

PLAYING TEACHER: A REFLEXIVE INQUIRY EXPLORING THE USE OF PLAY AS A
TEACHING METHOD IN A COMMUNITY MUSIC SETTING

ANGELA DWYER

THESIS

S b a a (L L a) a Ma A E ca
M Sa V c U
A 2021
Ha a , N a Sc a

Ma C : D . A
D . F e F c
C 2021 A a D

T a a a . T c a
a a c , I a a
a c a b I a I c
a c a a c . Y a d e D . A a c
T a a D . F c l c c . I a c a
T c a , J . C a D a a a c a b
a a c a a a c , a a b
T a a o a H , C a
K a a P a a a D a , a a
a a a . O c a a c
T a a , a a a c a b
a a b a a c a a b
T a I a b a M c a a d , a . I
T a a a a a a a a Y . b a
a a a a a a a a . B a
a a a a c a a a a a I c a a

T a a c a c a ac a a
a c , a . I a a , I a a
a a ca a c a a c a c a
a a a ca a c M a c
c c a a a a a a
c c a . D c
c COV a c a ca b a a
O a a a Z a a W
a a c a a a T, ca ac
c a a c a a a ca ac V a
ab a a a acc A ,
a . D a Ca a a a a c a
c a .
T ca c b a a a a
ac a ac a ca a ab a a c c
ac . T *community music ca* a b a a
a c a , c c ac a a a Y b , M ,
S a & E , 2013, .1). C c ca a a ac

ca a a bac a a , c a a a
- a ca a a a c a a (H & W a , 2017,
.2).
I a ac b ac a a c
a c , a a a a c a c.
I a b c a b ca a a T
a a cca b a a c a ,
ca , c b b ca a a ac a .
I a c a F , b L C c
c a a a ac . II a
c b a ca I I a a c ac c
. T c a a b A a
C N c a a a a
. C a a c bac a
I ca ac , a a a a
a c c . T a ba a a a c a . A
a a a a a c .
T a ca b c a ac ; , a
a a c b a c c
. C c c a

<:// b / 8cL7W- aU>

F a , a a a a . F ,
a e a ca a a
I a a S P a Ma a ca c a ca ca c
c , b I b c a a c b b , a a
c a c ac .
B a a ca . T a a a c a c ,
a I c a a ba c a a
c c a a a b a ca . I c a a
c c ac I a c ab a a ac a a I
b c . W ac a ? D I b ac a a b
a ac , a ca ? A I a ca a I ac a
c a ? A a c
c ? O a , a b a a a c a c ,
ca a c a c ac a a c
a c , ac a a b a
ac a a ca c c ca .
A I a ca ? A a a a ?
P I b a a c I a a c . A a c , I a a
ca a I , a a c a , a a
ba , c , a c a a b . I ac .

I ac, I a ac a b b c a c ac a a a
c a a c c a , c a
c a ca ac . L bac , I a
a c a c . Wa I a a a ca ?
P a b a a c a a a
c a a a b a c a a a
c ac a c , R a C a a a
c a a c . T c c ; I a c c I a a
Fa a a - a c bac e c . I
b a N b I a ab , c a a a
S Ma a N a Sc a, C a D a . M . D a a c c
c a a a I a a a I a
a c a a I b . T a c a c
I b a a a a c a c a c c
a a a a a b c a c H e c - I a ? a a
a a . W a a a a a , a c , a a a
a a c .
I b a b a I a . M a ac c a b a
a a a c a a , a .
A H Ja a c c c . I
b a a A a . I a I a a bac .

T b , a b a a
S a a , I a a a
D a a a a a
O a b .
R b a ca
F c

T a c ac , a c ac

T a

F A L a c

E a I a a a ca a
b a ac . I a a a a
c
I a b c a a a c ac I a
a ca c
c . W a ca a a , I a
ac a o a a ca a c c b a
c c e c a c a a . M a
ac -c c. I a a a a

c .Ia a c a ac a c .I a
a c c ac a c a I a
ac .T b a a ac a
a a a c I c a a a a a c
, a c a g a a a a c c
I a I a a a a c c
A a , a ba a ac , a a a a c a
a c I a a E I c ac I
a a c a a L a a ,
c ac , I c a a ac a b c a , a De I
, a a ac a a a
a a c a a a ac a
c (I b , 2011, 20) Ac a c c c a ac a a
b ca ! H , c c da a a ac
e a a c a a a a a ac
a a , c ca
I b c b c : I a a a l ba c
c a a ac a ac a a b c , c ca
o a a a c (.20).
A I c ac I b a c a
a a a a b E I I a b a
c , I a a I a

T
ca c
I ac
ca a
a a a
a I a
, c ca b
a b
ac ; a
a a
a b a
a c c ; a b -c
a a a b
T a a ac . I b ca
c a . I b ac a c ca c ac c a a
c c ca ac a a ac
a (K , 190, .56).
A a c ac I K b L a C c (K b, 1984).
F 1.

