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# From Nowhere to Somewhere: Creating to Join Conversations on Music, Inclusion, and “Jargonalisationism”

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Received 31 July 2021; Accepted 18 September 2022; Published 1 November 2022

Editors: Maren Metell, Hiroko Miyake, Andrew Dell'Antonio, Alyssa Hillary Zisk

Reviewer: Wendy McMahon

## Abstract

In August 2020, two colleagues and I began an ongoing conversation on music, consent, power, language/jargon, accessibility, and inclusivity. We are not music therapists, but each of us, from our own professional and personal perspectives, is interested in the therapeutic nature of music. One colleague is a community musician in Glasgow, Scotland. She works for Good Vibrations and the Resonate Project which facilitate inclusive musical workshops and experiences. The other colleague is an amateur musician, participant advisor for one of her music groups, and a representative of people with additional support needs. I am an ethnomusicologist who specializes in Javanese and Balinese gamelan outside of Indonesia particularly as they pertain to community music making. We met through playing gamelan and through the Resonate workshops. Our conversations were a doorway for each of us into community music, musical academia, and the musical life of a woman with special needs. In our conversations, the question of accessibility as it is tied to language and power arose several times. In April 2021, we offered an edited video presentation of our conversations at the 2021 Mid-Atlantic Chapter of the Society of Ethnomusicology (MACSEM) virtual conference. In fall 2021, we hosted an event in collaboration with Good Vibrations at which we used our MACSEM video to facilitate an open conversation among academics, community musicians, music therapists, people with additional support needs, and members of the general public. One goal of this work is to provide unheard voices a place to speak. Our submission to Voices is a video reflection on our experiences beginning with our three-person, off-the-cuff conversations that originated over a year ago. Through this video, we will (literally) share our voices with your readership as we discuss our experiences of language, power, and whose voices are heard. We also reflect back on previous conversations by including our collaborative editing of the video itself. During our overall

discussions, we came up with the title, “From nowhere to somewhere: Creating to Join a conversation.” This really helped focus our shared idea of what this is all about: three people from different life experiences and opportunities finding ways of speaking together and creating a format to have a voice in this arena.

**Keywords:** accessibility; inclusion; gamelan; academic language

## Video

<https://www.youtube.com/watch?v=M5JjBaR9TSU>

## Transcript

LINDA: Because too many people, they talk to the wheelchair. They don't talk to the person in it.

MAGS: I'm Margaret, and I'm a person.

HEATHER: I'm Heather, I'm also a person.

LINDA: I'm Linda, and I'm a human being.

**Title:** From Nowhere to Somewhere: Creating to Join Conversations on Music, Inclusion, and “Jargonalisationism”

with Margaret Smith, Linda Yates, and Heather Strohschein

### Participants:

Margaret Smith is a community musician in Glasgow, Scotland who works for Good Vibrations and the Resonate project which facilitate inclusive musical workshops and experiences.

Linda Yates is an amateur musician, also from Glasgow. She is a participant-advisor for Good Vibrations, and representative of people with additional support needs.

Dr. Heather Strohschein is an ethnomusicologist currently working at Bowling Green State University and Owens Community College in Ohio, USA. Her work centers on Javanese and Balinese gamelan outside of Indonesia and community music making.

(Time Stamp 1:12) In 2019, Heather asked to quote Linda in a paper she was writing. Linda said ‘Ok, but the next time, let's do it together.’

The purposes of our video are three-fold: 1) to create a space to talk with each other in an equitable way. 2) to discuss and show the processes of inclusion in research. For this reason, we recorded our collaborative editing and made that part of the video itself. 3) to challenge the exclusivity of academic language by talking about it, playing with it, and being empowered to make new words.

Our conversations are not scripted. We are three women with varying experiences and training in music discussing intersections among ethnomusicology, community music, therapeutic music, being a musician, consent, and language. Our conversations weave in and out of the weeks and months, over distances, and through laughter, misunderstanding, explanations, and commiseration. This was and is a lengthy process. But it is important for us that we understand each other's jargon so as not to exclude each other from ideas, disciplines, and music itself.

MAGS: Where to begin?

LINDA: At the beginning you begin.

MAGS: I guess I wanted people to know that we met through Good Vibrations, that Linda and I met through Good Vibrations at the Resonate workshop. And that Heather and I met through playing gamelan and talking about gamelan. And Linda and Heather met through Good Vibrations, Resonate group. But I guess our connection all together has been gamelan.

(Time Stamp 3:23) Our initial conversations began in 2020 after the Covid-19 lockdowns in Glasgow. We used two guiding concepts: inclusivity and accessibility. This video is the result of what has been, so far, over a year and a half of conversations. In the course of that time, we came to realize that, although music connects us, we play different roles. We discovered we needed to explain ourselves, our positions, and our experiences to each other in order to reach a common ground (see Shaw, 2022).

