
Title	Jamming in the intercultural space: Collaborative creative processes of an experimental music group in Singapore
Author(s)	Chee-Hoo Lum

Copyright © 2022 Springer

This is a post-peer-review, pre-copy/edit version of a manuscript published in

Lum, C. H. (2022). Jamming in the intercultural space: Collaborative creative processes of an experimental music group in Singapore. In B. Bolden, & N. Jeanneret (Eds.), *Visions of sustainability for arts education: Value, challenge and potential* (pp. 91-101). Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development, Vol. 3. Springer. https://doi.org/10.1007/978-981-16-6174-7_9

Lum, C.H. (In-press). Jamming in the intercultural space: Collaborative creative processes of an experimental music group in Singapore. In B. Bolden, & N. Jeanneret (Eds.), *Visions of sustainability in arts education: Value, challenge and potential* (pp. --). Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development, Vol. 3. Singapore: Springer.

Jamming in the Intercultural Space: Collaborative Creative Processes of an Experimental Music Group in Singapore

Chee-Hoo Lum
National Institute of Education, Singapore
cheehoo.lum@nie.edu.sg

Abstract

This research narrative focuses on the collaborative creative processes of a Singapore experimental music group made up of five musicians (instrumentation: dizi, didgeridoo, guzheng, table, cello, vocals, drum kit, percussion) in preparation for an album recording. One of the key issues explored in this collaborative gathering and musical improvisations is in making sense of the intercultural within their personal and geographical contexts.

The qualitative case study traced the music jam sessions of the music group in their working studio, gathering data through audio and video-recorded focus-group interviews with the musicians and field-notes written by the researchers during the music sessions. Analysis of the data began with the codes/themes that emerged from the data with initial codes guided by considerations of creative processes employed by the group. A collection of coding methods, such as descriptive, narrative and in vivo coding and possible filters drawn from Saldana's (2009) coding manual for qualitative arts researchers were used to approach this inquiry.

Theoretical considerations within collaborative creativity include Sawyer and DeZutter's (2009) suggestion of the emergence of structure and bits as essential plot points within collaborative interactions while discussions about the intercultural takes on Walser (2000), Pollmann (2016) and Wren's (2015) critical interculturality viewpoints.

The collaborative creative processes which emerged, spoke to various avenues with which the musicians actively attempted to sound out their intercultural selves and contexts, some of which include: Jamming to thematic emotive keywords to evoke particular soundscapes; Taking on melodic scales and/or rhythmic grooves of particular music genres as improvisatory starting points to cull out what would work for the collective; Manipulating and playing on timbral uniqueness of ethnic instruments through technological means; Hinging on personal impactful stories that speaks to intercultural issues as sources of collective improvisation.

Introduction

Singapore has reached a point where its people, especially the younger generations, should develop a more profound interculturality and not rest on their laurels and merely perform superficial racial harmony (Lizeray, 2018, p.25).

This chapter takes on the intercultural space as an encouragement of critical dialogue, consultation and negotiation among cultures to enable “a meta-culture created cooperatively through the efforts of the co-existing groups...to work towards a new ideal...a cultural environment in which none of the participants can claim a home field advantage” (Walser, 2000, p.32). As Wren (2015) highlighted, “In tracking global trends of musical engagement, it is clear that in many quarters there is an awareness of the value of intercultural dialogue and a genuine desire for understanding, learning and communication across cultures” (p.39). Intercultural interactions should lead to a deeper sensing and reflexivity of one’s own culture as well as that of others. As Pollmann (2016) articulates further,

Direct *in situ* intercultural experiences can offer particularly “context-intensive” opportunities for intercultural learning. When based on physical rather than virtual movement across cultures, such personal experiences can lead to insights into what it feels to be (perceived as) the “Other” that may—especially in cases where they coincide with changes in the relative currency value of hitherto embodied capital resources—challenge and gradually modify existing receptive, memorial, processual, and generative psychosomatic structures (p.6).