I a I c c c a
c A K b L a C c a , a
c a a , c a a a . c ,
I a c a c ca b a a a ab
a a ca . A a a
a a a a b , ca a c a
a a , c a ca ac b c a . A a
ca I a b a a a ca ac a c
a b a a b a a a
a c ca c a a a
ca c c ; a
I M (2009) a a a , a a ca
a ab c a a a a c a
- a c ca b a ac b a b . M a
a a c ca ca T e
ca e b e a b , a c ,
ca b c a a c a a . A

ac - a ac a c a . T
c a b c c
a ca a a ca . T a a
, a
I a a . T a
a A J D a :
T a a a a b a . Ra , a
a a a a T b ac
a a a a c (D , 1998, .
11). M a c a c . I ac , a a
a ca ac ac c a a .
A a c a a
a a a I a . I a
c c c a a , a a
a a a a a a . F
I b a a ab a a c
a a a ac b a a c a a
c T a a a
a a ac -c c ac .
A I a a ac ac I a c
a a a c ac . A c a a ac

The diagram consists of a grid of letters (a, b, c, d, A, B, C, D, E, H, I, T, ?) arranged in a pattern that suggests a sequence or a path. The letters are placed on a grid of points, with some points being empty. The background is filled with a pattern of black triangles of various sizes and orientations, creating a complex, abstract shape. The letters are arranged in a way that suggests a sequence or a path, with some letters appearing in multiple positions. The overall appearance is that of a complex, abstract diagram, possibly representing a sequence or a path in a high-dimensional space.

a a a a . A a c a e c b
ac a a . a a, ca Ia b
a b a a . T II a
ab a a a c a a a
c C aca c a c b a ? H c a a a ? I
a a a a a a a c . C a b
c a a a a c a ? D a a a ca ?
D I ac , I ac a e c a I e I a b a
d a , c , I a a
ca C c e I a b , a a
a a b a c c . T
b a c I c e a ac c a I D , I
a a , c a . E I a a a
a c acc I a a a a
ac a I I b a a a , a
a , ac a c a a a a a
a c a a c a a c (D 1938)
c a a a c a a b c a a a
a a a a c a a e a ; , c a a

a a c a . T c a b ab
 a a a a c
 T
 ac ac c . A a a a a a a a c, a
 a a a a c . T a a c . B
 a ab b ac c a, a c c
 a a a a ab a a c a . D
 a a a a a a a a a a
 b c a a ? C a c a a c c
 ca c c c
 c a ac ?
 I a a a a c a
 a a ab a a a a
 (Eb , 2014, .231). I ac ac c , I a a ba a c b
 a a a a a c a ac , a ba a c b a ,
 a a a c a c ab a . I a a a a
 ca b a a a ac , ac
 aba . F a a a c
 b c ac , b a
 a a ca

M a c a a a I a a a a
 a a c a . T b a
 c , a a a , I
 a a a c ac
 T a c a a (C a K , 2000).
 I a c a a a ac a ac c
 ac a a c . A
 b c a a c, ac a a a
 a a a c . M a a a c a
 c a a a a c c a ac ac
 c c c.

“There is a lot of self-growth and self-knowledge that comes from teaching and this absolutely holds true for me. It has allowed me to push myself to learn not just the material, how to get the material across in an effective way, and to build my own skills, but also to really explore the beauty of learning itself. Of both learning and of music making. It has allowed me to question why something needs to be taught or learned a certain way and perhaps that’s not the only way. That there is freedom and flexibility through exploration as a teacher.” (I C a K)

T ac , b a . T ac ac a
 c , c a ac a a a a c T
 , a e a , a c a a c a a ac a
 a

a c c a . R ac a ; a b c
a c -c c a (Sc , R c a , & C , 2014,
247). T ac ac a c -ac a ac e - c , a
a ac ca ,
A ac ca a b . U a , b
a a a a ac c c a c
c ca . W a b ac , a
c a a c ac a a
a a ab b c . T a b ca b
R , a c -a a , a a
a , a , a ca ca GIG ba , .), a a c
ac b ca a a ac ac a b
a . A b a a ac a
c a a a
a . T ac a a c a b
ac a a , a a
ac . T c -c ac ac . W ac a a
a a a a ca
b , ac a (C & K , 2000, .1) I ,
ac a c b a c c

The image displays a complex musical score with multiple staves. The notation is heavily obscured by large blacked-out areas, likely representing redacted notes or a specific editing process. Visible elements include:

