Article

Songs for the Deaf: A Creative Path to Promoting Sign Language Education through Service Learning

Taurin Barrera and George Talbot

Abstract

Creative disciplines are an effective vehicle for personalized service-learning opportunities and community engagement with tangible outcomes.

This proposal will share the experience of integrating collegiate learning with charitable outreach in an initiative to produce an album of musical works to promote sign-language education and inclusivity of the deaf community in Hong Kong.

Two undergraduate-level courses concurrently developed distinct aspects of this project. Drawing expertise from upper-level undergraduates tasked with lyric writing, composition and arranging, and juniors focused on recording and mixing, this project attracted participants from a diverse array of creative and educational backgrounds. A connection was made between the Hong Kong Baptist University Academy of Music and SLCO (Sign Bilingualism and Co-enrolment) Community Resources Ltd., a charitable organization dedicated to promoting sign language education and serving people who have speech and/or hearing limitations.

In executing this project, students were challenged to step outside their specialization and engage with interdisciplinary topics to compose and produce music that was culturally sensitive and accessible to individuals with hearing and speech impairments. This project's successful outcomes underscored the value of combining educational objectives and creative productions with community service, ultimately enriching both the student's hands-on creative learning experience and the societal value provided by the community partner.

Included in the Results and Discussion section is an extended analysis which explores the project's connection to community music pedagogy, details how participating students discovered how to collaborate sensitively and constructively to serve a unique community and documents the benefits of their participation in the service-learning project as evidenced by their creative productions and reflections throughout the project.

Keywords

Community-based learning, creative arts, music, inclusivity, sign-language.

Introduction

This service-learning project sought to harness the power of music as a universal medium to promote inclusivity and awareness about sign language education and the experiences of individuals with hearing impairments. By engaging music students in the composition and production of songs that celebrate sign language learning, this project aimed to bridge cultural and communicative gaps within the local community and provide a purposeful and personal educational experience for the students involved.

The central research question for this project was: “Can service-learning pedagogy be effectively incorporated into creative arts curricula to foster the development of participating students’ creativity, interpersonal skills, civic awareness, and empathy toward unfamiliar communities?” This query reflects an inquiry into the capacity of music education to transcend traditional boundaries of the classroom and venture into the realms of social responsibility, accessibility, and community engagement.

Theoretical Framework / Literature Review

The theoretical framework supporting this project is grounded in the examination of service-learning within the context of music education and its broader implications in the creative arts. Service-learning in music education is a uniquely potent pedagogical strategy that has proven efficacy both inside and outside of the classroom. Service-learning in music education not only enhances student learning but also serves as a universal tool that bridges professional competencies with community service, fostering intercultural connections and social engagement through the universal language of music (Domínguez-Lloria et al., 2021).

More broadly, artistic disciplines offer opportunities to examine which curriculum design, pedagogies and methodologies may be most effective for ensuring positive developmental impact for both students and the communities they serve (Harrop-Allin, 2016). Russell and Hutzel (2007) delve into the specific benefits of service-learning art projects in fostering personal growth. They propose that service-learning art projects can be a conduit for promoting social and emotional learning, positing that art education is an effective vehicle for directly teaching skills that enrich both the artistic process and the development of life-enhancing skills in students. The delivery of creative arts curricula in tandem with service-learning projects indeed introduces a layer of complexity and additional responsibilities for the educator/facilitator. It is a multifaceted role that requires the educator to not only be an expert in their subject matter but also a self-reflective practitioner. It is necessary to emphasize the importance of a facilitator's self-reflective stance in service-learning, advocating for critical self-awareness to avoid perpetuating biases and to promote an inclusive educational approach that aligns with the realities of diverse communities (Meyer and Wood 2016). They must balance the dual objectives of meeting academic goals, while ensuring that the service aspect of the project is meaningful and beneficial to the community served.

This literature review supports the idea that such educational experiences not only enhance student learning and professional development but also contribute to community well-being and the promotion of social skills. Furthermore, it provides a call to action for educators to practice critical self-reflection to ensure that service-

learning initiatives are inclusive and culturally sensitive.

