

Communities of musical practice; transformative contexts for intercultural communication

Maria Westfall¹, Pedro Aragão²

This article discusses the potentials of communities of musical practice as vital contexts for intercultural communication in a variety of ways. The focus is on two specific musical communities, one in the city of Rio de Janeiro, Brazil and the other in Örebro, Sweden. The two communities are so called extension projects with one foot in the academic context and the other in the vibrant life of the cities. *Escola Portátil de Música* is a project based on choro, a musical genre that was born in the XIXth century and it is still very popular in Brazil. *Spelrum* is a Swedish art project based on ethnic

diversity and social inclusion. Both projects have an inclusive approach, where musical and social interaction serve as a means for musical development. The article discusses the concept of communities of practice as the organizational basis for collective musical activities and also the process of musicking as a way of describing the actual “doing” of music in the communities. Finally, intercultural experiences are considered when the article concludes with a discussion on transformative aspects of musical practices.

1 — School of Music, Theatre and Art, University of Örebro
2 — Department of Communication and Art & INET-md, University of Aveiro

FIGURE 1
Escola Portátil de Música, extension program developed by University of Rio de Janeiro. The project attracts hundreds of students that are interested in learning *choro*, a popular Brazilian musical genre.

FIGURE 2
Spelrum, art project developed by University of Örebro, Sweden, based on ethnic diversity and social inclusion.