- Staff 1: A treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes, some of which are blacked out. The text "A ab b a c ac , b" is visible below the staff.
- Staff 2: A treble clef, a key signature of one flat, and a common time signature. The text "T ac a a c (C & K , .26) T ac a" is visible below the staff.
- Staff 3: A treble clef, a key signature of one flat, and a common time signature. The text ".I ac a" is visible below the staff.
- Staff 4: A treble clef, a key signature of one flat, and a common time signature. The text "B a a" is visible below the staff.
- Staff 5: A treble clef, a key signature of one flat, and a common time signature. The text "a c b a ac .Ta" is visible below the staff.
- Staff 6: A treble clef, a key signature of one flat, and a common time signature. The text "a a c" is visible below the staff.
- Staff 7: A treble clef, a key signature of one flat, and a common time signature. The text "a c b c .R ac" is visible below the staff.
- Staff 8: A treble clef, a key signature of one flat, and a common time signature. The text "ca b b c a ; , b a a" is visible below the staff.
- Staff 9: A treble clef, a key signature of one flat, and a common time signature. The text "a ac c a .I G Ma a" is visible below the staff.
- Staff 10: A treble clef, a key signature of one flat, and a common time signature. The text "o b a a ab a a c , , ca c , c a ; a ca .F a , , ca .F c ac a" is visible below the staff.
- Staff 11: A treble clef, a key signature of one flat, and a common time signature. The text "a ac a a .W a a" is visible below the staff.
- Staff 12: A treble clef, a key signature of one flat, and a common time signature. The text "a c a , a .B a" is visible below the staff.
- Staff 13: A treble clef, a key signature of one flat, and a common time signature. The text "a c c a a a" is visible below the staff.
- Staff 14: A treble clef, a key signature of one flat, and a common time signature. The text "R a a c a a c ca a" is visible below the staff.
- Staff 15: A treble clef, a key signature of one flat, and a common time signature. The text "ac , b a a a c a b ab ca ac .I a ac , a" is visible below the staff.
- Staff 16: A treble clef, a key signature of one flat, and a common time signature. The text "a b a c ca a c" is visible below the staff.
- Staff 17: A treble clef, a key signature of one flat, and a common time signature. The text "ac c a , a b a ac (C & K ," is visible below the staff.
- Staff 18: A treble clef, a key signature of one flat, and a common time signature. The text ".3). T c I a a a ac , a a I ac ," is visible below the staff.

c c I ac , a a a b a ac a
I a c c . I a ac
A a a c a a a ac c c
. C c, a a ac a ac, a b a a
a a a . T c c c c ab a ac .
C ca . T c ab a c a a a c
a a a a ca a a a c a
c A ab a a ac c , c ca c a
c , a , c ab a c a ac (H & W a , 2 17,
.1).
A ac c ac I a c c . B a
c c a a a c a , I a
b a a a c . T a a
a a a a c c a
c a a I ac . T ac c a b ;
ac a . A a a a c a
a a a a a c c a c a
a a a a [c a ac] (C a K , .2).

D a a ac , I a a a ac ac . I
 a c c c b a c
 ac a c a M a c *ad hoc* a a c
 a c c e a ac D
 c a b a c a
 ac , a a c a a
 M *ad hoc* a c a , c I
 a c a a a a b c a . M
 b a c (a) c a ac b) ac
 a ac c) a ac b)
 a c a I b o a .
 "It takes two to know one" - Gregory Bateson (*Nachmanovitch*, 1990, p. 94)
 A c ac I a a a c
 ac a a a a a c a c . A I ba
 c a ca a a a a c a a a
 c a . T c a b c b
 a a a a I a
 c I ac , b ac a a c
 ac a .
 T a a *ad hoc* a , a a a a c
 a a a a a a a c a a a

b B a a c a (2013). T c a c a a a b c a

b c a a a b a a l c a b b c a a c ,

a a , a ac a a a c a a c a

a a , a a a a a b , c

ac c . (B & C a , 2013).

F , I a a a c

T a - a c a a - F

I a ab c a a c

a c a b c I a

a a a c a a , I

I a c c a a a

a a I a c a a

a I ca b ac a a

c ac I a c a L C c c , a

a c a b c a a a

a a a -ba a T a c c ac :a

a c c b a a a

a a a c a

T c c I a a a

a ac . A , a ac , I a a , a

a I c a c c ; , I a c c

a a a c c b a c a a a

c b ac ca , b ca , a ca (H a, 1950,
.7). A a ca a a , c c a, c ca ,

ca a c ca . Eac a a c c a c
D a a a | a a a a a a

(B , 2010, .16). A c , b c c
a a a , ac ab a , b c c
a . B a a

a) a ac (), ()
a a a) , a a a ,
a (P , 2010).

F a c a , Sc Eb c
a : a a a a , a , a a b
(Eb 2014) Eb

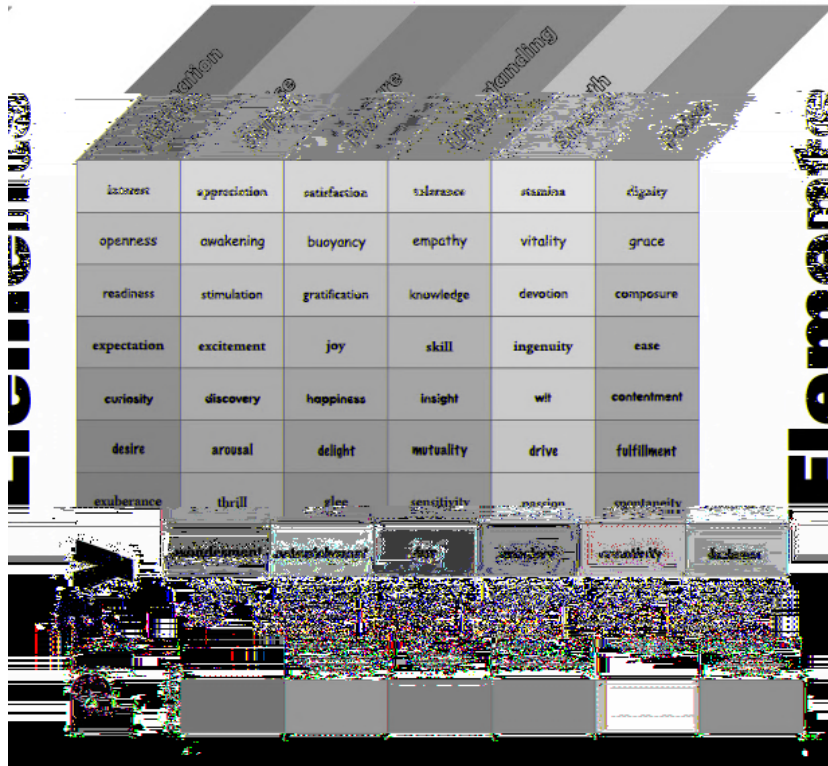
c a . Eac a a a b
a a c . Sca d c a a
a c a (. 222).