Methods

To address the goals of the community partnership, a multifaceted evaluative approach was employed, focusing on the practical outcomes of the service-learning initiative. The students' imaginative musical compositions were assessed for originality, quality, and compatibility with the goals of the community partner, which are to promote sign language education within Hong Kong and to bring awareness to the unique perspectives and experiences of individuals who are deaf or hard of hearing to encourage greater inclusivity of this community. To better understand these perspectives and experiences, community partner staff members and a member of the deaf community were invited to attend course meetings to share firsthand with our students about SLCO's mission, hearing loss, and how members of the deaf community can enjoy music despite their hearing limitations. SLCO furthermore described their intended goals for this project and their stylistic preferences for the songs. They also provided the students with resources including testimonials which could help them to better understand deafness and the lives of people who experience hearing loss so that they may be better informed and prepared to write music and lyrics to appropriately serve this community.

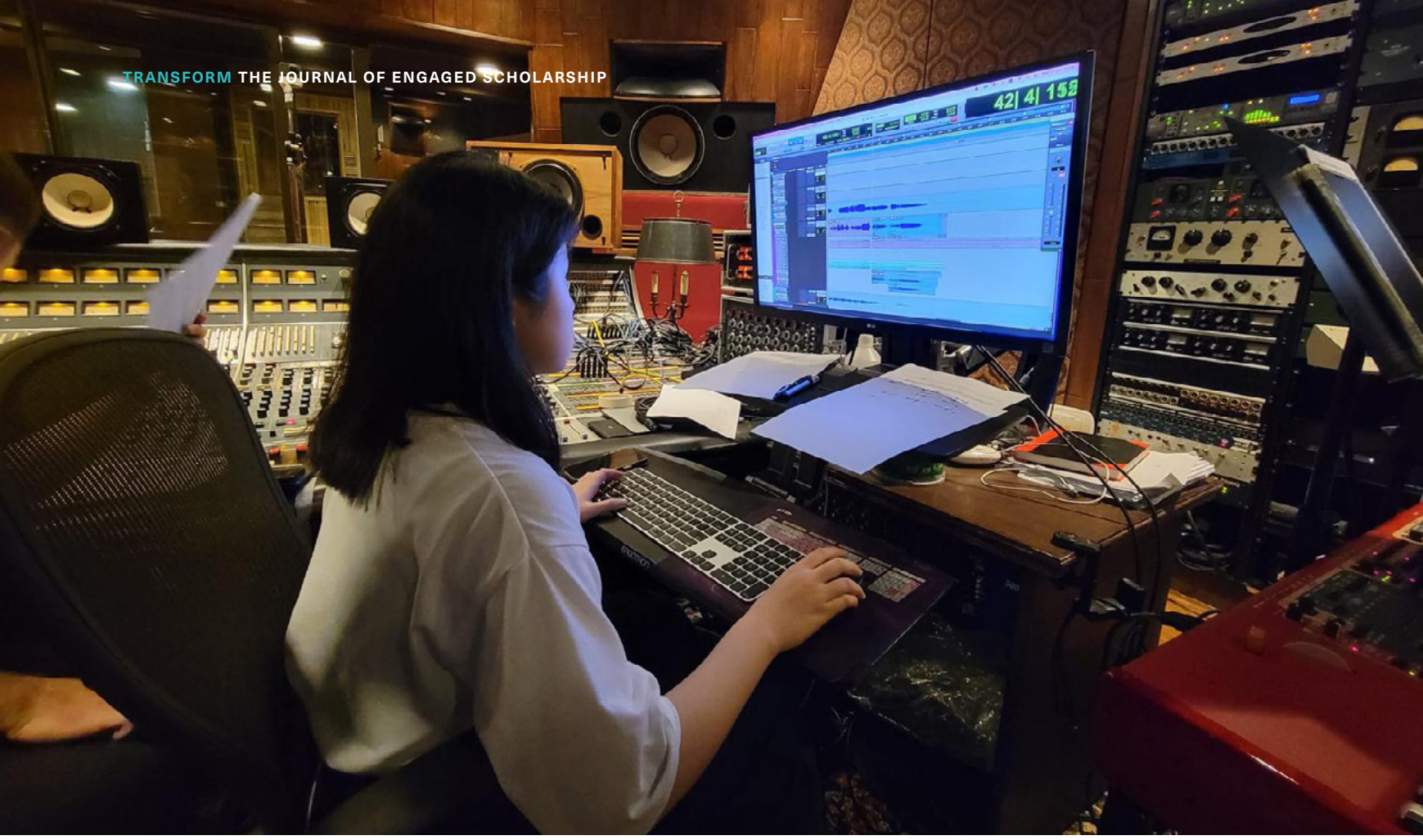
The project's cornerstone was the community partner's persistent collaborative participation in assessing and providing guidance to students. Stakeholder feedback was regularly provided to evaluate the project's alignment and applicability to the intended audience and the efficacy of the students' creative efforts.