The effort in developing intercultural competencies not just across distanced cultures but of cultures embedded in the everyday practices of communities will thus help people to better negotiate living together in this growing interconnected world. To this end, UNESCO states, “What determines the success of intercultural dialogue is the basic ability to listen, cognitive flexibility, empathy, humility and hospitality...The arts and creativity in particular testify to the depths and plasticity of intercultural relations and the forms of mutual enrichment they embody” (UNESCO World Report, 2009, p.10).

Latching onto UNESCO’s prompt on promoting intercultural dialogue through the arts and sharing good practices, this chapter will focus in on the collaborative creative processes of INTERARTS (pseudonym), a performing arts company in Singapore that seeks to collaborate with like-minded artists to create interdisciplinary and intercultural works. It is hoped that the close examination of a collaborative creativity journey of the musicians from INTERARTS into the intercultural space will shed some light into conditions necessary for encouraging

more critical intercultural dialogue within the arts. This study on INTERARTS is part of a larger research study in examining collective flow and collaborative creativity of accomplished adult musical ensembles in Singapore.

A Note on Methodology

The qualitative case study traced the music sessions of INTERARTS in their working studio, gathering data through 4 audio-recorded focus-group interviews with the musicians, 12 video recordings of their music sessions and field-notes written by the researchers during the music sessions. Analysis of the data began with the codes/themes that emerged from the data with initial codes guided by considerations of definitions and approaches towards the intercultural and collaborative creative processes employed by the group. A collection of coding methods, such as descriptive, narrative and in vivo coding and possible filters drawn from Saldana's (2009) coding manual for qualitative arts researchers were used to approach this inquiry. All consent forms, observation and interview protocols were cleared by the Institutional Review Board of the *Nanyang Technological University*, Singapore under the reference number of IRB-2018-09-007.

Background and context of the musicians

At the point of observation for the study, a group of five musicians from INTERARTS was in preparation for an upcoming album recording. The professional musicians (pseudonyms used) include: Stan (cello/technology), Ganesh (tabla/percussions), James (drum kit/percussion), Amy (guzheng/electronics), Dylan (dizi/didgeridoo/vocals /electronics), and Bill (sound engineer). One of the key issues explored in their collaborative gathering and musical improvisations is in making sense of the intercultural space within their personal and geographical contexts.

As the musicians experience different types of musics through their travels or listening and learning encounters, they tend to pick up the nuances of these musics in varied ways. These musicians imbibe the notion of intermusicality where they "sometimes import specific practices and nuances from one style or performance context to other styles or performance contexts. This idea lends itself to an understanding of multiple practices and conceptions of music within an integrated experiential plane" (O'Flynn, 2005, pp.198-199). Amy, for instance has cumulated different types of zithers over the years from different musical cultures and likes to explore the timbres of these instruments and their associated musical elements within the experimental process work of the collective. With the advance of technology, the musicians in the group suggested to Amy that perhaps "she can streamline into using one instrument" (Observation notes, 14/2/19) through sampling the different zithers and "use the pedals [effects unit or pedals] to find the different kinds of sounds to simulate" (Observation notes, 14/2/19) what she wants to explore. Similar notions on the dizi (Dylan), tabla (Ganesh) and cello (Stan) have

been keenly experimented and continue to be explored by the musicians in the collective.

Interestingly, a listening repertoire was also prepared for the group prior to their jamming sessions pulling out varied repertoire that resonated with each musician. The intention was to allow the musicians to get a better sense of the musical influences of their counterparts, listening to “different atmospheres, ambiances” (Observation notes, Amy, 14/2/19) in order to “find commonality” (Observation notes, Dylan, 14/2/19).

Findings

Improvisation is key to our understanding of the ways that musicians negotiate culture in performance (Wren, 2015, p.23).

