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Editorial introduction

The nine articles that are part of this special issue of *Music and Community* are the result of two years of work that have included research activities, developmental music projects, knowledge festivals, presentations, roundtable discussions, and the invention of an entirely new festival, *GRASP*. It all began with the launching of Music City Roskilde and the formation of a network of research, art, and music institutions in and around the city of Roskilde, Denmark. This network consists of Roskilde University, Roskilde Festival, University College Absalon, Rock Museum Ragnarock, The Museum of Contemporary Art, Rhythmic Music Conservatory, and the Music Library in Roskilde.

In 2019, the network made arrangements with Danish Musicology Online (DMO) and we sent out invitations to researchers in Danish and international networks, asking them to contribute to a special issue of DMO about Music and Community (in Danish, "Musikkens Fællesskaber"). We were interested in the following questions:

- How can music nurture and promote communities?
- How do communities emerge around music?
- What links exist between community and music (psychologically, pedagogically, historically, culturally, politically...)?

In the call, we emphasized that the special issue was cross-disciplinary. Accordingly, the contributions could be grounded in multiple scholarly areas and disciplines, such as musicology, popular music studies, pedagogy, psychology, sociology, neurology, and history, among others. Furthermore, the special issue could accommodate both empirical and theoretical studies. Overall, we were interested in contributions that represented diverse understandings of the concept of musical communities from national, regional, and international perspectives. For instance:

- Music as a community-building force in pedagogy
- Communal singing
- The social experience of music
- Communities in rehearsal spaces and music societies
- The role of music in everyday social communities
- Exclusion and inclusion processes in music communities
- Collaborative creative processes
- The role of music in the political agendas of youth
- The interplay between technology and musical communities

The result of the call and subsequent review process are these nine articles, which will be presented in the following pages. Among these nine articles, eight are peer-reviewed research articles that include both empirical and theoretical studies of music and community. The last article is not a peer-reviewed research article, but rather a journalistic and personal account of contemporary attempts to strengthen music communities among women in the music business.

Overall, the nine articles encompass a number of topics that seem to be of predominant interest across different scholarly areas and disciplines. Thus, specific topics/perspectives are applied, discussed, and investigated to different degrees in most of the contributions. Firstly, *creativity* is addressed and investigated in various ways, especially with reference to collaborative creativity, participatory creativity, group flow, and theoretical perspectives on socio-materiality (e.g., articles 1, 2, 3, 6, 7, and 8). Secondly, *community building* through music is discussed with references to intersubjectivity, shared memories, participation, inclusion/exclusion, and descent/dissent/affinity, among other factors (e.g., articles 4, 5, 6, and 9). Thirdly, *identity* is addressed with reference to cultural production, performance, cultural heritage, communities of practice, and the emergence of collective experiences (e.g., articles 2, 4, 5, and 9). Fourthly, *music pedagogical* questions are discussed in different contexts and among different age groups, including children in kindergarten, young people in after-school clubs, adults in higher education, and younger persons with dementia (e.g., articles 1, 6, 7, and 8). Fifthly, *communal singing* is addressed in relation to various domains, such as festivals, kindergartens, television broadcasts, and music therapy (e.g., articles 2, 3, 4, 7, and 8). Finally, media and digital technology are discussed in relation to creativity, communication, participation, and community building (e.g., articles 1 and 3).

The nine articles have been placed in a specific order that indicates a certain affinity between them in terms of their objectives and content. Thus, although the nine articles incorporate the aforementioned topics to varying degrees, they are paired according to their main research focuses.

In the first two articles, collaborative creativity is investigated and discussed as a socio-material phenomenon in relation to different forms of music communities and ensembles. In the article *Collective Creative Matters*, Lars Brinck studies a modern jazz trio and how they record their concerts to constantly improve and develop their performance and the musical artifacts. Through ethnographic fieldwork, and with inspiration from situated learning theory (Etienne Wenger and Jean Lave), he demonstrates how the creative process is entangled with digital tools, surroundings, and audiences, among other factors. In the article, Brinck attempts to further develop the concepts of *(ex)changing knowledgeabilities*, *aboutness*, and *designating access* to capture the essence of participation, knowledge construction, and creativity.

Socio-materiality is also the focus of Dan Hvidtfeldt and Lene Tanggaards' study. In the article *Identity in creative communities*, they argue that creativity in the context of a concert is not defined and owned exclusively by the performers. Rather, creativity is something that emerges as a result of interactions between audiences and performers. In this respect, they introduce *identity* as an important aspect in the emer-

gence of a concert. Based on the work of Even Ruud, they show how different forms of relationships between identity and music can influence an audience's concert experience. Furthermore, they demonstrate how collectively formed experiences can emerge through identity-related and socio-material entanglements. The study is partly based on observations performed by Hvidtfeldt at Roskilde Festival.