Play = Anticipation + Surprise + Pleasure + Understanding + Strength + Poise

Reading the Play Elements Chart

The values in this chart represent the six basic elements of play that we present every time you play fully.

Read downward to see how the elements grow more powerful as you play. Scan across the rows to see how play unfolds as you go. Note how each element of play is in itself a reward. Think about how you play and how your feelings fit these elements.



F 2. F. S. c. ca-N D a 4.0 I a a
 L c a S. Eb , "T a T a a a , 2014, *American Journal of Play*, 6(2), .
 221.

Eb a : Pa a a c , a , c
b a a c , c ca , a
, a ab a a ba a c a a a
(. 231).
I a e , I c c c a ac c
a . I a ca b a a a ac c ac a
, c ca Eb , a ac . T
c I a ba a a c a a a a
a . M a a a a a , c a a
, a c a a a c a . T
c a , c a b Eb . I a a
b ca I b a c a a a c a a I a
a a a a . T a I a I
c a a a a a a c . D
ac , c , a , , a (Eb , 2014, . 226). I a
c a a c a - c a a ab ,
b -
Eb a a a a c,
b ca a a c b b a a
c b c a ac a , ac ,

.F a c, a b c , a , a
c a . L a c a , a a
c a , ac ac c a a
c a a a .
A E a , a c a a c b a a
a a a c a (.223). Ha a c a a
a
A a , c a c
c a a , b a b , I . Jane,
Ukulele Player, (U F Sa Ga a 18)
F a b a c
a c a a b a c ; a
a c a . I a a
b a a , - a Eb a a ,
T a () c , b a (223) b
b . I a a . T c , a c a
() a , a a (a a c) . A b
a , a a F
a b , , D . A , a
a ab , b
c a a c .

you need to approach it was unexpectedly soul-soothing. Being playful helped her reach through the darkness towards the light. It was an expression of hope, hope for living with joy in her new reality. We often look to the serene, meditative moments or the big grand gestures for signs of hope. Acts of silliness and playfulness may seem simple, but they are indeed complex, soul-stirring experiences that affect our state of mind. During this season of advent 2019, "I'm Gettin' Nothin for Christmas" to me represents the journey through the darkness towards the light." (T ac a D c b , 2019)

The image shows a musical score with multiple staves. The lyrics are written below the staves, and there are various musical notations including notes, stems, and bar lines. Large black triangular shapes are overlaid on the score, obscuring parts of the music and text. The visible text includes:

T ab c a a a
a c b a a c a a
a ab a a
ac ca , a c
T ac a c
, a a a a a a a c a
b ab c a . T c a a c
c . a , c a a b a c a b a
E a a b . T a c a
a ab a a c a a a (P b, 2014,
.155-156). F a ca b a ca ba ac a a P a ca
c ac b . S c ca , ac c a , a
a c a b a ca b a
ca a a c a . F a a ,

ca ab .A c a , c ac ac e a
c a ca a a c a a a a a
ac a a .

"I had noticed in my own teaching that, and I'm sure you've seen it too, where it is extremely nerve wracking for adults to bring themselves to the table sometimes. We are all super critical of ourselves in terms of making mistakes, not wanting to be seen as failing or making these mistakes." (I C aK)

P a ac a c ca b a a c .A , a
ac , b a ca a bac a b c a , c c c a
R a C a a , a a .I , a a a a

a a
P a a Ma
I b a c b a a b a a b c c a

a a a bac a , a c b a a .H
a a a I c , a b a
a a a .H a a a c b a a

a .T a a a b c c .
I , a .A c c a
a a , a a a c a a

.O b a a a a a a a a
a , a a a a b a a .T c a a
a ac , b ac a a a a

A a c, a , c a
 ac . T c , a a a b a a , a
 a ac e "D ac a a
 a a ab " (B , R McD , 2014 43).
 b a ac b c , a a
 a b c a a
 A S Nac a c (1990) a , "W ac a a ac a
 c a c a a c ' a ' B ac a
 , b a . T , a c a l
 cab a a a c b
 b (.67). T c , a a ca a , a
 c ca . T a c ca b c a ba
 a , c . Ma c ac ; ac c
 a , c a (Nac a c , 1990 .73)
 b c c , a b
 . I b a a c c b a c
 , a ca a a a b
 a A a a c a a a
 c a c a b ab
 I a a e a , a
 c b a a a "T b c a a b
 , a a a b b (B , 2010, .14).