Jamming to Figure Out the Intercultural Colour Palette

While the musicians have played in different settings with each other before, they have not worked specifically in this configuration as a unified group. Thus, the collaborative creative process began by just allowing the musicians to figure each other out through some open improvisatory jamming sessions. Dylan, the artistic director articulated, “We just go with the flow...we experiment in terms of the sounds...building our colour palette” (Observation notes, Dylan, 14/2/19). The open jamming sessions thus allowed the musicians opportunities to listen intently to each other, to understand what are the sound possibilities within the group, the ‘colour palette’ as it were, also in figuring out particular sound relationships and roles between the musicians like balance, support or lead, by actively improvising with each other. The statements below from individual musicians after their open jam session provide a glimpse into how their sound relationships and roles were negotiated as they moved along:

Dylan: We got to figure each other out, find the balance, find the pockets, cause I realize like some of the frequencies...might clash a bit.

Ganesh: It would help if we look at each other? Then we can also hear each other, then sooner or later we can understand what our gestures mean, and we would know if we want to go down or want to go up, then we can indicate how to end.

Amy: Based on our strengths and interest, I tend to like to play sound effects or sounds which could float on top of the melody. Like similar with Stan. So I think our function and role is more of that.

Bill: Sometimes you all set up so much space right and if someone drops out, then it is very awkward. Like you would notice once person dropping out. So once you know you are going out, then another person needs to pick up.

Stan: This is how experimental music is, we don't really know what's really coming up...If the drop is not what we intended, I feel our approach should be like, do the jamming and then after that we pick out the parts [we like] and then after that compose...then you [Dylan] will lead and then you go to the next part and then we figure out.

James: What we need to do is like just not be afraid and like if we want to do down, we should go all the way! (Observation notes, 14/2/19).

After numerous times the group jammed together, Stan summed it up nicely by saying, "Its not like Dylan is the only one that is always shining [taking on the lead]. Because sometimes when Dylan goes out, then the percussionists take the lead. Then the whole space and the atmosphere will change. And that will become the focus of the listening...I felt that everyone had a focus...so it's not just the melody, but how the band works together to bring out the focal point" (Interview, Stan, 16/5/19).

The openness in communicating with each other musically was also aided by conversations that the musicians constantly share together which is not commonplace in other musical ensembles that some of the musicians have been involved in. As James remarked, "[This is] a group that honestly open themselves to each other. It's not just the music, but also like, who we are, what we think, what we feel. Which I think is quite personal...which I think contributes to the sound" (Interview, James, 11/4/19).

Processing the Intercultural

In conversations during the music sessions, the musicians exchanged ideas about their perceptions of the intercultural and how they might approach an intercultural dialogue in their collaborative music making.

We are already intercultural because of the nature of our instruments
(Observation notes, Amy, 14/2/19).

Because of the distinct sounds of some of the instruments utilized by the musicians in the group such as the *tabla*, normally associated with Indian Hindustani classical music, or the *guzheng*, with Chinese classical music, the sheer visual and aural presence of these unique timbres in the group seemed to suggest for some musicians, a sense of surface entry into the intercultural space. A deeper intercultural musical interaction would then be about how to engage meaningfully with these unique sounds and other instrumental sounds within the group's existing colour palette. As Amy suggests to the group, "Is there a specific theme in terms of feel or mood...are we looking at something that is stylistic, spiritual...specific emotions or soundscapes?" (Observation notes, Amy, 14/2/19).

Or, as Ganesh and Dylan discussed below,

Ganesh: “When we talk about intercultural, are we going to talk about like maybe Chinese, Malay and Indian [music], use different sounds [melodic and rhythmic elements] from them and do different stuff with those so that the sounds are present, the timbre, and do we want that segregation?” (Observation notes, Ganesh, 14/2/19).

Dylan: “I think it might be interesting for us to explore in terms of Chinese, Malay, Indian, Arabic or whatever and then we could potentially jam on those. From there we can then take out different sounds and grooves or remix certain things but at the end of the day we don’t want to have songs that are like primarily Indian or Chinese in the album itself.” (Observation notes, Dylan, 14/2/19).

