ends apparently beyond the horizon. There is, according to legend, a boiling pot of gold at one end. People look but no one ever finds it. When a man looks for something beyond his reach, his friends say he is looking for the pot of gold at the end of the rainbow."



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# Problem Size



**200,000**  
Worldwide



**8,000**  
In UK



**1,000**  
Operations/yr in UK

diagnoses n=86 per 100K  
(all cancers n= 8,219 per 100K)  
Singapore (WHO, 2004)



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# Challenges

Small and geographically scattered group,  
easily **overlooked and neglected**.



30-40% **depression** and  
or **social isolation**.

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## why?

Throat cancer patients face multiple challenges, from the time of diagnosis, to surgery, rehabilitation, and integration. Laryngectomy has a direct impact on patients' ability to communicate with other people, and make themselves understood. In some of these challenging situations, greater awareness and understanding of the condition could enable laryngectomees to feel less excluded. This is why we wanted to engage the wider, unaffected, public in this event, and raise awareness, through singing activity.



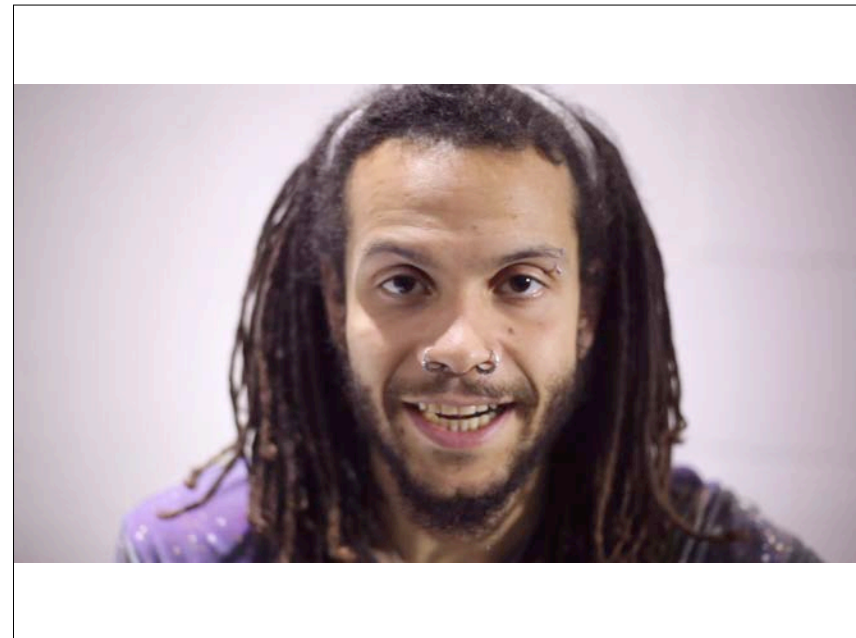
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## how?

We managed to structure a number of training sessions that led to a final public performance at the Olympic Village. Thanks to the support of UCL Culture, we were able to employ a world-leading Beatboxing artist (Marv Radio), and a renowned Classical singer (La Verne Williams), access necessary equipment, and also rent a venue at the Olympic Village, where we held the final public performance.



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# what we discovered

**The first and most important realisation is that all participants have had an absolutely wonderful experience.**

Beatboxing has proven to be a great outlet for artistic expression for alaryngeal singers for two quite different reasons.

First, beatboxing is a very inclusive, pluralistic, and also democratic artform. In beatboxing "every sound is valid"; this offers a wonderful opportunity to laryngectomees to produce sounds that are not necessarily going to be mapped onto an elitist conventional 'aesthetic chart'. They do not have to conform, which is somewhat liberating.

Second, many of the popular beatboxing sounds are not 'voiced' anyway (i.e. coming from the vibration of the vocal folds) ... this means that laryngectomees can produce similar sounds and sound effects as non alaryngeal singers.



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# Achievements

Length of phrases  
Pitch and Volume Control  
Confidence  
Quality of life



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# plus bonus...

One additional benefit from engaging in beatboxing is its strong reliance on rhythm/timing. The participants reported that this was very beneficial for their breathing and muscle control. We are keen to research this systematically in the future.