The music production process was structured to mimic real-life project development scenarios, ensuring that students could gain pragmatic skills while also contributing to a socially relevant cause. Diverse evaluation metrics — from creative output to partner feedback and presentation effectiveness — were chosen to provide a holistic view of the project's outcomes.

Students' development of valuable competencies specific to service-learning including communication and collaboration skills, civic awareness, and empathy toward the service recipient community was assessed throughout the project through periodic reflection meetings, a reflective essay submitted at the end of the course, and a public presentation during which students shared their final products and described their service-learning processes and experiences. These evaluation methods gave great insight into the creative and collaborative processes of the student groups as they thoughtfully considered how to implement the feedback from the community partner. Within these assessments, students described the process of attempting to serve a community with good intentions albeit limited understanding of deaf culture, receiving constructive criticism from the community partner which encouraged adopting a more inclusive and less condescending perspective toward the deaf community, and changing the content of the lyrics to reflect this newfound perspective. In addition to learning how best collaborate with the community partner, students also described the processes of entering into and resolving conflict with their groupmates as they each attempted to balance integration of their own creative perspectives into the project while acknowledging and sometimes deferring to the creative desires of another group member in the interest of accomplishing the group's collective goals.

Results and Discussion

This community partnership culminated in a series of live recording sessions, open rehearsals, a public performance, and an album of music that the community partner can leverage to broaden its outreach and advance its mission. This project proved beneficial for our students by providing them with the opportunity to create innovative artistic products for charitable purposes, which can also supplement their own professional



portfolios. Through this initiative, the community partner gained increased visibility and exposure to a broader public audience in Hong Kong.

One of the challenges we encountered during the integration of a service-learning project with our previously designed curriculum was the unexpected shift from traditional, lecture-based learning in the classroom to hands-on, experiential learning in the music studio. The departure from the previous curricula may have surprised students accustomed to conventional academic courses. This pedagogical shift also presented a double-edged sword; it substituted the traditional methods of practice and technical skill-building found in a music classroom with immersive, practical experience. While this provided valuable real-world scenarios and insights, it also limited comprehensive theoretical understanding and mastery of broader musical topics. Nonetheless, the deeply personal engagement of each student, in acts of creativity and acts of service, suggests that a more profound connection to a narrower area of study is possible through this method. Furthermore, this shift from the traditional course curriculum introduced new and unique learning outcomes which were not previously expected from these courses, including extensive group collaboration, creating and modifying a project to meet the needs of outside parties, and developing music and lyrics of substantial length and depth beyond the scope of the standard curriculum's small-scale assessments.

