



Alan Crawford, practicing music teacher and musician working in the UK, Singapore (Tanglin Trust School) and, most recently, the UAE (Dubai College) where he coordinates the International Award for Young People.

'I am currently working on a research project considering intercultural creativities in the musical practices of a selection of exceptional performers and composers from a diversity of cultural traditions and geographical backgrounds, mostly based in London, England. From exponents of the Jews Mouth Harp, to Korean Taegum Flute, Galician Pipes, Iranian Santoor, Balinese Gamelan, and Japanese Shakuhachi, these artists regularly collaborate with other musicians from different cultural and musical traditions to compose, improvise, perform and experiment. Musically negotiating the dichotomies between such opposing fields as East and West, Popular and Classical, Traditional and Commercial, and indeed 'self' and 'other' they represent embodied examples of diverse modes of interculturalism through their self-catalyzed creativities. Practices in each case tend to critically question the commonly used generic adjectives as 'fusion' or 'hybrid' describing such musicking and point towards a much more complex process taking place and indeed outputs which redefine musical-cultural identities.

'Based upon my own thesis of intercultural creativity as taking place within a liminal space (Van Gennep, 1909; Turner, 1967), I point to the multiplicity and indeed interplicity¹ of factors contributing to such original interactions as well as a range of deepening dimensions of such interactions. In addition my findings allude to the interdependent roles of agency and chance in realizing such practices. In each case I explore the nature of the liminal space which provided the context for these creativities - what does the *communitas* look like and how does it distinctively function? Who directs the creative space and how is it led/managed? What are the implicit values of the liminal space, whether that be an informal collaboration or within an institutional context? I have also gained informative insights into the musical and cultural background of such people and what has shaped their interest in intercultural creativities in the first place.

Most importantly, for the purposes of the CIAN conference, I consider practically from my findings what are the potential possibilities for pedagogy in music education at both secondary and HE level? My research sampling has focused upon 'best practice' examples of intercultural creativities in an adult (mostly university student) population. Having completed my data collection, analyzed results and written a thesis, I now return in September to my secondary music teaching job where I will consider how such research might inform classroom planning and practice. I therefore will be translating phenomenological findings to enlighten modus operandi in my own music department, including teaching and learning within the classroom and challenges/ opportunities for co-curricular practices. Part of my discussion will consequently focus upon the preliminary findings of this coming action research. As I teach in an international school in the UAE, I will share personal insights into the concept of interculturalism in what it looks like in this unique, 'unbounded' and third cultural context - a time, space and place that is by definition liminal in itself.'

References

Gennep, Arnold Van (1960) *The Rites of Passage* (originally published 1909). Chicago: University of Chicago Press.

Turner, Victor (1967) *Betwixt and Between: The Liminal Period in Rites of Passage*. In *The Forest of Symbols*. Ithaca, NY: Cornell University Press.

Biography

Alan studied music at Queen's University Belfast, Ireland, piano performance at the Royal Irish Academy of Music, Ireland and undertook teacher training at Homerton College, Cambridge. Inspired by significant travel in Asia, the Middle East and Africa, Alan has taken further postgraduate studies in ethnomusicology at the University of Sheffield, at SOAS, University of London (MMus), and has also completed an MPhil in Arts, Creativity, Education and Culture at the University of Cambridge. As a musician he also composes and regularly performs as a freelance pianist in a diversity of styles and ensembles.

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