#### **(Time Stamp 4:05) Dr. Heather Strohschein on Ethnomusicology**

LINDA: What is ethnomusicology?

HEATHER: So I've been trying to think of a good answer for this ever since Mags told me you guys were talking about it. Ethnomusicology is people studying the music that other people make. And their interaction with music. So it's not just the music, it's the people too. So when I went to school to study ethnomusicology, the idea was you that learn to see how they use music, what the music means to them, what value it has, and how it works in their daily lives, in larger parts of culture.

LINDA: Is there a way, who can study it, Heather?

HEATHER: Anybody. Anybody can study ethnomusicology. In the US, you usually go to school for it, like you go and get a degree in ethnomusicology. But anybody can study it, and it's very much directed at people. So listening to people, talking to people, asking people questions. But being interested in people and their musical experiences. I have my students, I teach classes in world music and various other things, and I always tell my students that they are young ethnomusicologists, like, regardless of what they actually want to do with their lives, when they're in my class they're all ethnomusicologists.

LINDA: I've done my OCN grade and from then on. . . about the gamelan and Common Wheel, I've been more and more interested in different kinds of music. How long does it take to get into ethnomusicology?

HEATHER: Let's see, so I started in 2002. And I went to school, I finished my bachelor's degree, which is the first four years at Uni, and then I did two years of a master's degree. And then I did eight years of a PhD. So that's fourteen years. That's how long it took me.

LINDA: My goodness.

HEATHER: It doesn't take everybody that long!

LINDA: I think that's something I'd like to have a try at, Mags.

#### **(Time Stamp 7:27) Linda Yates on Being a Musician**

MAGS: So what about you Linda, what's been your experience of music? You know, you've been a musician for many years as well. What was the first music you can remember getting involved in?

LINDA: In primary school, I learned to play piano. And I learned to play the keyboard. After that we did music on television in music class. And after that, joined choirs and that.

MAGS: Choirs as well, yeah

LINDA: I was in the school choir. I did a lot of solos at the parades. I did a group called, what's the name of that drama group I went to?

MAGS: Mmmmm

LINDA: It up in town

MAGS: Somewhere in the town  
LINDA: It was two members of staff at Maryhill Adult Training Group that took it  
MAGS: Somebody at Maryhill Adult Training Group?  
LINDA: No, it was two staff at that training center. And then done different shows in there, different theater performances. Done shows at the old Tron Theatre  
MAGS: Wow! That's a lovely place.  
LINDA: Only one door in and one door out. In the olden days  
MAGS: Oh gosh, that must have been a long time ago. Yeah  
LINDA: No comment  
LAUGHTER  
LINDA: And they have still got the, the papers wi' the things on it of the performance  
MAGS: Was it the program?  
LINDA: Yeah  
MAGS: Nice  
LINDA: They've still got the photographs of it  
MAGS: Is that something you'd like to see again?  
LINDA: Yeah  
MAGS: Yeah, that would be nice. What other music did you do?  
LINDA: Givin it Laldie. I love that choir. I loved it.  
MAGS: It's a lovely choir. Yeah, I'd love to hear them sometime, and I hope they get started again soon.  
LINDA: Yeah  
MAGS: And also, I know you did a lot of drumming with Preshal, with Tony  
LINDA: Tony  
MAGS: Yeah, do you want to say a bit more about the drumming  
LINDA: I'd never ever put my hands on a set of drums before that  
MAGS: I always remember Linda when I first met you, I just heard your sense of rhythm and I thought this is a musician in the room. This person's played music before. She's obviously a drummer so yeah. So what was the Preshal drumming group like?  
LINDA: It was really good. We done a band as well, I played in, called the Benefits.  
MAGS: Called the Benefits?  
LINDA: Yeah, about that time, we were on benefits  
MAGS: Cuz on that time, you were on benefits?  
LINDA: We were all on benefits  
MAGS: You were all on benefits, so everybody in the group called themselves the Benefits! I like it  
LINDA: And Tony played in the band. And it was really good. We played all different songs and that.  
MAGS: Wow, you've been involved in so much music, Linda! And still are like between just now Common Wheel, Good Vibrations, and when it opens up again, Givin' it Laldie. And Sonic Bothe. And I know you used go karaoke.  
LINDA: And Preshal on a Friday afternoon, and did karaoke  
MAGS: I was always interested to know how you go into Italian opera.  
LINDA: Through the karaoke. Tony and the guy that died, but he used to take karaoke with Tony  
MAGS: Uh huh  
LINDA: And they had all different karaoke songs on the, up on the screen on the like big screen that was on the wall.  
MAGS: Uh huh  
LINDA: And I heard one, "Save your love, my darling, save your love," and I said to 'em 'could you play that couple of times, I love that tune.' It's done by someone and Costello. I can't remember the full name

MAGS: Right, right

LINDA: It has an Italian chorus

Mags: So did you learn it by listening to it

LINDA: Yeah

MAGS: Over and over. Lovely

LINDA: And when we done the choir class with Tony, I sing the descant as well.