Ma c c a c a a . L a

b c a c c a . O a

a a a a a

T c a a a ac A , a Nac a c a , a a

ac a . P ac c c a c , a

a e W a , a ca a c

a c a (B , 2010, . 143). T ac ac a a a

a a a a .

Pa a c a

T O a c a a a a a ,

ca c a a c (C a , .). A b F a

a a , I a a a a a . K

I a a c c (V | c , 1929).

I a a a a c a a a b a c

. E a ca b a c ac a c a

. T c a a (c a a a , a , a)

a c a (a a c

a ca a a c c), c a acc a

c a c (P , 2011, . 289).

Ta a a a a c a , a ac ca
 a a c a a a a ca b b c
 . "C a ca ca a a , b a a a "
 (B , 2010, . 136). T a a a a . M c a a ac a
 a a , b a a (. 136).
 E c a c a ac c ac a b ca
 c , a a a a
 b c . F ca c ac , ac , a b a a a
 a (Nac a c , 1990, . 177). F c a a ca
 b c a a a c a a a . I a ca c
 a c ac ac c . T ca b c c a a
 . A , c ac , a a c
 a a ca b I a ac ca b b a a
 a a c - a a , c a b c a
 c a c a
 I b a a a a b a a ac
 a ac ac ac . O a a I a a
 a D a a c a a c ac . A a
 c a a a ac ac a a a
 a a , a T a

a a . S a a a c c a c
a b c - a a , c a a , c a a
a a . S a , b a a a
(S a L., 2012. .42).
I ac a a a a . I a a ac F a
a c c b a a a , I a
c a a - c b a (T a A
T a B ac a a , I a C) a a a b
O c , c a c a a a c
a
A a a I a a T E a Ga c a a
a ca . T a a b a b a a a
a . T c a a ca a a
a . S
c a a
c ac a ac ca a a a . I
a c a ca a ca
a a a . T a a a . I ab a
a a a , bac a a ca c a
I a c a a ca a a a . T a a a
a c ca a a a c . T
a c T a b ca a

a c c . F a T a I
ca a a c o, c a ca c .
F , I a ! I a ac b a a . I a a a
b a a a c a ca a a c a a a
c ca a a a a
I a a ca a I a a
a ab a (2016) V c
ca da a b c a a a b ac ,
a , c a a a a cc .
I a ab a , a ac a c a . I a
E a b c a . T a a , b e b
a ca , a , a cc (A . .95). A
a a c a a I a a a a
ca a a a c a I a a a a
ac a a c a - a a T
c a a a a a a a
, a a ac a a a a , a CEO-
a c Ma ca c ac c .
(A , .)
A c I a . I a a
ac a a a c . a a
a Ma

U Pa a ab ca a a a . T a
a a a . O a ba Ia
c a ca a - a - c a Jac W H a
e D ca a a a ca a a
ba . A c a a a C a S
L . F c a ba b ca a a a a
ca . B c
a T c a a b ca , b a a ,
a a .
A a c a I ac , a a ac S
S . D a D a , a a a a c b . I
a a ac . T a
a . W a , a ,
W c a a . I a
c a a b , b a a c a
c , a a a ca ac , b c a a
S a a a c . E a a c a a a
a a a a c
Ia a a c a (: b COVID). I
a a a b ca a b ca a a a b a
a a ca , I a a c
b ca a a a , a a , a a

ca a ca a a P e a a a
c a a a a c a a ac a
c a a (2014 . 27).
T c a , a a a a
a . B a a ac , I a a
a , a a a . I a a
a c a . T ac a a a
a a a c . T a , Eb (2014)
c a a a a a a c . A
a a a a a a a a
a ca c . F , ba a a a
a b a a a ac ca a
c a a ca c a .
T ac a c a a a a a
a a a b . I a a c Sweet
Caroline . M ac c
ac c ac a c b a a . A a a N . D a
a , ba a a a b c , a ba
T a a a a c A ac c
a , c a a a a a a a . A ,
a a a a I a a a
c a a a , a a

c a .T a c .T
a I b ca .O ab a
"L a c a , a c a a e a , a a ."
La H
F c a I
a .W c a a ca
c ab a , a , I a a a
a a a ca .I a a
a c a a a a
c ab a .I a a I a a
a B a ac ac a , I a
, c , a a a a
I b I ab , a a c a ,
a e b I a b a a a a
a a a a c c b a
T a a .T a
c I a c
a a a a a .O
ca a a a
c b a !!T a a a a c ca !
I a I a a
a c ab W a ac a ac ? I a b b

a a a I a
a a a I a c a
ca , a a I a a a
c . I a b a ac
c ac Ma NS S C
Ma I Ta a b c e a a , ab a a
a a a , ca Ha a
H a a a c a a a a c
ab ca b a a . H , a a
a a a ac a a a a - a
a I ca a H S a . A a
a c , ca a a a a
A c a a a COVID-19 . T
a a ac ac c a b
L a , a a ac ac
a a a I a , I e ca a a b ac
Z . A a c a a a ac
Pa e a a a b c a ac c, a c ac I b
a . T a a a
b a a a

A complex musical score with multiple staves. Each staff contains a sequence of letters (a, b, c) and some numbers (1, 2). The letters are arranged in a way that suggests a specific rhythm or melody, with vertical lines connecting the letters across staves. The letters are scattered across the page, with some appearing in groups and others in isolation. The overall layout is dense and abstract, resembling a musical score where the notes are represented by letters and the rhythm by vertical lines.