Students' growth in interpersonal, empathetic, and civic capacity as evidenced by their reflections demonstrate the unique value intrinsic to transforming these courses to include service-learning projects; participating students were able not only to learn the course content, but were also able to learn crucial lessons about cultural sensitivity and develop

valuable soft skills as they applied the course knowledge in collaboration to empathetically meet the needs of the service recipient community. Development of such perspectives and competencies was not an expected learning outcome of the original course without the service-learning component, as the standard curriculum did not include content or assessments which would foster this development. By comparison, other students who elected not to participate in the service-learning component of the course were still able to learn useful course content, but did not have the same opportunity to develop these competencies, thus underscoring the irreplaceable role service-learning pedagogy plays in providing students with a truly holistic educational experience.

Extended Analysis

a. Connection to Community Music

A major objective of this service-learning project was to provide an opportunity for students studying music composition to use their creative talents to benefit the community. Adoption of community-focused pedagogical practices in music education has become increasingly popular during the past several decades, as evidenced by the increased awareness and promotion of the concept of community music within academia.

This concept, although vaguely defined, emphasizes collaborative music-making, community development, and personal growth as its core tenets (Koopman, 2007).

These tenets were the essential objectives of this service-learning project, as participants were tasked to work in collaboration with the community partner in self-arranged student groups of two to four students for the purpose of community development, in this case to write music to promote sign language education within Hong Kong and thereby facilitate greater inclusivity of the deaf and hard of hearing community. Students' personal growth was expected to be a natural byproduct of their substantiative engagement in the project, wherein participants would potentially cultivate enhanced empathic awareness of the unique stories, perspectives, and needs of members of the deaf community through their interaction with this community. Students successfully fulfilled these objectives by the conclusion of the service-learning project, demonstrating the project's compatibility with the concept of community music as well as the viability of such creative collaborations as successful vehicles for effective service-learning.

However, this project itself contained its own unique nuances which distinguishes it from traditional interpretations of the community music concept. The term community music had previously been associated with the concept of facilitating programs or activities which encourage people with common interests to join a musical ensemble for entertainment and possibly also for the purpose of live and/or recorded performance. Examples of such ensembles which would fall under this traditional community music ensemble umbrella include but are not limited to church choirs, local orchestras, youth music ensembles, garage bands, volunteers who sing at a local seniors' centre, performers at ethnic celebrations, coffee house performers, and private piano studios (Veblen and Olsson, 2002). In the context of this service-learning project, there were some common goals between my students and participants in the types of musical activities mentioned above: making music with other people for the benefit of the musicians involved as well as their intended audience (Schippers, 2018). In both situations, there is an emphasis on music as a shared experience between multiple members of the community in which each person involved receives a benefit from the musical experience, whether it be an audience member's enjoyment of the performance or a participant's opportunity to develop and share their creative talents. Likewise, this project


Unbounded Notes
@HKBU

also culminated in the successful recording and performance of music composition students' original songs, not unlike the intended outcomes of the other community music activity examples. A distinguishing characteristic of this project's association with community music is that the composers themselves were tasked with applying the unique course content along with their fundamental knowledge of music theory to compose original songs which would then be given to a group of performers assembled for the express purpose of playing the music for a recording and a subsequent live concert, many of whom were not involved in the composition process.

One may argue that this could create a sense of detachment for the participating students if they themselves wrote music which would then be given to other musicians to perform on their behalf. However, we posit that this approach strengthened the sense of community that was fostered by this project; inviting and collaborating with musicians from both within and outside of the university community to participate in a project meant to promote greater inclusivity within society is directly in line with the project's goals and thereby is in line with the core tenets of community music. Participating students directly and consistently communicated with performers during the two-day recording process as well as the dress rehearsal prior to the final live performance to ensure that their compositions were realized in a manner which was consistent with their group's artistic vision. Apart from communicating with the musicians who would perform their music, students also needed to work in collaboration with a representative from SLCO throughout the project by submitting drafts of their song lyrics for inspection by the representative on designated dates to ensure that their lyrics suitably reflected the mission and vision of the organization and appropriately represented members of the deaf and hard of hearing community. Students would then modify the lyrics based on the community partner's feedback. These students thereby demonstrated their consistent involvement in the community music-making process for the duration of the venture, which in total spanned from the students' first introduction to the community partner on 12 January 2024 to the final live performance on 30 April 2024. Through its requirement for students to communicate and collaborate with diverse stakeholders occupying specialized roles at various stages of the service-learning process, this project aligns with the community music pedagogical framework while simultaneously extending its traditional paradigm. Thus, through its necessitation of students communicating and cooperating with multiple stakeholders with specialized roles at various points throughout the project, this project may be considered as both consistent with the community music pedagogical concept as well as an expansion upon its traditional paradigm.