MAGS: Superb

LINDA: Cuz I sing very, very high

MAGS: You can, you can sing very high. Fantastic, fantastic Linda

LINDA: I got told I sing it extra high soprano

MAGS: Not everybody can do that.

LINDA: No. **GAMELAN IS NEVER FAR FROM LINDA'S MIND.** You could ask Sara Jane and Barry about playing the gamelan up at there.

Mags: You were asking

LINDA: No, you should write a letter to Sara Jane and Barry, and ask about us playing music up at gamelan

MAGS: Up where you stay?

LINDA: Uh huh

MAGS: Is there a room? Like a communal room?

LINDA: We also have quite big grounds as well

MAGS: Think that would be nice in the summer, to bring the [gamelan]?

LINDA: Yeah

MAGS: Yeah, that would be a really nice idea, Linda. I'd love to see that possibility some time.

LINDA: Preshal I think would like it as well.

### **(Time Stamp 13:50) Mags Smith on Becoming a Community Musician**

HEATHER: Can you say a little bit more about your particular journey, Mags? Like what you have done, and in community music, and sort of how you got there, like what interested you?

MAGS: Yeah, that might take a while! Right so, I guess I started playing music when I was at school. When I was 15, I started playing the flute and I was like, 'Oh I want to play in an orchestra!' So, I wanted to study music, but I'd only been playing a couple of years by the time I was ready to go to college or university, so I wasn't that advanced. So I went to a college in Edinburgh called Napier Polytechnic, and it was all focused on classical music and actually I found it really, really hard. It was so, like, we would just practice all the time, and we just, it was all about playing in an orchestra. And my interests were starting to widen by this point. And also, I found it really competitive as well. It was really hard to keep up cause also I'd only been playing a few years and most people around me had been playing ten, fifteen years so they were really a lot better than me. And I guess what happened was at the end of the course, I didn't want to study music by that point. I'd got a bit sort of like, I don't really know what I want to do now. I was interested in a lot of things. I'd started to hear about music therapy, and then I started volunteering in a music group that was run by a music therapist. So that got me interested in music therapy, and I was supporting people with different needs coming to the group. I used to go in the van, the minibus to get there and support people. And also, I started working as a care worker in a school, in the Royal Blind School through in Edinburgh. It was called Canaan Lodge, and it was for children who had visual impairment and also had learning difficulties and other sensory issues going on. So I did that for a couple of years, and, this is a very long story!

HEATHER: That's ok!

MAGS: And at that time I joined a drumming group. We were learning, well one group

was learning Ghanaian drumming and another group, I was learning Ugandan drumming.

LINDA: Cool! Cool!

MAGS: It was really cool

HEATHER: It sounds awesome

MAGS: I was doing all these things. And it was actually doing these drumming groups and things, because I'd left college and stopped studying music, I actually gave my flute away to my little sister, because I was like I don't need to do music anymore. But when I started going to these other drumming groups, I got interested again. And I didn't have to read music, and I didn't have to pass exams. I just was playing music again. And also when I was working in the school, I just could see how much the children were enjoying music. We sang days of the week, we had music every morning. Everything we were doing, we were singing. We're washing our faces, we're singing about that. Everything was music and singing and active, and I just saw how that was working and in the group, I went to there was a music therapist. And all of it was just so fascinating, I was beginning to get my fun of music back and enjoyment of playing, just playing and everybody being involved in ways. And then someone came to the music group who was studying on course called applied music. And they interviewed me about the music group. And I asked them all about applied music, and that's what I went on to study. So when I heard about this thing applied music, they were teaching community music which was all about access and participation. And it was back in Glasgow, so I moved back to Glasgow. And I got into the course by the skin of my teeth. And I started studying music again, but it was community music. So that was kind of the beginning of it, but little did I know, my drumming teacher said to me, Mike who was teaching me Ghanaian drum, he said they've got a gamelan in Glasgow! You should go and do that!

LAUGHTER

MAGS: And I said, 'What's a gamelan? I've no idea what a gamelan is.' So when I got to college, and when I went for my interview, I said to them 'I hear there's a gamelan in Glasgow, can I get to do that in the course.' And they said, 'oh yes, yes, you can do that.' But of course when I got there, we couldn't do it on the course.

LINDA: No course!

MAGS: I still did the course, but there was no gamelan on it whatsoever. But I heard about a community group called Naga Mas who were playing gamelan, so I joined Naga Mas while I was at university and I have to say, I enjoyed going to Naga Mas much more than I enjoyed going to university

LINDA: Because it's about an Indonesian dragon

MAGS: Yes!