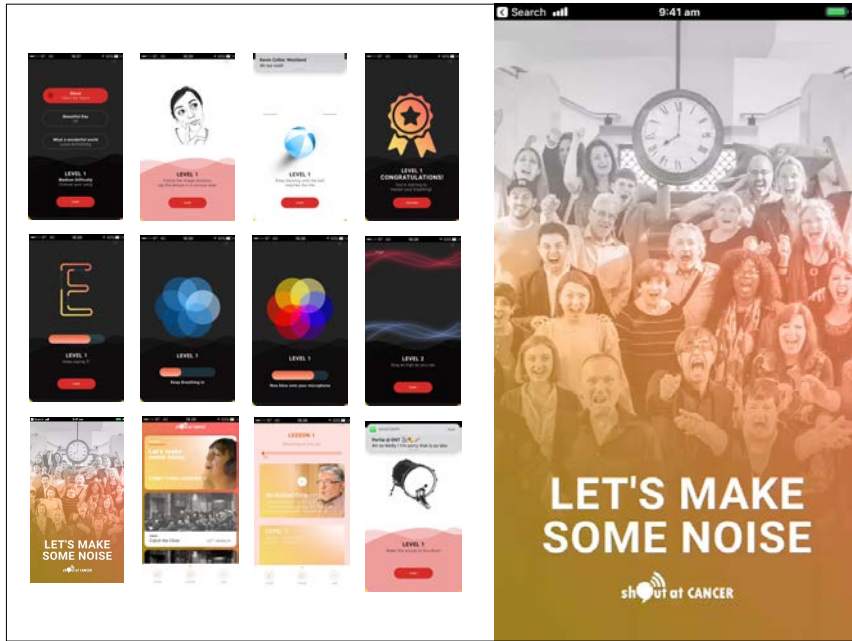


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# creative 'abuse'



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"As a Laryngectomy participant, this was a unique experience performing in front of people of all ages & letting them know that life is to live on even after losing natural speaking ability".


"Really interesting to see the work done and the progress made by the laryngeal individuals, and learn more about the challenges they face and what can be done".

"Fantastic!! Great community feel to the event, very entertaining and thought-provoking".

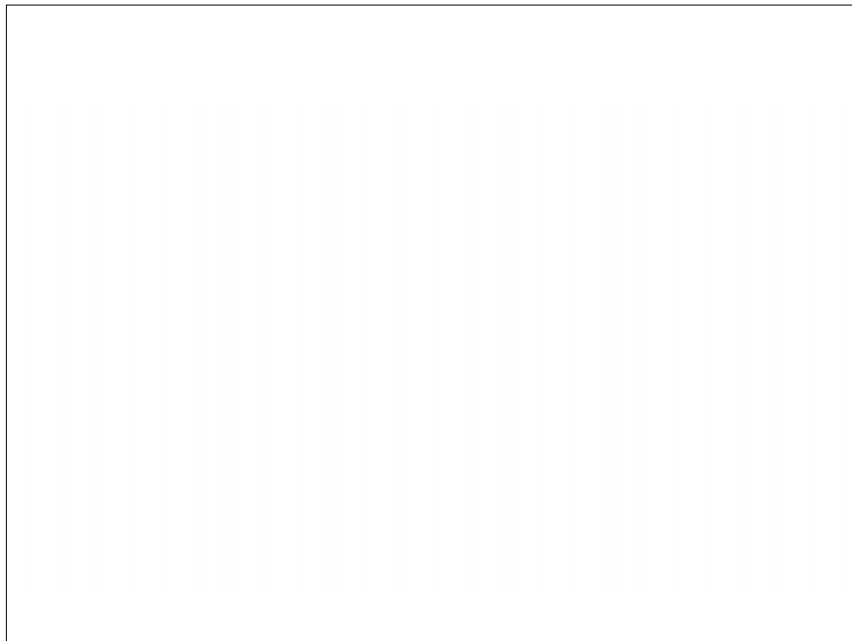
"This event was truly inspirational. To hear the stories of the larynx group, accompanied by the beautiful words spoken by the children and then the great music really touched my heart. I think the work of all those involved should be applauded and supported. I hope in the future similar events can happen to raise awareness and get the needs of this condition more in the public eye".

"This was an inspirational and informative event. The concept was so simple yet so uplifting. Thank you for the opportunity to hear patients, professionals, young people and the public share in making amazing music together".

"The speeches delivered by some of the participants were moving and thought provoking. Understanding that the operation not only removes the voice box but also make the act of breathing so much harder gave me a new sense of respect and appreciation for what these people are going through. The courage and physical stamina they have shown in the face of their situation is a massive inspiration".



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**Thank you!**


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# Questions

- How are we as music teachers encouraging our students and our community to appreciate differences and diversity through the curriculum we plan, the music we use, the other resources we use, and the day-to-day interactions with students?
- What intersections can we explore with other knowledge and disciplines that could enrich the possibilities of creative musical participation?

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**beatboxing without a voice box**  
Saturday 8 April 2017 at the Queen Elizabeth Olympic Park

**UCL** Shout at Cancer and UCL announce the **FREE** event, featuring **MarvRadio** (Beatboxer), **La Verne Williams** (Opera Singer) and our participants who had their voice box surgically removed (Laryngectomy). **We will be performing together with a selection of young people from East London.**

supported by UCL CULTURE

**shout at CANCER**

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