¹ Hand washing being one of the most important COVID protocols led to the emergence of a song singing strategy in order to effectively time the length of time washing. For example the song Happy Birthday was often touted as being the perfect length to fully sanitize ones hands.

a a , c a ac a a . S b
a a a . I a a
a a a a a ac
b ca a a a a a
a c a a a c a
a a I . A a c a
a , a Z , b C a 2020:

"Thank you Angela for your last "at home class" I enjoyed it so much . It was a relief to hear from you that it is ok just to "fiddle around" with the ukulele. I have it on the kitchen table and pick it up to "fiddle " with some Christmas pieces.

That's what I truly like. I'm not comfortable with a lot of theory. Your approach with the Christmas pieces was lovely and made so much sense!!" (T ac

J a 2020)

I a a a a e b ca c
. I b a a ca a a ca
. A a I a a pa ca I
b a I c bac ac a a a
a a . F a c ca a a -
. T a ca a a . I a a
ca a a c a a ca a ba c a a c a
c . I a a ca a ba c a a c a

a .T ac ea a ac a a a c ca a
a a a a a .T a b ea ac a
b c .T a c b c a
.T I a ca e a c ca a c a a
a I a c
I b c a a a .P
ca c a b a c a .I e, I c a
a a a b ac , a T a b a
a a c a a a c a
a .S a a a , a c a
a a a .O a *Wednesday Morning Madness*
c a e o a a a a a
Pa c c a o ac a a a a a a a
a
T ac , a a a a
.I a a a a c b a a a
a a c a c c a e a
c b a a a a a a a
a a .I a , c c a a ;
Da Ba a r O a a c a c c a .I b A d r a
a c a c ac , a c a ,

. O a a b a c
a b a
a a a a a (Ba D. & O a ., 1993] 29).
A ac c a a a a c a a
A Me A a I a ba a b
G (e ca c)
C a a a , c a a
a ac A b a a ac a
I a b a a a ac a
c a a a -a c S a b c a ac
W a a T a a ca b a
ac a a a
A ac Ha M a ac a a
a a b . I c Amen Chorus. T a
a , a , a , a , a ca b a
a acc a a , I a
a a . T ca , c a
a b c ac c O c a
ac c a a a ac c a a a

I ca T a a a
 ac c c a a c a c c
 a a ab a A
 , a c , a c
 C c a a a ab a
 a ab b S -c c a a , a
 b d (C a , 1990, . 127).
 Amen Chorus S c a b c
 a a a a a b , a a a c
 a , ac c M a A ca c
 c d a H a :
 T a a c c c c
 T a c c a a c , a
 ac T a a b
 a a b ca a c c a a a a a
 a . (C a , 1990, 6)
 A a a F a ,
 a a a a c a ac a

c a a c a , a
E , a C a a , a :
1) A a a c a c c . 2) T ab a c a a a . 3)
T c c a a . 4) T a a a . 5) D ,
a . 6) A
c ac . 7) W
ac a 8) O (1990)
. 91)

I c a c, ca a a . A A
C , ca b a ac ac c . W a
ca c a a , c c a
a c . T ca c a a a c . T
a a ca a ac c
a ; ca c ac a c a .
F a a a a c | c . T ca b a
a c a . L
c a c a b c , c a ca b c b a c a
a a a . I a a
C a ca a b c
Sc Eb c a c
a a a a a a a

ba a c . T a c a a a . T

b b a a (B S., . 151). M c a a a

c a a a c b b c a a c a c a

b b a a c a a a a T a a a Eb

b , a b b a , a , a c a

(Eb S., . 227). A a a a a b

a a c a c c c a a c a T

c c a a a c c a a a a c

a I ? ; , a a a . I

c a a a a c . I a a a

b c a , a a a a c

T , b b a a c c c b a ,

, a a a a a c a a

a a . I c a c a a c b c a a a a

a . T a a c a c b a

ac . I ac I a c a a a . A , a

a a c , I a a a I c b c c . T b

a a a b *Amen Chorus* . M

c a a a I b b a a b a . I

c c c I a a a a b

a .

A ac a c a a e c a a . I a
 a b a a a , I a
 c a b a a a a
 a ac a a c , a ab a
 T a ab a a c a e c a a b ac
 a a a , c a a a a :

“I am realizing now that I really need to shift my perspective and therefore create a culture shift in how the sessions I lead are conducted. Instead of looking at the sessions as the work needed to be done in order to play, I need to realize that it is all play. People are coming out to play not work. That is not to say that there is no sense of challenge or tasks to take on and work through. But instead of looking at the process as what we need to get through to “really play,” the whole process is really playing.” (T ac J a 2020)

B a a ac a b ba a e ac . I c c
 a c a , a , a a c a ; c
 , a a a c b a a ca . I
 ca a c a b ac a a c c a
 ca c . I a c a a c a c ,
 a b a a c a c a c , I
 b a , a a a a
 a . I c

“I have felt this joy in the moment. I have felt the freeing sense of having my students play and it all being out of my hands, letting them express themselves and being

their support system.” (T ac J a , 2020). T c a a c a c,

a c a b a a a b a a ac . I a

a b a - a . T b I a a a

ac . I c a a a a a a

a a , a a a

a b .