The discussion suggests a number of possibilities for the group, beginning with jam sessions on familiar music cultural elements to the group, stylistically hinting and exploring through specific ‘iconic’ scales, melodies and rhythmic motifs to create different sound possibilities. A cumulation of the re-mixing or original sound ideas or grooves established in these jam sessions could then be identified as possible new material for the album. This is akin to Walser’s (2000) earlier description of the intercultural in cooperatively creating “a new ideal” where all members of the group contributed to the process. There is a consciousness amongst this group of musicians to embrace the intercultural as “a very wide varied mix” rather than “segregating ourselves into the Chinese, Malay, Indian” (Observation notes, Dylan, 14/2/19).

A different perspective was mooted by James in thinking about the intercultural as more of a sharing and exchange of personal experiences (musical or otherwise) between the group members and then culling out ideas and notions of convergences that speak to the entire group in musical ways.

James: “So intercultural, not taking in any pre-existing culture but who we are in our experiences” (Observation notes, James, 14/2/19).

Dylan: “We are ethnically all Chinese but how much of that Chinese cultural roots we embrace is dependent on each individual person” (Observation notes, Dylan, 14/2/19).

James: “Maybe over the next few sessions we can figure out something original here and what everyone perceives and then see” (Observation notes, James, 14/2/19).

Through these various ways of proding into the intercultural musical space for the group, the lead up to the album recording was then segmented into three distinct phases. In phase one, the musicians as already described, jam and devise according to the ideas proposed. The jam sessions, to reiterate, were meant to be open and experimental, “This is where we make mistakes and if we fuck up, we fuck up. If this [ideas experimented] does not work, we can just stop and start up another point.

The failures will lead us to where we need to succeed as well” (Observation notes, Dylan, 14/2/19). As each jam session was recorded by the sound engineer, the musicians would then have dialogues after each jam where they could choose to listen to particular extracts and make musical decisions about what to keep and what to let go. In phase two, the composition & reflection stage, the musicians would then piece together different fragments of their jam sessions, to make concrete decisions about what to keep, add, or strip musically. This could range from structural to melodic/rhythmic elements, instrumental combinations or thematic decisions. Finally, in phase three, the musicians would practice on what was solidified in phase two and proceed to record the album.

Stories that Bind

After a number of jam sessions, the musicians started to question their initial thinking about the intercultural, particularly about their intentionality of jamming and mixing impressions of Chinese, Indian and/or Malay musical elements to uncover new musical ideas that resonated with the group. The musicians started to reflect deeper about the notion of culture as a group and the intention of the album:

James: This whole cultural identity thing is a little shady. At the end of the day, it’s just who we are...who we are coming together.

Ganesh: The big question is this group here, how do we want to portray culture with what we have. And can this culture be passed on?

Stan: [What we create should be] reflective of the community... It is difficult if we try to create ‘a culture’ cause it is very big (Observation notes, 11/4/19)

The musicians seem to suggest that what they have been exploring thus far was perhaps more “surface culture” with tendencies to “perpetuate fixed ideas about other ethnicities that sooner or later become hazardous stereotypes... rather than seeing the individualities of the people that conform a group” (Rodriguez, 2015, p.45). The group’s direction then shifted towards a more “context-intensive” experience (Pollmann, 2016) in the hope of yielding deeper critical intercultural learning.

James suggested to the group that perhaps sharing individual cultural narratives might be a better way forward, “find out stories we actually experience, maybe talk about the story...that could be our song writing” (Observation notes, 11/4/19). This triggered Dylan’s recollection of the work, *Toughen Up* (*pseudonym*), which he composed for INTERARTS as a reaction to the Little India riot¹ in Singapore in 2013. Stories that are meaningful to the individual and to the group, shared messages and reflections about cultural life in Singapore that the group would like to portray through their music felt like the right way forward.