LINDA: Naga

MAGS: So I did keep going with my course through thick and thin. And I got to do lots of different things on it, many things. I had a really wonderful teacher called Peter Kemp who was my community music teacher, and he taught me lots and lots of things about doing workshops and different ways of including different people. And alongside that I was learning about gamelan, and when I came out of university there was a lady who'd been doing some gamelan workshops, and she wanted to finish, and she said would I like to take them. And these were workshops for adults with learning difficulties that were held at Tramway along about twenty years ago so

LINDA: Are you that old? Oh!

MAGS: Yeah, yeah it was in 2000, the year 2000 that I finished. And that's when I started doing the gamelan workshops on my own, and but I was also doing children's singing classes, like under-fives at that time, and I was also doing working with a storyteller, and we did sensory storytelling, we developed that together. I just seemed to get involved in lots of different things, and gradually it became more and more all about the gamelan. So because it was just so enjoyable to work with in a lot of ways.

(Time Stamp 21:21) After our introductions, the main purpose of our collaboration became understanding research and the language of academic research. Very quickly we came to the idea of consent. Understanding enough to get and be involved with research is key to being able to give consent. For Mags, it was vital to understand what she was joining in before she said yes or no. For Linda, research became a “with” rather than an “about.” For Heather, conversations about consent became an exercise in listening and considering her own relationship to consent.

MAGS: So, I was kind of hearing, Heather, that it was kind of curiosity, and your experience of meeting Linda and doing the first paper, and the other thing I was hearing was about that this time it’s going to be a little bit different, that it’s not so much as a paper about Linda as more with Linda and me, I guess. The three of us.

HEATHER: Mmhmm

MAGS: Sort of working on it together. So that strikes me as quite different. ‘Cause one of the things I was going to say, about, Linda, is when you and I were reading Heather’s paper before, I was a bit worried because I didn’t understand everything in it. I was, when I thought, I don’t always understand academic papers. And academic language. Sometimes I have to go and look up the words. So these were the kind of worries I have about like, sometimes, I say what am I giving consent to because I don’t always know everything they’re talking about. But this feels a little bit different because we might be writing or speaking together about stuff. So that’s one of the things that’s reassuring me about giving consent.

LINDA: Yeah

MAGS: Yeah

LINDA: I think it’d be a really good idea to write it with us and not about us. Should obviously ask if she’s allowed to put our names in it.

MAGS: So do we need to get your permission, Heather?

HEATHER: Yes! This is a mutual thing.

MAGS: It’s kind of like who gets to tell the story of it? So like here, we’re getting to tell the story together. And before, it’s like you were telling the story, and like for me, that process for us was a bit of like, that got us interested that you were telling a story about us, but now we’re telling a story together.

(Time Stamp 24:50) Mags’ comment about not always understanding academic language got us thinking and talking about language itself. How academic language is different, who uses it, how to understand what we mean by “teach” and “facilitate,” and how to overcome obstacles in language. But even as we became more comfortable and come to understand each other more, as Mags says, “I guess all of us are struggling to be understood by each other and sometimes maybe, as differing views come up, they might not make sense to us . . . It also . . . the being with the struggle is part of. . .developing more language and more understanding about what we’re trying to say. I feel it’s part of the process, that it is going to be murky at times until we get clearer.”

LINDA: The Gamelan National Newspaper

MAGS: Is that what we’ll call it? The Gamelan National Newspaper. So this, that’s reminded me of a thing, when you said that the newspaper, Linda was what a paper is? A research paper? How it’s different from a newspaper.

HEATHER: That’s a good question. And I have been thinking about this for weeks. And I’m sure other people will have different opinions on this but in the context of our conversation about language, I thought of two main differences that have to do with language and audience. So like who’s reading it? And who is it written for. Is that, for newspapers in general, they want to reach the widest audience. They want everybody to

read and understand what news they're reporting on. For academic papers, we would love everyone to read them. But they tend to be written with a specific audience in mind instead of a general audience. And that might mean that I change the language depending on my audience. And that gets into the second difference that I see between newspaper articles and academic papers that has to do specifically with language, and that's the use of jargon. Have you guys, have you heard of that term before?

LINDA: Yeah. Jargon is like if you're speaking to people who work on health board, right? For example, right? Now, you probably speak to them in health board terms, medical terms

MAGS: Oh yeah, medical terms have got lots of jargon

LINDA: Yeah. Now, if [you] say to [them,] 'I don't understand ye,' that's when they'll say to you, 'I'm talking jargon.'

HEATHER: That's exactly it. And so I think in that way because academic papers tend to use jargon, that can be exclusive language because when we're writing with a specific audience in mind, we don't always explain what the terms mean.

MAGS: Yeah, so that's like, each of us understanding the language or and if we don't, we can ask and change the language or just acknowledge that like people in America say some things differently from people in UK

LINDA: I think if you make more levels of academic papers.

MAGS: And then, like, working your way to different levels

LINDA: Yeah, like beginner's level, and then level two maybe. (See also: Shaw, 2022, Kaikkonen, 2016).