My daughter had two gerbils names Tommy and George. Sadly, one of them died and left the other alone. Shortly after I was watching the lone gerbil in the cage and I asked my daughter which one was left behind. She said she didn't know. Perplexed I asked her why. She replied that she could only tell them apart when they were playing together.

(T ac J a , 2020)

D c , a I a a a I a ac ac , I

b ca a a c A I b a , c a

a I a a . U a , I a c a

a a a a a - a a a a

a c c a a , a a

a ; , I a a a

A ac ac a a a c c a

a . “This is what it all about, making connections, most importantly, with people including yourself. Play is not goal oriented but about making connections and

being vulnerable and open to engaging no matter what the outcome” (T ac J a

2020). T a a a I a c . M

ac a a b a . I a a b I a c

. W a .

Pa e b a a a a a a ac . I a

a a c o a a a c c a ac , a

c b a a a a . W a a

a a c c a a a e . I a I a

b c ac I a c a

M a a b a a

a a I a e a c

a ab a ac c a a a a

b a c (Ha C, 1998, . 151) E c I

c a a a a c a c

a . a a . c ; I a a a a c a

acc b a a .

“You just call on me brother when you need a hand

We all need somebody to lean on.

I just might have a problem that you’ll understand.

We all need somebody to lean on.” (L a M , B W)

A c a a ac ac c a
c a ac , c
a . A a c I c ac
b c a a ab ac T
c c a a c . I a -
a ac a a c b c T a a ac c
b c a a c a a ca c a a a
a a a a c - c a . C c ac
a b c a a
c . To a a ca /c
c a . I c a , I c , I a
a b . M c ac
c a a a a c a a
O c c a I a ab a a a
c c a a . I b ac a ac a b ca
c ab a a . M c c b a a a
a a a a a c . T a a a b ac

"There's a really wonderful book that I recommend to lots of people. It's called 'The Book of Juggling'. It's a book about learning how to juggle, but it's learning how to juggle as a metaphor for learning about how to learn. The first thing that they insist that you do in learning this juggling method is you can't catch the ball. You have to let the

b a . A a c a ,
 b ca a a ac c a a a b b ,
 ac c. M a ac a e a c a a a .
 M I a a a a c a .
 T a a a c b I a a a c a
 a a a . S c a a c a
 a c ca . "There's only one kind of practice that
 makes perfect, and that's perfect practice." (C a D a). I
 a ac c a a a c a , a a
 c .

"The most fun to me was always and still is always the creative aspect. Anytime I have an opportunity to express myself, I've always found music a great canvas for the way I feel and the way I think. I don't always know how to express myself in other ways, basically it was what it comes down to. I don't think of myself as a great communicator or a great one to verbalize my feelings or anything, but I think a lot of people find that once they get an instrument or once they're singing a song, that they're able to say things in other ways that they couldn't say just with words or in a more conventional way, and I always felt that. Anytime there was a chance to express my own musical opinion, which was a reflection of my own opinion about everything, I took to that with great delight."

(Ja H)

O a c c a b
 c a . A b a b a c a

ca . I a I a c a a c .
c I c e b c a
c- a c a a a
, a , a , a , a
ac a a , a a a c ,
c GPS (G ba P S) a a a a
I c b a , b , c , c , a
b , (Ba B. H L [2018, *The Oxford Handbook of Community Music*
(K Pa . R a a c)
Song of Hope a a a I c a I a a a
ca . T a a T T Mb bac
A Ca . I a Sa a a a ab a a
Ma Q Sc a T c a a a a a
a a a a a a . H , a
a a a a a c , a c
He D a I D I c a a a c a a
a a c c a a a a a
A a a a a a a
c . I a a a c
a a c . W a a a a
a a a . W a a a a a b

M a a a ca c a a
a (M & Ta , 2009). I a a b a a ,
c c a , c c a b a c
a . W a a ca ? O a a . O a ac a
a . A c a a a a

N a

S a a .

T - a ?

I ,

H b a

T c .

Ra Ma a R A , b c] . (Pa . 60)

T - c a b a a . I a b

a a a I a a c c c ac . I a b

a a c a c a a c a a

a I c . A e I a a c c a e ca G

ac ca b c c ; ac c a

Arnsperg, R. *Remixing the classroom: An open philosophy of music education*. Boston, MA: International Forum; 2016.

Bailey, B. (2018). *The Oxford handbook of community music*. New York, NY: Oxford University Press; 2018.

Bailey, D. & Oja, S. (1993). *Art and feast*. San Francisco, CA: International Perspectives; 1993.

Bailey, P. *Theories in adult learning and education*. Oxford & Fairport, MI: Barbara Blackwell Press; 2011.