b. Engaging in the Compositional Process

At the outset of this project, students taking the MUSI 3017 Orchestration II course at Hong Kong Baptist University were instructed to self-arrange into groups to collaboratively compose suitable music and lyrics to fulfil the project's objectives, which include as mentioned before the promotion of sign language education and encouragement of greater inclusivity of the deaf and hard of hearing community in Hong Kong on behalf of SLCO Community Resources Ltd.. These objectives were directly communicated to the students by SLCO's representative during the first course meeting of the semester.

Apart from these standard objectives, SLCO's representative also communicated the desired musical style for this project, specifically songs written in a modern popular music style featuring popular music instruments (including electric guitar, bass guitar, electric keyboard, drum set, and saxophone) and popular music-style singing. SLCO's preferred style was compatible with the course content, as students were expected to learn how

to appropriately compose music for these specific instruments and popular music-style vocals as a part of the course's planned curriculum. Students would also apply knowledge they had gained from the MUSI Orchestration I course, a prerequisite course, in which they were taught how to compose music for multiple instruments playing together in an ensemble. Their participation in this project would satisfy most of the major course intended learning outcomes, including the following:

- To learn about percussion instruments, keyboard instruments, plucked string instruments, voice, and instruments which are more often used in popular music genres.
- To understand how to write idiomatically for these instruments
- To learn how to better read and write an orchestral or chamber music score
- To study practical compositional techniques
- Participate in service-learning to understand how music can be used as a means of serving society and gain practical experience through providing a charitable service
- Work in collaboration with others to complete tasks and accomplish personal and group goals

Participation in this project provided the additional benefit of diversifying musical understanding and experience for students whose educational and musical backgrounds predominantly consisted of Western classical traditions rather than popular music traditions. Although students taking this course were expected to reap this additional benefit independent of participation in the service-learning project by studying popular music instruments within the standard course curriculum, their practical understanding of how to idiomatically compose music for these instruments was amplified by participating in a service-learning project which required them to apply the course content to a greater degree of breadth and depth than the standard course's assessments could allow. Students quickly decided upon their group arrangements, primarily based on preexisting social affiliations rather than academic or skill-based considerations. Groups formed based on friendships proved to be a suitable arrangement which positively stimulated participants' creativity. Allowing friends to elect to work together on a project does carry the inherent possibility of extraneous conversation and other distractions, but the potential benefits of allowing students to freely work with their desired peers with whom they may be more comfortable sharing their creative perspectives was more readily apparent than the hypothetical risks. This analysis and conclusion are supported by Burland and Davidson (2001), who said,

> ***"[F]riendship groups may not produce wholly desirable behaviours. Whilst they may collaborate in a more positive and friendly way, there is a chance that this will provoke more off-task behaviour and general chat or play. However, despite this, it appears that friendship groups have the potential to create an effective working environment, with good interactions, which have the potential to produce high quality results" (p. 47).***

The student groups were assigned to work on the project throughout the semester. They were given a series of deadlines at various points during the semester by which time they were expected to submit their work for progress inspection by the Orchestration II course instructor as well as the community partner. As evidenced by the progress inspections, the groups worked on the project with varying degrees of engagement based on each group's relative level of commitment to effectively and excellently fulfilling the project's objectives. One group in particular, a group of two students whose members had more of a background in popular music and music production than those of other groups, worked especially

efficiently; by the first deadline, they had produced a draft which was in a form completer and more detailed than the drafts submitted by the other groups. These two students had previously struggled to achieve excellent results from assessments given in the previous semester's MUSI 3016 Orchestration I course which were more focused on topics related to classical music. This sudden positive change in their performance can be attributed to the opportunity to operate within their primary area of musical interest availed to them by participating in this service-learning project.