MAGS: Mmm, so there's a kind of pathway in to

LINDA: Yeah

MAGS: into it. Yeah

HEATHER: You know, for me, I'd love to hear more people talking about academic language or their experiences with language. How it's used, how people are talked about, and things like that.

LINDA: I think as well, a lot of people take language, like phrases in different ways. You could say I'll, back with what you said, academic talking. Any of these phrases, you could find academic meaning to that phrase. But you ask anybody outside that you don't know. Maybe, pick them off the street and ask them what that phrase means, you get about five or six different answers.

MAGS: Yeah, yeah

LINDA: One phrase can mean all different things to different people.

HEATHER: Right

LINDA: You get what I'm trying to say?

HEATHER: Yeah, yeah

MAGS: Very much, Linda. Yeah, I think sometimes when we've talked about, also when we've talked about the word "facilitator."

LINDA: Laughs

MAGS: So when I've talked about that I'm not a music teacher, I'm a music facilitator. And it's had all these different layers in it, and different people

LINDA: And I asked you what a facilitator was. I've always called you a music teacher.

MAGS: Yeah, yep, and I think I give a different answer to this question every time as well, that's the other thing, so. When I say I'm facilitating it's like, I guess, I'm trying to create opportunities for people to play music together. So I might give a piece of information, or I might give questions to people and choices. Other times I might do some teaching. Or I might create a structure that helps people play together. Because my job does involve teaching music, but I guess I don't only teach it, I facilitate it. And support people to make their own music. Or explore music. So yeah, yeah, it's so interesting. Like, a word can have lots of things attached to it as well. It's not just one thing.

LINDA: Ok, in that case, Heather is saying that a music therapist is a music facilitator



MAGS: Well, I think they do facilitate music, certainly, therapists. I think, and I wish we had a music therapist here to join in the conversation. Maybe we could invite Helen [Loth] sometime.

HEATHER: Yes!

MAGS: Gosh, yeah, they certainly do facilitate music. And maybe sometimes they even teach it as well. Maybe sometimes, but I think my best sort of definition is to say that like, distinction is to say they've got a clinical training and that you can be referred to a music therapist. And that it's for specifically helping you sometimes about a very specific thing. Where community music is much kind of wider, I think in the sense, well I'm saying it's wider. Why do I say that? Like, my headline for what a community musician is, our key job is access and participation. So we want to make music available to everybody. So by definition it's inclusive music. And you know, we can work with anybody, but we tend to be working with people that might more easily get excluded in some way. So that's why we might cross over the same areas as a music therapist. And really for me, community music is about bringing people together with music, and that we use music as the medium, and it's like, but it's not the point, if that makes sense. But it's really key as well. The point is bringing people together, and that we're all involved in it. It's not about getting it right. And making the best music although that happens sometimes. So I won't exclude it either. Yeah, we're trying to create a space where everybody feels welcome to play music cuz music's kind of a human right, really.

LINDA: I love music

MAGS: Yeah, and it doesn't have to be making you better (See also: Bakan, 2015; Carlson, 2016). But sometimes you might find that it's supporting you with something. That's what I was saying before, I think I said we're not therapists but what we're doing might be therapeutic, but it doesn't have to be. So it's, yeah so, my key thing creating a welcome space.

LINDA: It's the same talking with academic, I mean, at first it was when Heather talked about academic language, my thoughts always were up to that minute, that academic language was only used for college students and university students. That was the place that I heard it getting used.

MAGS: Yeah, and what do you think now, Linda?

LINDA: I think it can mean an awful lot more than that.

MAGS: Have we been using some academic language here?

LINDA: No!

HEATHER: I think, I think some of it. I mean, I would say "ethnomusicology," you don't hear that word getting kicked around just anywhere.

MAGS: No, and I'd say I don't associate it with anything else apart from academia or previous to these conversations, but I now think, I think Resonate does a bit of ethnomusicology at times. And I think I recognize it in other realms now, so maybe just by even talking about academic language, we've been adopting some.

LAUGHTER

HEATHER: And even if we haven't, it's good to talk about, like we don't need to use academic language to talk about it, and I think that's good in a way because it helps break down, I hope it could help break down the barriers between academic language and other forms of language because I think, too often, academics, we just talk to each other. And I mean half the time even we don't know what we're talking about.

LAUGHTER

(Time Stamp 37:44) Throughout this whole process, Linda has consistently created new words based on our conversations. (See Linde, 1993). These conversations together have evolved some new jargon. Linda's improvising, creating, and using musicality with words became a process of expressing and summarizing our sessions.