¹ For details of the Little Indian riot, please refer to:
https://eresources.nlb.gov.sg/infopedia/articles/SIP_2015-02-18_104923.html

Ganesh: "Maybe we can find the different energy level within the story. Portray that idea in the sound."

Dylan: "The story triggers us...Let's look at stories before we start jamming it out. Whoever shares it will have the strongest and first hand connection with it. And then the rest of the four will have a second layer [of interpretation] to it. How can we connect that together. When we tell the story together, that will be a third iteration to the audience...If everyone believes in that story super strongly, that emotion, that realness gets more. Empathy"
(Observation notes, 11/4/19).

The plight of migrant workers in Singapore became a topic of interest for the group as they exchanged stories before jamming again.

They [Migrant workers in Singapore] are always the underdogs, they are always the ones that have to leave their place, their home, to be in a foreign land to be working. And it's not an easy thing for them. At the same time, the treatment that is given to them is often than not, unfair. And that becomes the emotion that we think they feel (Interview, Dylan, 16/5/19).

The group "felt quite comfortable" (Interview, James, 16/5/19) using "stories as a tool to create for like the past two to three rehearsals." And because the group dialogued usually right after each jamming session, they were able to clarify each other's intentions and interpretations, "it helped to create a nice flow for what we were playing" (Interview, James, 16/5/19).

James: It's like watching theatre but like only one character...in this case it is five aspects of the story...they are all telling you the story (Observation note, James, 11/4/19).

Amy: There are essences of this story that reflects the society (Observation note, Amy, 11/4/19).

Stan: So the migrant workers [stories], there was something that resonated with all of us...these things happen in Singapore but we don't really talk about it...its kind of like an underlying problem that we feel, as artists, we should use our music to raise it up. (Interview, Stan, 16/5/2019)

Dylan: Today we shine the light on one particular aspect of our society. It is very meaningful. It is for everyone to discuss (Observation notes, 11/4/19).

Dylan clarified the collaborative creative process further, "It started with one story, and then the last rehearsal, we added a second story to it. And then we took away the stories. The narrative of the story is gone but we retained the essence of it, of how we felt. Because we found overlapping emotions and energies that fit within

these storylines...desperation, feeling of hope, sadness of a human being, disadvantaged...and the struggle” (Interview, Dylan, 16/5/19).

In critical multiculturalism, one speaks to a questioning of “irregular and unjust issues of race, gender, class, ideologies, politics and power of a cultural group” (Rodriguez, 2015, p.47). It would seem the direction of the stories that the group eventually chose to portray was very much aligned with this critical stance. The group has activated their musical intercultural communicative competence² (Byram (1997) to advocate for critical cultural awareness, to “appreciate, evaluate and examine critically the similarities and differences of their own and the target culture” (Rodriguez, 2015). The result of the album creation was thus a deeper plunge into the intercultural space than what the group originally envisaged.

Discussion

In an earlier study on collaborative creativity with a trio of experimental musicians and two other musical trios (Lum, 2018), key issues that surfaced with the collaboration during the creative improvisational process included the need for musicians to have adequate time and space (Kenny, 2014) to better understand the social dynamics of the group through more open musical interactions/jamming and critical dialogues in order to work towards emphatic attunement³ (Seddon, 2005). There was also a need to work out the dynamic balance of instruments, and functional roles of leadership and support so that collaborative emergence (Sawyer and DeZutter, 2009) can surface more readily.

Stan: When you put us together, we kind of cover each other in certain way. And even though we are not exactly using the same vocab, but we communicate on stage, like we have conversations (Interview, Stan, 16/5/19).

Ganesh: We are constantly listening to each other very intently...trying to understand what’s the intention of each other (Interview, Ganesh, 16/5/19).

² Byram (1997) defined components of intercultural communicative competence as “i) knowledge of surface culture (emblematic and representative elements) and deep elements of culture (beliefs, values and ideologies); ii) skills of discovery, of relating, and of interpreting through which an individual is able to detect, compare, contrast, and make sense of cultural meanings that are different and unknown to him/her; and iii) attitudes such as openness, readiness, and curiosity that will allow a person to come up with others’ cultural practices in a more tolerant and positive way” (as cited in Rodriguez, 2015, p.48).