This phenomenon resonates with Schiefele's (1991) description of the role of interest in stimulating students' motivation to engage in the educational process, in which he states,

> **"Interest is a directive force. It is able to explain students' choice of an area in which they strive for high levels of performance or exhibit intrinsic motivation" (p. 301).**

This group would continue to exhibit laudable engagement, proactivity, creativity, attention to detail, and accountability to the requirements and deadlines of the project for the duration of the semester. The final result of their work was a musical composition which was well-articulated, fulfilled the project's objectives, and was successfully recorded and performed to the satisfaction of the project's various stakeholders. These students' creative achievements combined with their improved academic performance and increased empathetic awareness evidenced by the content of their final reflection essays at the end of the semester demonstrate the effective and unique role played by service-learning in stimulating and facilitating positive holistic development within students.

Conversely, another student group which initially struggled to fulfil the project's requirements was uniquely challenged to raise the standard of their work to match the output of their peers. This group initially submitted a draft of their composition by the first deadline which contained several fundamental problems which would result in an unsuccessful product. These issues were raised by the instructor, but the student group failed to correct them in a timely manner. During the first rehearsal when each group's songs were played for the first time in preparation for the recording sessions, this group's song was untenable, resulting in an early conclusion of the session. The instructor met with the students to explain the severity of the situation, stating that their song required extensive revisions or else it would not be recorded to ensure that the products delivered to SLCO would be of satisfactory quality. The students accepted the critique as well as the challenge to make the necessary revisions within a limited time, and the result was a song which could be successfully recorded, later performed live, and ultimately released for distribution along with the other songs.

In the final reflection journals submitted at the end of the semester, one of the students of this group described the experience of attending the first rehearsal, hearing the other groups' music, and feeling ashamed due to the obvious difference in quality between his group's output and that of his peers' groups. He admitted that this was due to initially not investing the appropriate amount of effort and attention required to excellently complete this project. This experience became a pivotal moment for him, as he henceforth adopted a sense of achievement motivation which was lacking in his earlier attempt. Achievement motivation, as described by Singh (2011), is "a mentality to compete and compare with others" (p. 163). Upon realizing that his work could not measure up to the standard of quality established by his peers, he began to diligently work to produce a song of acceptable quality which could fulfil his personal desire to achieve as well as the desires of SLCO. The resulting song was marked not only by significantly higher artistic quality and attention to detail but also demonstrated a significantly higher level of respect and engagement toward the intended service recipients. Adopting a newfound sense of motivation to excel in one's work is a valuable experience which was availed to this student and likely also to his groupmates through participating in this service-learning project; the standard course curriculum by contrast did not impart this sense to this particular student, as during the semester he had a habit of attending class late and failed to complete all of the course's in-class assessments. This student's experience contrasted with his in-class behaviour serves as compelling evidence that participation in a project which allows students to develop a product for an external organization which would be compared to the relative quality of their peers' products stimulates the development of achievement motivation in a way that attending class and completing conventional assessments cannot. In a service-learning context, this will lead to a greater degree of intentional investment on the part of the students in fulfilling the needs of the service recipient community, which may carry the additional benefit of stimulating students' sense of civic responsibility and empathetic understanding toward those whom they serve.

c. Developing empathetic understanding

Engagement in this service-learning project offered students distinctive insights into methodologies and practices for respectful interaction with a specialized and previously unfamiliar community demographic. Since the participating students themselves were not deaf or hard of hearing and had not indicated during the project or in their reflections that they had any prior connection to the deaf community, meaningful engagement with the deaf community would require them to first develop a greater sense of empathetic understanding toward deaf culture. Regarding deaf culture, Holcomb (2012) claims that the deaf community has a distinct culture which

is legitimized by the presence of "five primary cultural hallmarks including language, heritage, customs, arts, and family or 'cultural players'" (pp. 17-18). Holcomb also asserts that "Deaf culture provides evidence of the bonds that hold the Deaf community together and validate the Deaf experience" (p. 16). Therefore, because the deaf community has a unique and well-defined culture, students would of necessity become acquainted with this culture and its people as a prerequisite for appropriately serving this community.