LINDA: I know one!  
MAGS: Yeah, tell us.  
LINDA: Ethnolanguageology  
LAUGHTER  
MAGS: I love you making up these words.  
LINDA: Well  
HEATHER: We've got to write these down. So we've got ethnolang...wait, was it ethnolanguageology?  
LINDA: Ethnolanguiology  
LAUGHTER  
HEATHER: I'm writing this down. And then what was the other one? Ethno...  
LINDA: Ethnofunnyology  
HEATHER: Ethnofunnyology, that's right. That's right. Ok, they're in the notes!  
LAUGHTER  
LINDA: You are funny!  
HEATHER: You're funny!  
LINDA: So are you!  
MAGS: Maybe we could do a wee bit like Resonate we just maybe one word that's been sort of been enjoyed today.  
LAUGHTER  
MAGS: Like, just one word either that's been said today or one word that's how you feel about today.  
LINDA: Got it  
HEATHER: Ok, hang on. Do I need to get a piece of paper?  
LINDA: I think so, Madame.  
HEATHER: Ok, I just happen to have a piece of paper right here.  
LINDA: Is it big enough?  
HEATHER: I hope it's big enough.  
LINDA: I think that is big enough. It is ethnojargonalisationism.  
MAGS: Say that again?  
LINDA: Ethnojargonalisationism.  
MAGS: Wow!  
HEATHER: Got it!  
LINDA: You love this.  
HEATHER: I do! It's on the list.  
LINDA: Love it!  
MAGS: I feel like that should be the title.  
LAUGHTER

(Time Stamp 40:29) Our playing with and creation of language continued as we edited our own video . . .

LINDA: Ethnoresinatiology  
HEATHER: Wait, which one, what was that, Linda?  
LINDA: Ethnoresinatiology  
HEATHER: It's another one! Ethno-resinati-ology. Ok, it's going on the list.  
MAGS: Alright, compose yourselves now.  
HEATHER: Right, right. We're coming up with our own jargon. Nobody's going to know what we're talking about!  
LAUGHTER

(Time Stamp 41:17) Discussion of consent, language, and jargon led us to critical thinking. This, in turn, led Linda to explain different ways that able-bodied people perceive the world. This is an example of how our conversations became a place for discussion of what accessibility, inclusion and lived experiences can mean.

LINDA: I said to her about my thoughts on the meaning of critical...whatever you call it? And meant that talking that way in language meant you were talking about certain words, and it meant you were talking about them, but not only talking about them, but going a lot deeper into what they were meaning and a lot deeper into what the actual meaning was about.

MAGS: Would you say a little bit more about thinking critically and how that relates to what we're saying, what Linda's saying about talking about certain words a lot deeper, what they actually mean?

HEATHER: Yeah, so it's, it really is just what you were saying Linda. Is thinking about what they mean, like what certain words mean. And also how that meaning can change depending on who is using the word.

LINDA: Yeah, different people get asked or think different meanings.

LINDA: Critical thinking isn't just thinking on it critically. The way it's talked about critical, it's going deeper, meaning of it.

MAGS: What makes it deeper, the conversation?

LINDA: Well, as Heather said, talking critical includes different meanings and that some people think about so some people might say one thing, but some people might say but also as well as that meaning, it could mean a lot more than that meaning, and it goes deeper than just the meaning you said.

MAGS: It's not just the one thing

LINDA: Uh huh

MAGS: It can have a variety of meanings

LINDA: Yeah

MAGS: Yeah, I remember us saying that depending on who was saying it

LINDA: Yeah

HEATHER: And I think to jump off of that it's too, like, understanding who is saying something and why that can change the meaning, and why it can mean different things. It might have been at the Wheelchair is Invisible event because you were saying something to Kath, Kath Waumsley, she was saying, ahhh what was it?

MAGS: About the steps

HEATHER: About the steps!

LINDA: Yeah, I said that if you're not in a wheelchair, you don't, if you're going into a building and there's a flight of stairs and a ramp in two different places, somebody in a wheelchair is going to automatically head for the ramp, but you're mobile. You're not going to know that ramp's there unless you're pushing a wheelchair, or you're automatically go for the stairs. There's no reason to know that ramp's there.

MAGS: Yep, no reason to think about it.

LINDA: You don't know because you don't, by law, have to know unless you're pushing a wheelchair in the door. I also saw a program about it on television. Bill Bailey was on it yesterday. It was that Morning Live, and they showed Bill Bailey was on the, he was one of the main speakers on it. At the break, it wasn't a break, what is the, you know the snips they show you? During the program. It showed people, well-known people, that were sitting in wheelchairs and playing about them. And I thought that is wrong.

MAGS: Yep

LINDA: You've got famous people sitting in wheelchairs and carrying on with them, and I thought that's wrong. To think the presenters from that TV agreed with them doing that.

MAGS: What were they doing Linda?

LINDA: They were playing about, playing games in the wheelchairs. They weren't playing games, they were just moving about and putting something under the wheelchairs.

MAGS: So it's famous people who don't need a wheelchair?

LINDA: Yes

MAGS: And why were they doing this, do you know?

LINDA: It was one of the clips during the program.

MAGS: But do you know why the film was showed this? Were they making a point? Or was it a special event?