In articles three and four, communal singing is studied in different contexts. Henrik Marstal investigates mediated communal singing as it appeared in Danish Television during the COVID-19 pandemic (2020–2021). In the article *Alene sammen, sammen alene: Medialiseret morgensang i coronakrisens første tid*, he compares the sudden popularity of communal singing with other national cases (e.g., communal singing in Denmark during the Second World War) and analyses the phenomenon through different theoretical concepts and optics, such as *inclusion/exclusion*, *representation*, *nostalgia*, *togetherness/aloneness*, and *profane creativity*. Marstal concludes that communal singing, as it emerged in its mediated form during the pandemic, enabled new forms of participation. Still, valuable aspects of analog communal singing (e.g., relationship building and personal commitment) were possibly lost.

Communal singing is one of several musical activities presented in the article written by Hugo Jensen and Lars Ole Bonde. In a pilot study of group music therapy, the authors investigate the effects of musicking among younger persons with dementia. Through observations and interviews, they demonstrate how listening to music, singing, improvisation, dance and songwriting can promote experiences of shared perception, symbolization and mentalization, while enabling the participants to express themselves. Thus, the authors conclude that musicking in sessions of group music therapy can help participants experience a sense of coherence, meaning and belonging.

In articles five and six, music is discussed as a vital aspect of community building. Based on the ethnographic study *Music, identity, and multiculturalism: A study of the role of music in ethnic-based associations*, Maria Westvall discusses different aspects of community building and points to participatory music-making and performances as significant features of the activities of the studied Swedish ethnic-based associations. In this regard, she investigates how individual collective and cultural identities can be confirmed, as well as developed and changed, through participatory music practices. In this study, she applies theoretical and analytical lenses such as *descent*, *dissent*, and *affinity* (Kay Kaufman Shelemy), *musicking* (Christopher Small), and *global citizenship* (James Tully).

Participatory music-making is also the focus of the article *The Rise of The RIA Collective*. From a pedagogical perspective, Mikkel Snorre Wilms Boysen investigates how the after-school clubs in Roskilde have managed to build creative music environments among young people. In the article, he compares the case study from Roskilde to historical pedagogical cases, artistic movements, as well as research within the field of community music and music pedagogics. He concludes that high professional standards, collaborative creativity, and explicit inclusive social norms seem to work productively in terms of promoting music communities in the pedagogical borderland between formal institutions and young people's private lives.

In articles seven and eight, music and community are investigated in kindergartens from a pedagogical perspective. In the article, *Musical microimprovisation: Investigating pedagogues' spontaneous use of music in everyday situations as a driving force of community building in kindergarten*, Fredrik Zeuthen attempts to develop a new concept that embraces and describes pedagogues' use of musical improvisation outside of formalized music settings. Based on observations of musical improvisations in everyday situations in kindergarten, he describes how this type of musical communication can work productively in terms of community building and communication between pedagogues and children. In his discussions, he refers to Steven Mitchen, Daniel Stern, and Johan Huizinga, among others.

In line with Zeuthen, the focus of Thomas Thorsen's study is music in kindergartens. In the article *Når musikalske fællesskaber sætter spor i den pædagogiske hverdag i dagtilbud*, Thorsen investigates how music activities can create a sense of community and promote a feeling of instant cohesion among children and pedagogues. The study is based on empirical material produced during the research project *Legkunst*, which is a Danish national program that combines play and art in kindergartens. In his analysis, Thorsen applies different theoretical lenses and perspectives, such as group flow (Keith Sawyer) and strategies of musical participation among children (Sven-Erik Holgersen).

The last article in the special issue is about women in the Danish and international music business and how communities of female musicians can promote women's empowerment and reinforce gender equality. In the article, Anya Mathilde Poulsen delivers a unique insight into contemporary history, which is portrayed through a journalistic and personal lens. Based on her many years as a DR journalist, author, and co-founder of HUN SOLO, Poulsen illustrates how women have struggled to be accepted as artists. Notably, she points to present initiatives in which women have joined forces to become stronger. In the article, Poulsen refers to different contemporary trends and movements such as do it yourself (DIY), do it together (DIT), and the me-too movement.

On behalf of the Roskilde-based research network and the editorial staff of DMO, I would like to thank the contributing authors. We all hope that readers across various disciplines will find the contributions interesting and useful.

Sincerely,

Mikkel Snorre Wilms Boysen (guest editor).