³ Emphatic attunement according to Seddon (2005) suggests a growth of new musical ideas beyond musicians responding supportively to each other, arriving at a point of collaborative communication and aesthetic judgment. Emphatic attunement also suggests a great deal of trust, care and respect between musicians during performance as they take on musical risks (Seddon, 2005).

It was evident through the collaborative creative process of INTERARTS that the good amount of time and space provided for the group to jam and dialogue were indeed helpful in allowing the musicians to listen closely to each other, work out the sound palette possibilities within the group and sort out roles and relationships between the musicians through the active improvisation process. This was also aided by the openness of communication of the group in really allowing not just conversations that surround the music-making after each jam session but a sharing of each other's personal worldviews, beliefs and values that helped to deepen their journey together into the intercultural space.

Wren (2015) in his study on the production of intercultural music of musicians from different cultural backgrounds has articulated that, "the method that makes much intercultural exchange possible is improvisation. In improvisation we hear the archive of experiences of the performer, established through enculturation and preference-building within cultural forms" (p.182). In examining the collaborative creative processes of the INTERARTS group, it was evident that the improvisatory jam sessions allowed the musicians through intensive listening to and dialoguing with each other over a number of sessions, an unpeeling for themselves the type of intercultural work that resonated with them towards their album recording.

"We want to make sure that even though it's kind of like an experimental thing [referring to the improvisatory nature of the group], the message really brings across...the relatability" (Interview, Stan, 16/5/19). The message that resonated with the musicians was that of the plight of migrant workers in Singapore and as articulated in an earlier quote by Stan, the intent was to raise the injustices of this issue to the audience/public through the improvised intercultural collaborative musical creation. There is certainly an activist ethos among the musicians in this intercultural space, an ethos

that emerges organically from within the very communities and institutions we are part of....the first step is to go back to the basics-social justice; human, civic, and labor rights; empathy and compassion for others. From these basics, we can begin to raise the fundamental questions, the obvious ones, from the global to the personal (Gómez-Peña, 2001, p.29).

As Dylan articulated, "If we are all able to have the intention in every single sound, or note that we make, then it becomes very powerful" (Interview, Dylan, 16/5/19). The migrant worker stories while providing the initial impetus to their improvisation, translated in musical terms for these musicians into synergistic energies and emotions as the sessions progressed, of "desperation, feeling of hope, sadness of a human being, disadvantage...and the struggle" (Interview, Dylan, 16/5/19), that formed the basis of the intercultural work.

The album was eventually recorded a couple of months after the data collection period of the study. The essence of what came out of the migrant worker stories that transformed to the situated energies and emotions for the musicians were retained in abstract ways within some of the musical tracks. "It's a reflection of

the current stage we are going through [referencing the COVID-19 outbreak in Singapore]. People are mass consuming, huge wastage, migrant workers are overworked and put in [dismal] situations because of our hunger for commercialism” (Personal communication, Dylan, 28/5/20).

In the second quarter of 2020, the COVID-19 outbreak in Singapore brought the plight of migrant workers from the margins to the center of focus, with tens of thousands being infected and isolated within dormitories and community-care facilities. The continual spike in COVID-19 cases among the migrant workers highlighted the dismal and cramped working and living conditions of these workers which has been sounded out by welfare organizations like TWC2 (<http://twc2.org.sg>) and MWC (<http://www.mwc.org.sg/wps/portal/mwc/home>) over a period of time. The INTERARTS’ intercultural work created just a couple of months before the outbreak still resonates strongly with the current plight of the migrant workers in this COVID pandemic and serves as a reminder and a call to the injustices and inequalities that needs to be addressed.