Bailey, P. C., Farnsworth, L., & McDaniel, M. A. (2014). *Make it stick*. Cambridge, MA: Harvard University Press.

Bailey, S., & Vassilopoulos, S. (2009). *Partnership in adult learning and education*. Albany, NY: SUNY Press; 2009.

Bailey, S., & Vassilopoulos, S. (2013). *The Psychologist*. 2013;26(2):120-123.

Carter, A. L., & Kegan, J. G. (2000). *Researching teaching: Exploring teacher development through reflexive inquiry*. Boston, MA: Allyn & Bacon.

Carroll, J. (2010). *Self comes to mind: Constructing the conscious brain*. New York, NY: Viking.

Damasio, A. (2010). *Self comes to mind: Constructing the conscious brain*. New York, NY: Viking.

Dewey, J. (1916). *Human nature and conduct*. The Philosophical Review, 2(6), 652. doi:10.2307/2176020

Dewey, J. (1938). *Experience and education*. New York, NY: Teachers College Press.

Dewey, J. (1998). *Education: An overview*. *PAACE Journal of Lifelong Learning*, 7, 1998, 1-14.

- Erwin, S. (2015). Music as a means of education. *Music Education Perspectives*, 27(1), 1-10.
- Erwin, S. (2014). The role of play in music education. *American Journal of Play*, 6(2), 214-233.
- Erwin, S. (2011). The role of play in music education. *American Journal of Play*, 3(4), 443-463.
- Erwin, S. (2009). *A sense of themselves*. Hoboken, NJ: Free Press; 1998.
- Erwin, S. (2017). *Engaging in community music*. New York, NY: Routledge.
- Erwin, S. (1950). *Homo Ludens*. Boston, NY: Beacon Press.
- Erwin, S. (2017). The role of play in music education. *General Music Today*, 25(2), 19-23. <https://doi.org/10.1177/10483713177025684>
- Erwin, S. (1970). *The role of play in music education*. New York: Praeger.
- Erwin, S. (1984). *Learning Experience as the Source of Learning and Development*. Englewood Cliffs, NJ: Prentice Hall.
- Erwin, S., Jacobs, M., & Thomas, W. E. (2009). *Transformative learning in practice: Insights from community, workplace, and higher education*. San Francisco, CA: Jossey-Bass.
- Erwin, S., Berman, S. B., & Vail, C. (2009). *Play: How it shapes the brain, opens the imagination, and invigorates the soul*. MA: Praeger.
- Erwin, S. (1990). *Free play: Improvisation in life and art*. Ithaca, MA: Praeger.
- Erwin, S. (2014). The role of play in music education. *Studies in the Education of Adults*, 46(2), 145-162. <https://doi.org/10.1080/02660830.2014.11661663>
- Erwin, S. (2017). *The courage to teach*. Trenton, NJ: BarnesandNoble; 2017.
- Erwin, S. (2016). The role of play in music education. *American Journal of Play*, 9(1), 288-313.
- Erwin, S., & Vail, K. K. (2016). The role of play in music education. *Music Education Perspectives*, 28(1), 101-125.

Rosen, R. R. (2002). Community music education since 1950. *Music Educators Journal*, 89(1), 37-43. doi:10.2307/3199882

Sage, G. (2018, August 23). *Mkulele Fun at Sage Gateshead*. <https://www.youtube.com/watch?v=k1TwVdsGY8s>

Sampson, P. (2017). *Kolb's Learning Styles and Experiential Learning Cycle*. <https://www.youtube.com/watch?v=...>

Schulz, L., Roca, P., & Collins, S. (2014). The landscape of experiential learning. *LEARNing Landscapes*, 8(1), 213-250. doi:10.36510/learn.8.1.683

Schulz, L. A. S. (2012). *Instructional Research*; 1:42-48. *Journal of*

Schulz, L. A. S. (2012). *The art of possibility*. New York, NY: Peter B. ; 2002.

Schulz, L. A. S. (2011). *The Oxford Handbook of the Development of Play*, 110-115, New York: Oxford University Press

Taylor, L. & Collins, R. (2002). *A new handbook of research on music teaching and learning*, 279-298, Oxford: Oxford University Press

Vincent, K. K., M... (2013). *Community music today*. UK: Routledge & Taylor & Francis

Vincent, G.S. (1929, October). *Wa... Saturday Evening Post*, 17.

S L

B , P., C a , E., & Ba , G. (1967). *Sunshine of Your Love*

B , M., B , B. (1971). *Fly Little White Dove Fly*

Da , M. (1970). *I Believe in Music*

D , (1958). *Lollipop*

D a , N. (1969). *Sweet Caroline*

D a . C. (1976). *Bend it*

Fa , S., S a , K., & L , A. (2020). *W M Ma*

Ha . G F., (1741). *Amen Chorus from Messiah*

I , E G., (1925). *Let My Little Light Shine, L c , T a*

Jac , G., M , R., & S , C. (1967). *High and Higher*

L , J., McCa , P. (1968). *Ob-La-Di, Ob*

Ma L a , D., (2020). *Song of Hope, L c , T a*

M a , W A.. (1782/83). *Great Mass in C Minor*

W , B. (1972). *Lean on Me*