This requirement resonates with the concept of cultural competence, which is defined by Cross (2012) as follows:

> Cultural competence is a set of congruent behaviors, attitudes and policies that come together in a system, agency, or professional and enable that system, agency, or professional to work effectively in cross-cultural situations. The word culture is used because it implies the integrated pattern of human behavior that includes thought, communication, actions, customs, beliefs, values, and institutions of a racial, ethnic, religious, or social group. The word competence is used because it implies having the capacity to function effectively (p. 83).

In the context of this service-learning project, my students would ideally fulfil the role of a culturally competent professional by becoming acquainted with deaf culture, empathetically considering the values, perspectives, and experiences inherent to this culture, and allowing this newfound understanding to inform their creative processes.

However, the process of becoming acquainted with deaf culture was not an immediately intuitive process. The students at first adopted what Holcomb (2012) refers to as "the traditional view of deaf people" (p. 1) in which they focused on deaf people's missing hearing ability, and from there concluded that the condition of deaf people was piteous, as evidenced by the first draft of their song lyrics. But in fact, those within the deaf community do not share this perspective, as Holcomb (2012) states that:

> **"Deaf people themselves view their glass as half-full or even brimming over with the positive feelings and a wide range of opportunities afforded to them by a close-knit, intimate society" (p. 2).**

The representative from SLCO who had read the first draft of the students' song lyrics illuminated the students to this disparity between their negative assumptions and the positive perspective of members within the deaf community about their lives, sharing resources and testimonials which could help the students to become more suitably educated about the deaf community's perspective and then modify their song lyrics accordingly. To the approval of SLCO's representative, the final drafts of each group's lyrics adopted a more positive and inclusive perspective in which the deaf were not singled out as cultural "others" in need of a cure.

Conclusions and contributions to theory and practice

Based on assessment of students' performance as they drafted and revised their songs, the content of students' final reflection essays, observable changes in students' attitudes and perspectives throughout the project, and the successful recording and performance of each student group's final product, we conclude that service-learning projects that are based in the creative arts are an effective means of motivating students to engage in highly personalized and interdisciplinary education. Service-learning in music education extends beyond volunteerism, integrating academic goals with community service to foster academic growth, civic responsibility, personal and social development, and career exploration opportunities (Siebenaler, 2005).

One of the most significant and encouraging outcomes of this service-learning project is that the experience proved highly beneficial for students' development of a more sensitive and informed perspective about how they may view people within the deaf community without condescension or stigmatization. In their reflections, several students indicated that their involvement in the project helped them to understand the importance of adopting an inclusive attitude in which they do not define deaf people based on their differences but rather view them as equals. Such an attitude can be further applied to how they view members of other unfamiliar social groups, thus enabling them to practice inclusivity and cultural competence in other contexts beyond this service-learning project. Within our modern educational context in which educators desire to foster students' development of a greater awareness of the benefits of diversity and inclusivity within the broader society, experiences such as those encountered by this project's participating students are of obvious importance. Therefore, it is easy to conclude that this service-learning project and other similar forms of experiential learning which facilitate opportunities for students to become acquainted with a new community of people and learn how to empathetically and respectfully engage with its members play a vital and irreplaceable role in promoting students' holistic growth and understanding of their roles in shaping an inclusive society.

Composing music with a social intent and the resultant creative works offered substantial contributions to our students' civic consciousness and professional growth. Participants gained unique insight into the potential of harnessing their own creative practice for societal good.

Musical service-learning projects that culminate in tangible creative products, such as an album or a public concert, can yield benefits outside the classroom and beyond the scope of community partnerships. Music is a universal medium that brings people together, fostering unity and encouraging community building. By providing a community partner with music that can amplify their outreach, we hope for the greater Hong Kong public to become more informed about educational resources available to the deaf and hard of hearing and to practice increased inclusivity toward this community.

