

“Reconnecting the Music-Making Experience Through Musician Efforts in Instrument Craft” in the *International Journal of Music Education* (2018).

Since effects of globalization potentially disconnect producers, consumers, and natural resources (Harvey, 2007; Robbins, 2004), there is often a general lack of consideration by consumers for the processes and time required to craft musical instruments. This is particularly the case in relation to the instruments consumed by academic percussionists, which are frequently made with rare and endangered natural materials (Allen, 2012; Carmenates, 2009; Rymer, 2004; Ryan, 2015) and by people other than those who are actually consuming them. Musicians can transcend disconnections associated with globalization by reconnecting with the instruments they consume through a more active participation in producing them (Renting and Schermer, 2012). As such, certain sectors of music education, such as “world” and early childhood, have already incorporated instrument craft into their curricula resulting in enhanced student musical understandings as well as reconnections between students and their musical instruments; this study investigates the educational potential of incorporating instrument craft into a collegiate-level academic percussion setting for music education where the students composed for and performed on the instruments they made themselves from mostly recycled materials. The ecomusicological “four-legged stool” model for sustainability, particularly its fourth area of aesthetics, provides a framework for evaluating the ways my informants valued how instrument craft led to reconnection and awareness for the sustainable consumption of musical instruments. In other words, taking part in action that positively impacts, or teaches about, environmental sustainability can feel good. Incorporating instrument craft results in a welcome, more holistic view of topics we define as music education.

Link to paper

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