



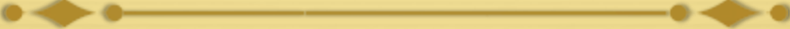
Response-Based Music Praxis

Jeff Smith, MA
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EIT, Aotearoa

Overview



- ✦ Settler, musician, father/partner and ~~therapist~~ on Coast and Straight Salish Territory
- ✦ Set the tone (Coltrane)
- ✦ Theory of affect and social responses
- ✦ Examples of creative responses to violence and oppression
- ✦ Implications for RB music Praxis



We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body...

Deleuze & Guattari, 1996

Alabama



- ✦ Blues, protest and civil rights
- ✦ 4 African American children killed in 16th Street Baptist Church bombing in 1963 by the Ku Klux Klan in Birmingham
- ✦ John Coltrane Quartet drew melodic, harmonic and intensive inspiration from Martin Luther King's funeral speech
- ✦ <https://www.youtube.com/watch?v=saN1BwlxJxA>

Affect & Ideas (Spinoza)



- ✦ Idea: A mode of thought that represents something
- ✦ Affect: a mode of thought that represents something that isn't easily articulated
- ✦ Affect is presupposed by an idea (i.e. a loosely formed idea or highly complex set of ideas connected to an overarching idea). One must have an idea in order to act. This is a chronological and logical process for Spinoza
- ✦ RBP ideas (i.e. resistance, 4 operations of language) respond to problematic concepts (i.e. victim blaming, language of effects) that produce sad affects that demean victims and constrain professionals (who are trained in methods that excuse violence and oppression)

Ideas, Affect and Action



- ✦ Ideas, perceptions, and affects are inseparable: **Ideas** allow us to **perceive** things differently (affect as response in context) and inspire new modes of feeling in us (**affect**), which influence our capacity to act
- ✦ I see affect as correlated with positive and negative social responses
- ✦ Affect: is relational and created between people
- ✦ Effect: is done to someone

Negative Social Responses



- ✦ When therapists orient to effects-based ideas we are negatively affecting and affected in our capacity to promote Life, freedom, & dignity
- ✦ Ideas are connected to variations in acting they make possible or constrain
- ✦ Deleuze asks: “how does it happen that people who have power, in whatever domain, need to affect us in a sad way?”
- ✦ His response: inspiring negative affects is functional in the exercise of power
- ✦ The **Order word** is spoken in a “**major language**” (that of the dominant class not majority population) that gives “life orders” (and produces sad affects)

Effects-Based Music



- ✦ Dominant music therapy discourse: medicalization
- ✦ The therapist “effects” a change on the client, who is suffering the effects of a disorder
- ✦ (Example 1) “The purpose of this study was to explore the effect of a music therapy procedure on the reduction of anxiety and improvement of sleep patterns in abused women in shelters”
- ✦ (Example 2) “Depending on the therapeutic goal, lyrics may activate cognitive and neocortex processing, which can in turn risk triggering a listener with PTSD”

Negative Affects



Victims who receive negative social responses:

- ✦ Experience more intense and long-lasting distress
- ✦ Blame themselves for the abuse more than other victims
- ✦ Are more likely to receive a diagnosis of mental disorder
- ✦ Are less likely to report further violence to authorities

(Andrews & Brewin, 1990; Andrews, et al., 2003; Fromuth, 1986).

Resistance is ever present



Response-Based Joy



“The joy of wanting to destroy whatever mutilates life” (Deleuze, 2006, p. 21)

Destroying the discursive tools that excuse violence & oppression:

- ✦ Expose violence
- ✦ Clarify offenders’ responsibility
- ✦ Elucidate and honour victims’ responses
- ✦ Contest the blaming and pathologizing of victims

Positive Social Responses



- ✦ By orienting to responses we are affecting and being affected by joy (that which increases our capacity to to promote Life, freedom, & dignity)
- ✦ RB practice is an orientation that operates within an ethic of dignity and as a praxis of positive social responses
- ✦ Creative response to injustice (Killer Mike):

<http://digg.com/video/killer-mike-ferguson-speech>

A Response-Based Music Praxis



Music Production

THE CIRCLE OF SONG

TCS-001

Frank's Tune	4:03	The Other Side	4:21
Flower Lady	2:34	I Can Hear The Music	6:26
Xmas Song	5:27	Finding My Way	3:37
Mississippi Rain	5:41	Night Cries	5:02
When Will Peace Find A Way	3:13	Angel Eyes	5:19
United We're Strong	5:02		

MUSICIANS

Robbie Steininger: Electric, acoustic and baritone guitars
Tom Dowding: Bass guitar and piano
Jesse Smith: Drums and percussion
Simon Kendall: Hammond and Wurlitzer
Jeff Smith: Electric and acoustic guitar, background vocals and percussion
Jeff Hatcher: Electric and acoustic guitar, background vocals and percussion
Klassala Harrison: Violin
Sandy Scotfield: Background vocals on *Frank's Song*
Produced, recorded and mixed by Paul Baker
Assisted by Mike Rogerson

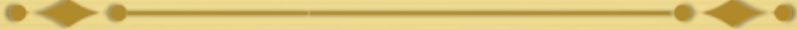
Executive Producer: Jeff Smith

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Practice Implications



✦ Resistance and Song

1. Consult with local artists and musicians about their creative responses to local and global forms of violence and oppression
2. Songwriting as creative reflection on person's resistance from RB interview
3. Co-writing songs of resistance as RB praxis

✦ Affective Improvisation

1. Improvised music produces affects that may be made conscious, or remain unconscious (i.e. freestyle rap, instrumental improvisation)
2. As a form of supervision praxis (peers improvise to practice letting go of structure and “knowledge”)