Taurin Barrera

Taurin Barrera is an electronic musician, interactive multimedia artist, and creative technologist based in Hong Kong. His work utilizes nascent technologies to explore the liminal space between sensation and perception, and to augment our experience of sound, light, and space. He employs cybernetic design practices, audio-visual programming, and experimental composition techniques to articulate the syn(aesthetics) of digital media. His creations include custom audio-visual instruments, performance systems, and installations that have been showcased at prestigious venues such as the Smithsonian National Museum of Natural History, CERN, Maker Faire, Luminaria Festival, SF Salesforce Tower, Shanghai Symphony Hall, Carnegie Hall, and the LA Phil. He holds a Master's degree in Electronic Music and Recording Media from Mills College, where he studied under renowned electronic musicians Maggi Payne, Pauline Oliveros, and Laetitia Sonami. With an emphasis on craft, professionalism, and experimentation, Taurin has been teaching music technology and adventurous creative practices to collegiate musicians for more than a decade. He was previously the founding Studio Director and Executive Director of the groundbreaking Technology and Applied Composition Program at San

Francisco Conservatory of Music. Presently, Taurin teaches Music Technology at Hong Kong Baptist University in the Academy of Music as an Associate Professor of Practice.

George Talbot

George Talbot is a composer, educator, and performer living in Hong Kong. He currently works as a part-time lecturer at Hong Kong Baptist University teaching courses related to music theory, music composition, and music history. His educational background includes a Bachelor of Arts in music performance as well as a Master of Music and a Doctor of Music degree in music composition. He earned his BA degree from Berry College and his Master of Music degree from Belmont University, both in the United States, and earned his DMus degree from the Chinese University of Hong Kong. Apart from working in higher education, he teaches drum set lessons at Parsons Music in Hong Kong and is an Artist in Residence with Music Assembly Ltd. where he serves as a composer and drummer. His primary musical focus is composing pieces which combine elements of rock, classical, and jazz music.

References

Burland, K., & Davidson, J. W. (2001). Investigating social processes in group musical composition. Research Studies in Music Education, 16(1), 46-56.

Cross, T. (2012). Cultural competence continuum. Journal of Child and Youth Care Work, 24, 83-85.

Domínguez-Lloria, S., Fernández-Aguayo, S., Martinez-López de Castro, R., & Blanco-

Novoa, S. (2021). Music and Interculturality: Service-Learning Project in University Contexts. The International Journal of Learning in Higher Education, 28(2), 15–26.

Harrop-Allin, S. (2016). Higher education student learning beyond the classroom: findings from a community music service learning project in rural South Africa. Music Education Research, 19(3), 231–251.

Holcomb, T. K. (2012). Introduction to American deaf culture. Oxford University Press.

Koopman, C. (2007). Community music as music education: On the educational potential of community music. International journal of music education, 25(2), 151-163.

Meyer, M., & Wood, L. (2016). A critical reflection on the multiple roles required to facilitate mutual learning during service-learning in Creative Arts education. Teaching in Higher Education, 22(2), 158–177.

Russell, R. L., & Hutzel, K. (2007). Promoting Social and Emotional Learning through Service-Learning Art Projects. Art Education, 60(3), 6–11.

Schiefele, U. (1991). Interest, learning, and motivation. Educational psychologist, 26(3-4), 299-323.

Schippers, H. (2018). Community music contexts, dynamics, and sustainability. The Oxford handbook of community music, 23-42.

Siebenaler, D. (2005). Music and Service Learning: A Case Study. Journal of Music Teacher Education, 15(1), 23–30.

Singh, K. (2011). Study of achievement motivation in relation to academic achievement of students. International Journal of Educational Planning & Administration, 1(2), 161-171.

Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. The new handbook of research on music teaching and learning, 730-753.

Funding

Centre for Innovative Service-Learning Research Grant, Hong Kong Baptist University