LINDA: I wouldnae say it was making a point because I would call that not making a point. Making a point the wrong way.

MAGS: People who didn't need to be in a wheelchair being in a film but being wheelchair users, was it?

LINDA: Yes

MAGS: Uh huh

LINDA: I think that's very wrong because they don't need wheelchairs. Why not get people that are genuinely in wheelchairs to play that part?

MAGS: Yes

HEATHER: Mmhmm

MAGS: Now I understand you, and I understand

LINDA: That's the big point I'm trying to get.

MAGS: It's a bit topic just now and a lot of the film companies are really having to address it because people like you are speaking up about it.

LINDA: And another thing, she's not in a wheelchair, it plays the part in the wheelchair. Yet is not in the wheelchair

MAGS: Yep, yeah. I hope that changes more and more. I think it's beginning to change, and I hope it keeps changing for the better. How about we come back to some of our work here?

LINDA: Yes granny

MAGS: Oh no!

LAUGHTER

MAGS: Right! Important stuff we're digressing with. But important stuff, totally important.

HEATHER: Yes, absolutely. And I'm so glad that, like, this process is letting us have these digressions. That these things are coming to mind because we're, *because* we're doing this.

MAGS: Yeah, that's right we're, I guess that was, like, Linda that was us doing some critical thinking on that wasn't it?

LINDA: Yes

HEATHER: Mmhmm

MAGS: Demonstration of critical thinking!

LAUGHTER

(Time Stamp 49:17) Thinking critically and explaining deeply led us back to words and thoughts on who we are as a group.

MAGS: Can I say a wee bit just now or is anybody else wanting to say something about what Heather was saying? Not yet. One thing that's really stuck with me from a couple of weeks ago was your word, Linda, jargonalisationism.

LAUGHTER

MAGS: I just love it so much because

LINDA: No, ethnomusicaljargonalisationism

MAGS: I like it on its own, jargonalisationism. And I

LINDA: I just make it up as I go along.

MAGS: You just make it up as you go along? You're improvising, improvising! This is what

we do in music. But it just really represents something to me, of, I guess what this is has been becoming for me is what we started to talk about a little bit was joining the conversation, like joining an academic conversation and trying to navigate jargon, and there's an element of it that's about what we said last time, joining the conversation, and I had said this part: that we were left out of. I think I've shifted on that idea what I was, it's something, sorry I've not got this dead clear yet, but what I think, as we go through the conversation, explaining who we are and what our experiences are, for me it's the same as when somebody in an academic position puts their biography up and positions themselves, as it were, in the conversation, so I guess we're kind of saying this is who we are, and we're trying to be part of these conversations about music that are sometimes about us as well. And we're wanting to join the conversation that's sometimes about us in this.

LINDA: I've got a thought about that as well. Who we are.

MAGS: Yeah, tell me.

LINDA: I've got a thought that, the question "Who are we?" and where we came from. We're a group of people that from nowhere who came to somewhere to tell our interest in music.

MAGS: Now that's just blown my mind completely.

HEATHER: Mic drop.

MAGS: Tell me what that means, tell me more about what that means to you.

LINDA: Right, it means to me, like say before I joined gamelan, right. I knew nothing about drums, I'd never touched a drum in my life, never. Right?

MAGS: Yep, yeah.

LINDA: And out of the blue, one day I was in Preshal, and Tony gave the drum class, and I said to him can I take a look at one of the drum playing? He said, yes. And . . . can I try that? And he said ok, go for it. And I started playing the beat and he says, you know you have got really good beat. We can make something with that. And to me, it means out of nowhere coming in off the street to somewhere.

MAGS: And are you saying, Linda, part of, that before we had this conversation, that was, we were in different places, we were nowhere. And as we start to talk together, we get somewhere.

LINDA: Yes

MAGS: Yeah, I like it

HEATHER: Mmhmm. I liked what you were saying Mags, about joining the conversation that's sometimes about us. I feel like, cuz I've been thinking about this whole joining the conversation, I like that idea, but it makes me think about like where am I in relation to the conversation, right, am I was I truly nowhere, to take what you were saying Linda because I'm

LINDA: Not saying we were nowhere; we were obviously somewhere but we weren't on this project.

HEATHER: Right, right, right

MAGS: All three of us were in a different place

LINDA: We all did music, but she wasn't on this project.

HEATHER: Mmhmm. And together, I like the layers there, because we're trying to get somewhere. Like the three of us, together.

LINDA: Yes, from nowhere

HEATHER: Right, and so it was making me think about this idea of joining the conversation, have I already been part of the conversation? Like, what conversation are we talking about? Is it the academic conversation, is that what we're trying to join? Because I feel like I've been part of it because I'm the academic in our group.

LINDA: Yeah

HEATHER: If we're talking about academic writing or academic language, I have done that

before, but I've never done anything like our group before. So in that sense, this was my nowhere. I've never done anything like this before. And I was like, 'I'd kind of like to do that.' So that, what you were saying about that really resonated with me, Linda, in terms of like thinking about what you were saying, Mags, about this conversation. It's like, yes, I've been a part of the academic conversation, but I've never done anything like this project before . . .