Limitations

This chapter’s description of INTERARTS’ collaborative creative process was primarily based on observations of their music sessions and interviews with the group. More specific critical insights into the intercultural could have been gathered if musical analysis of some of the jam sessions and the final recorded pieces were done. It would also have been interesting if responses from listeners of the album could have been gathered to close the loop on how the creative work was received and if it made any impressions in terms of the intercultural and activist intentions.

A Concluding Note

As evident through the INTERARTS example, intercultural work in and through the arts can range from the superficial to a fully embodied experience that allow artists involved to develop critically in their intercultural competencies and become more reflexive as a practitioner and a concerned citizen of the world. There are also possibilities through the intercultural work for artists to call to attention issues that are pertinent to highlight within their communities, institutions or society that speaks to UN’s sustainable development goals (UN, 2020). In this particular instance of intercultural work of the INTERARTS, Goal 10: Reduced Inequalities (UN(a), 2020) is highlighted through the plight of the migrant workers in Singapore. The extent of activism and advocacy is of course dependent on the will and capacities of the artists but suffice to say that the arts through intercultural dialogue can contribute to highlighting global challenges in order to project a more sustainable future for all.

References

Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Clevedon: Multilingual Matters.

Gómez-Peña, G. (2001). The new global culture: Somewhere between corporate multiculturalism and the mainstream bizarre (a boarder perspective). *TDR(The Drama Review)*, 45(1), 7-30.

Kenny, A. (2014). Collaborative creativity' within a jazz ensemble as a musical and social practice. *Thinking Skills and Creativity*, 13, 1–8.

Lizeray, J.Y.M. (2018). Where got Singapore sound? Representing national identity in music: Conundrums and alternatives. In J.Y.M., Lizeray & C.H. Lum (Eds.), *Semionauts of tradition: Music, culture and identity in contemporary Singapore* (pp. 13-47). Singapore: Springer

Lum, C.H. (2018). Collaborative creativity: Perspectives from a contemporary instrumental group. In J.Y.M., Lizeray & C.H. Lum (Eds.), *Semionauts of tradition: Music, culture and identity in contemporary Singapore* (pp. 49-70). Singapore: Springer

O'Flynn, J. (2005). Re-appraising ideas of musicality in intercultural contexts of music education. *International Journal of Music Education*, 23(3), 191-203.

Pollmann, A. (2016). Habitus, reflexivity, and the realization of intercultural capital: The (unfulfilled) potential of intercultural education. *Cogent Social Sciences*, 2:1149915.

Rodriguez, L.F.G. (2015). Critical intercultural learning through topics of deep culture in an EFL classroom. *ikala, revista de lenguaje y cultura* 20(1), 43-59.

Saldaña, J. (2009). *The coding manual for qualitative researchers*. London: SAGE.

Sawyer, R. K., & DeZutter, S. (2009). Distributed creativity; How collective creations emerge from collaboration. *Psychology of Aesthetics, Creativity, and the Arts*, 3(2), 81–92.

Seddon, F. A. (2005). Modes of communication during jazz improvisation. *British Journal of Music Education*, 22(1), 47–61.

UNESCO World Report (2009). Investing in cultural diversity and intercultural dialogue. Retrieved 22nd May 2020 from <http://www.unesco.org/new/en/culture/resources/report/the-unesco-world-report-on-cultural-diversity>

United Nations (2020). Sustainable development goals. Retrieved 29th May 2020 from <https://www.un.org/sustainabledevelopment/sustainable-development-goals/>.

United Nations (2020a). Reduced inequalities. Retrieved 29th May 2020 from <https://www.un.org/sustainabledevelopment/inequality/>.

Walser, R. Y. (2000). *Musical difference and cultural identity*. University of London, London.

Wren, T. (2015). Improvising culture: Discursive interculturality as a critical tool, aesthetic, and methodology for intercultural music (Doctoral dissertation, Queensland Conservatorium, Brisbane, Australia). Retrieved 27th May 2020 from <http://hdl.handle.net/10072/367035>.