



Interlude

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Having studied Christopher Small's theory of musicking and its application in orchestral practice (Parziani 2011), a number of questions arise, which contribute to the on-going interdisciplinary discussions. Our ways of experiencing and participating in music, as well as our means of researching, theorising and talking *about* music, represent the core of these questions: *How do we do music? What are our subjective experiences of music-making (musicking)? How do we testify our experiences? What social values and relationships do we explore, affirm and celebrate through our musicking?*

Parziani's article focused on the social aspects of *musicking* that are essential for the construction of our identities within the context of youth music ensembles. However, these social aspects of musicking are integral in any kind of music-making situation: this can entail a tribe's ritual in a small African village, a metal rock group performing in front of their thousands of fans, or a child with cancer playing music with a therapist in a bone marrow transplant unit. In any kind of musicking situation, the participants may express the "vision of the foreigner" as theorised in Parziani's (2011) article. In addition, in any type of situation - no matter how different - when we make music, we construct and reconstruct our identities not only as individuals, but also as groups of people. In other words, the musical, the personal and the socio-cultural are inextricably linked; in the same way our musical identities are an integral part of our personal, social and cultural identities. In this context, we may ask ourselves how Small's ideas could broaden our understanding of musicking with a range of people, including those who face physical, emotional and social challenges. From this perspective, various stimulating questions regarding the use of music as therapy may arise: *What are the meanings of music performance in music therapy? How are our identities constructed by our musical, as well as our health/illness constructions? How can musicking contribute to therapeutic change and personal growth?*

Some of these questions are further explored in the following article (Tsiris & Papastavrou 2011)

by adopting an interdisciplinary perspective, through which new musicology converses with music therapy. In this context, the meanings of musicking as therapy and health are discussed. This article, alongside Parziani's study on musicking in youth orchestras, hopefully contributes to opening up new horizons not only in our thinking about music, but also in our ways of musicking. After all, it was our personal and diverse musicking experiences which led us to share our different professional practices and perspectives.

References

- Parziani, D. (2011). Orchestral conducting as educational practice: A Smallian perspective of relationships and pedagogy in youth orchestras. *Approaches: Music Therapy & Special Music Education*, 3(2), 82-88. Retrieved from <http://approaches.primarymusic.gr>
- Tsiris, G. & Papastavrou, D. (2011). *Musicking: Music praxis as health and therapy through an interdisciplinary perspective*. *Approaches: Music Therapy & Special Music Education*, 3(2), 91-107. Retrieved from <http://approaches.primarymusic.gr>