LINDA: But because you've never done anything like this, that's you coming from step one to step two.

MAGS: So that makes me think now that we're creating a conversation rather than joining a conversation.

LINDA: It's doing both.

HEATHER: To kind of complicate matters, we are absolutely creating this conversation and we're creating a new way of, for me anyway, a new way of doing research. Or at least if it's not brand new, it's certainly, I've never done it before.

LINDA: Yes

HEATHER: But because we are submitting this video to an academic journal, we are in a way trying to join the conversation. Or trying to join a conversation because the very fact that we are still meeting and still editing and still working on this video means that there were things that this academic journal wanted us to have in order to be able to join their publication. So in a way, we are trying to join just by the very fact

MAGS: I've got it. Creating a conversation to join a conversation! From nowhere to somewhere. . . Because, I'm wanting to take on what you're saying, Heather, because we are trying to join a conversation that's in this publication. We want to have our voice heard in this Voices publication. And so we've created a way of talking together, to be able to join lots of different conversations perhaps.

HEATHER: And it's something we can keep thinking about.

MAGS: Can we still include the word jargonalizationism?

LAUGHTER

(Time Stamp 58:28) In the end, Linda found one more word to describe us.

HEATHER: Linda, you're thinking of something.

LINDA: Yes, and don't I know it! Do you want to know what I'm thinking?

MAGS: Oh yes

HEATHER: Yes

MAGS: What are you thinking?

LINDA: Do you Heather?

HEATHER: Yes, I do!

LINDA: I'm thinking on another word!

MAGS: What is it this time?!

HEATHER: What is it?

LINDA: And my other word is . . . Got it!

MAGS: Right!

LINDA: Ready? Use a massive sheet of paper, Heather.

HEATHER: I've got my paper.

LINDA: Massive.

MAGS: Massive!

LINDA: Right. EthnomusicMags'nHeather'nLindaology

HEATHER: Love it! Got it! I don't know if you can see it.

MAGS: That's a really long word!

LINDA: My God!

HEATHER: I ran out of room!

LINDA: I think you like these big words.

HEATHER: I do! I do! I do like these big words.

LAUGHTER

There is power in speaking.

There is power in claiming and creating language.

There is power in being heard.

This video is part of an ongoing project and conversation across disciplines and world views. As we continue to learn more about each other's work and experiences, we'd love you to join the conversation.

(Time Stamp 1:00:35) If you have questions or comments, please contact us:

Dr. Heather Strohschein – [heathes@bgsu.edu](mailto:heathes@bgsu.edu)

Mags Smith – [mags@good-vibrations.org.uk](mailto:mags@good-vibrations.org.uk)

(Time Stamp 1:00:45) Some organizations mentioned in the video:

Good Vibrations <https://www.good-vibrations.org.uk/>

Sonic Bothy <https://www.sonicbothy.co.uk/>

Tron Theatre <https://www.tron.co.uk/>

Canaan Lodge/Lane <https://sightscotland.org.uk/how-we-help/learning/the-royal-blind-school>

Givin' it Laldie <https://givinitlaldie.org.uk/>

Gamelan Naga Mas <https://www.nagamas.co.uk>

Napier Polytechnic now Napier University <https://www.napier.ac.uk/>

BA in Applied Music – Strathclyde University <https://www.educationindex.co.uk/course-search/university-of-strathclyde/first-degree/ba-hons/applied-music>

Bill Bailey: actor, comedian, musician, and patron of Good Vibrations

Preshal <https://www.preshaltrust.org.uk/about-us/>

Peter Kemp: community music lecturer

OCN stands for Open College Network <https://www.ocnlondon.org.uk/about-us>

ATC stands for Adult Training Centre; Maryhill ATC was a day centre in Glasgow for adults with additional needs

(Time Stamp 1:00:53) Special thanks to:

Dan Schellhas, composer of the music "Bercerita"

Dr. J. Simon van der Walt, additional editing

### **Titles (in the video description)**

At the time when we were writing the biogs we wondered whether to include Heather's PhD title. We had a bit of discussion about the power imbalance between men and women - how it is important for women to claim their professional titles and not shy away from it. During our overall discussions about the resubmission Linda came up with the new title "From nowhere to somewhere" and I came up with the part about "Creating to Join a conversation" it really helped focus our shared idea of what this is all about - 3 people from different life experiences and opportunities speaking together and the second part is us creating a format to have a voice in this arena. After multiple discussions and then later questions from the reviewer, we decided to keep Heather's PhD title at the beginning and end of the video - with it being central to how this project came about and part of who she is bringing in the discussion. We only write Heather's title at the opening biog and the closing email - the rest of the time she is simply Heather. -- Mags Smith

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